

YIN YU TANG | A CHINESE HOUSE
SYMPOSIUM

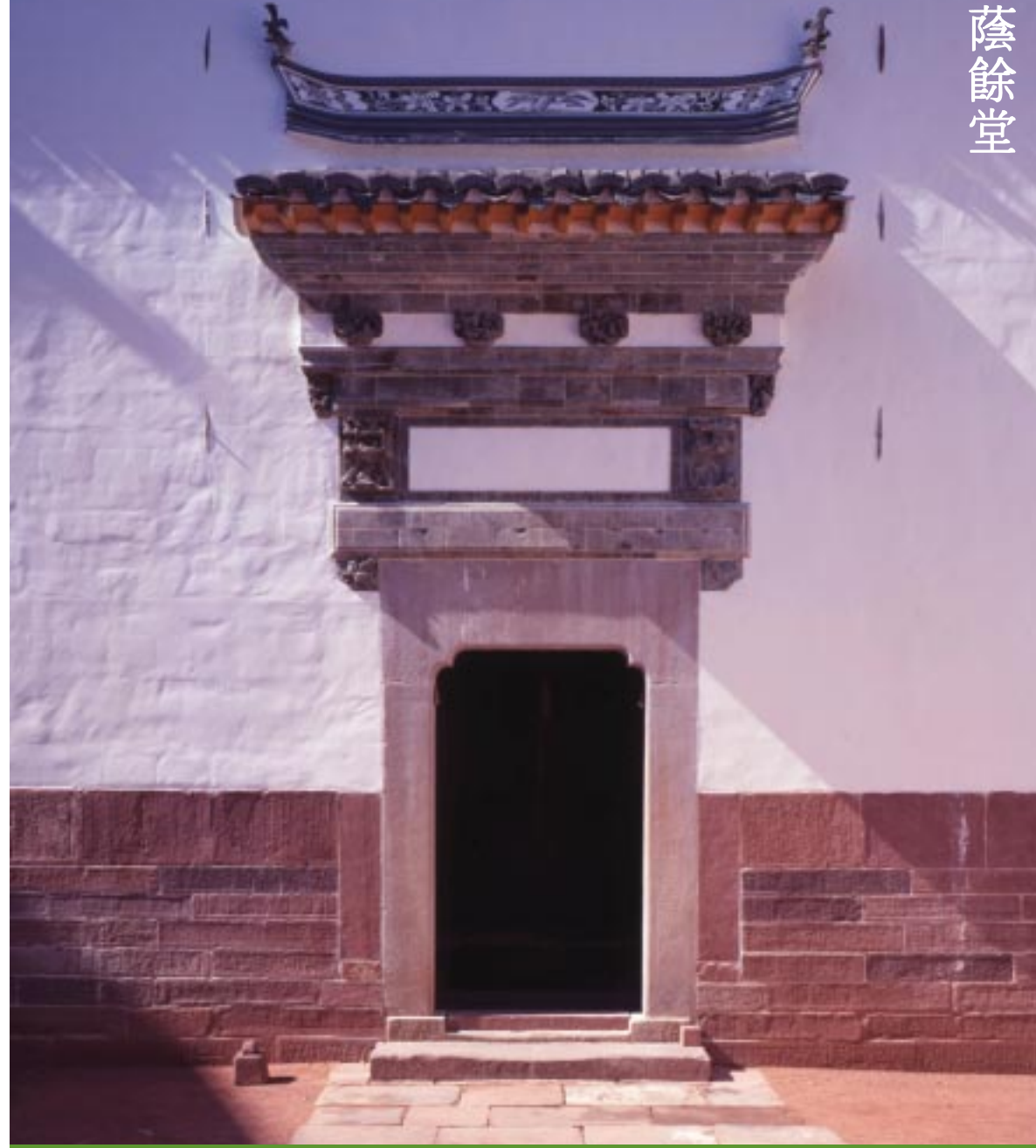
November 13–14, 2004

PEABODY ESSEX MUSEUM
SALEM, MA

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蔭餘堂

YIN YU TANG | A CHINESE HOUSE
SYMPOSIUM

PEEM

*New Perspectives on Chinese
Architecture and Culture
at the Peabody Essex Museum*

November 13–14, 2004

Explore Chinese architecture and culture at this comprehensive two-day symposium featuring Yin Yu Tang, a 200-year-old house from China's Anhui Province.

YIN YU TANG | A CHINESE HOUSE SYMPOSIUM

*New Perspectives on Chinese
Architecture and Culture*

蔭餘堂

INTRODUCTION

The Yin Yu Tang Symposium brings together eleven of the most prominent scholars in Europe, the United States, and China to discuss new approaches to Chinese domestic architecture and the rich culture that envelops it. Speakers focus on aspects of the culture that have formed and influenced Chinese domestic architectural structures over the centuries.

World-renowned musician Wu Man presents her personal experiences of

Chinese domestic architecture plus a creative musical expression of these experiences. And preservation carpenters enrich the weekend program with a demonstration workshop of housebuilding techniques. Other scheduled programming includes guided house tours by featured speakers.

Participants explore a range of subjects that together yield a new understanding of Chinese architecture and culture.

LECTURE TOPICS

- Family and space in Chinese domestic architecture
- Cultural history of the Huizhou region, where Yin Yu Tang was built
- The development of kitchen and stove designs in China
- Vernacular architectural forms
- The impact of climate and geographical factors on Chinese architecture
- Ancestors
- Filming Huizhou
- Surfaces in Chinese interiors

PRESENTERS

- Ronald Knapp, distinguished professor emeritus, SUNY New Paltz
- Puay-Peng Ho, professor, The Chinese University of Hong Kong
- Francesca Bray, professor of anthropology, University of California, Santa Barbara
- Maggie Mei-Kei Hui, architect and researcher, The Chinese University of Hong Kong

- Carma Hinton, filmmaker, Long Bow Group
- Wang Shukai, documentary film director and primary U.S.-China liaison for the Yin Yu Tang project, Peabody Essex Museum
- Peter Bol, professor, Harvard University
- Harriet Zurndorfer, professor of Chinese history, Sinological Institute of Leiden University
- Luo Zhewen, Chief Expert in Ancient Architecture, Ministry of Cultural Relics
- Jonathan Hay, professor, Institute of Fine Arts, New York University
- Nancy Berliner, curator, Peabody Essex Museum
- Wu Man, musician, *pipa* player
- Zhu Jiming, preservation carpenter
- Jan Lewandoski, preservation carpenter

CHRISTIE'S

PEM gratefully acknowledges the support of Christie's, Inc., as a Hospitality Sponsor of the symposium.

TOURS OF YIN YU TANG

Participants will tour Yin Yu Tang with symposium speakers. Each of six speakers offers his or her individually created tour of Yin Yu Tang, focusing on his or her specialty. (Participants are assigned to a tour.)

HOUSEBUILDING WORKSHOP

In-depth presentations by speakers are complemented by a woodworking and housebuilding workshop (repeated each morning so that all participants may attend a session).

Two of the lead carpenters (one American, one Chinese) involved in the preservation and re-erection of Yin Yu Tang lead the workshop. Participants may examine the tools and processes needed for making the complex components and for the joinery of Chinese timber frame buildings.

SPECIAL MUSICAL PERFORMANCE

World-renowned virtuoso *pipa* player Wu Man describes growing up in a traditional Chinese residence and performs compositions on her four-stringed, pear-shaped instrument that express her experiences.

LECTURES

Ronald G. Knapp, SUNY New Paltz *Designing with Nature: Siting and Situating a Huizhou House*
Huizhou houses, as in many areas of China, were placed within a spatial setting involving two fundamental geographic attributes—a “site,” the actual space occupied by the structure, and its “situation,” the location of the site in relation to its broader surroundings. Knapp examines the self-conscious attention to “siting and situating,” which extends beyond simply choosing an auspicious location, as in *fengshui*, to ecologically sustainable practices involving “designing with nature.” Choosing building

sites that are well-drained, well-watered, reasonably sheltered from cold winds and intrusive heat, yet welcoming to prevailing winds, together helped reduce building on cultivable land, minimized flooding and erosion, restrained reckless environmental decisions, and in general provided enhanced microclimates for families that were conducive to comfort.

Puay-Peng Ho, The Chinese University of Hong Kong

Breaking the Vernacular Veneers: Form and Meaning of Jiangnan Architecture

The study of Chinese vernacular architecture has usually focused on the surface of the structures. The recent work on Yin Yu Tang at the Peabody Essex Museum reveals a dimension of vernacular study that has not been seen before. The way the house is used as the site for an expansive journey through personal, family, local, and regional history is both fascinating and thought-provoking. It is a landmark instance where vernacular veneers are broken through to reveal the lived experience of past and present inhabitants, to induce a simulated experience for present and future visitors. What's next? Can vernacular architecture be studied as one would study a painting, with well-established methodologies?

The discussion concentrates on the southern Jiangnan region, including examples from southern Anhui, eastern Zhejiang, southern Jiangxi, and western Fujian Provinces, to look at the vernacular form of Jiangnan traditions as object for study. The broad Jiangnan region contains many smaller but interrelated architectural traditions that can be distinguished through the spatial form, construction method, structural system, decorative schema, and pattern of usage. From the formal analysis of the traditions, Puay-Peng Ho discusses the stylistic and symbolic issues of these architectural traditions and suggests a different direction and methodology for in-depth studies of Chinese vernacular architecture.

TOURS | WORKSHOP | PERFORMANCE

LECTURES

Francesca Bray, University of California, Santa Barbara

Virtues and Emotions: Living in the Spaces of the Chinese House

Traditional Chinese houses were family dwellings, designed to meet the needs of family life. Bray discusses three elements of routine domestic life, all contained within and expressed through the same physical spaces of domestic architecture. On the one hand, the family was a kinship unit united through ancestral worship and Confucian values. It was also an economic unit, in which work and the daily tasks of material reproduction were enacted. Thirdly, it was a home, appreciated for its comforts and pleasures.

Maggie Mei-Kei Hui, Department of Architecture, The Chinese University of Hong Kong

A Reflection of the Zao (Stove) and Zaofang (Kitchen) in Chinese Vernacular Architecture

In the study of Chinese vernacular architecture, *zao* (stove) and *zaofang* (the place of the stove, or kitchen) have always been neglected, leading to an incomplete understanding of traditional Chinese architecture. The *zaofang* provides the important functions of cooking and heating. It is also a place where women perform most of their daily tasks. In northern China, heating is a prime concern; there is a direct link between heating, cooking, and women's work in the architecture. This presentation takes *yaodong*, a type of earth dwelling in northern China, as a focus to demonstrate the architectural implications of the *zaofang*. Kitchens of a few other dwelling types are also introduced.

Carma Hinton, Long Bow Group
Presenting Huizhou Culture and Yin Yu Tang through Film

Carma Hinton, with her partner Richard Gordon, directed and produced three films on Yin Yu Tang and Huizhou culture (*Yin Yu Tang, A Chinese Home; Guomen, Wedding; and*

Guonian, New Years). In discussing the experiences of creating these films, she relates the issues inherent in presenting a culture on film.

Wang Shukai, Peabody Essex Museum

A Personal Perspective on the Yin Yu Tang Project Experience

An award-winning Beijing documentary film director, Wang Shukai took a seven-year hiatus from his career to become the primary U.S.-China liaison for the Yin Yu Tang project. He discusses the complex processes of dismantling, packing, and shipping the house to America; the creation of a cultural exchange project; the Yin Yu Tang architectural preservation projects in China; and his personal reasons for involvement in the Yin Yu Tang project.

Peter Bol, Harvard University

Ancestral Halls and Family Compounds in the Jinhua Region

The new style of lineage that took shape about a thousand years ago in southern China aimed to hold together over the generations all the descendants of a common ancestor. Bol examines the role of buildings—ancestral halls, family compounds, and other buildings—both in maintaining kinship solidarity in the face of constant pressures to divide the family and in maintaining the status of the lineage in the local community. He introduces a variety of such buildings and families from Jinhua Prefecture in Zhejiang Province.

Harriet Zurndorfer, Leiden University

The Dawning of a New Age in Late Ming Huizhou: Merchants, Literati, and Innovation in the Visual Arts

As scholars who have studied the origins of the twentieth-century market for modernist art have demonstrated, the acceptance of a new art form requires establishing its historical legitimacy. For the late Ming artists of Huizhou who created new trends in painting and printing, including color illustration, the region's

age-old reputation as a fabrication center for the principal tools of calligraphy (paper, brushes, and ink sticks and slabs) helped promote the popularity of these later innovations. These aesthetic accomplishments earned ever more favor as the social boundaries between Huizhou's famed merchants and the literati elite became increasingly blurred in the late Ming. Zurndorfer investigates how the creation and appreciation of new kinds of artistic achievements in Huizhou and beyond were due to the powerful commercial forces that swept China's society and economy from the second half of the sixteenth century.

Luo Zhewen, Ministry of Cultural Relics

The Development of the Structure, Form, and Art of Chinese Domestic Architecture and Its Preservation

Luo Zhewen looks at the development of thousands of years of Chinese architecture from cave dwellings to basic wood frame shelters. After introducing various types of Chinese architecture, he discusses structure, form, and art in Chinese domestic structures—emphasizing the importance of preserving China's traditional vernacular architecture.

Jonathan Hay, New York University

Surfaces in Chinese Architectural Interiors in the Seventeenth and Eighteenth Centuries

Architectural interiors are, among other things, sensuous environments, in which surfaces play the central role. The interplay between architectural surfaces and those of decorative objects and flowers and plants is primary, but there often exists a further interplay between all these material surfaces and depictions in paintings and other media. Yet the study of artworks in early modern China is usually pursued without much reference to architecture, and vice versa. Using a combination of textual evidence and pictorial representations, Hay explores the possibilities of Chinese architectural interiors as sensuous environments in the seventeenth and eighteenth centuries.

Nancy Berliner, Peabody Essex Museum

Life within the Walls of a House—A Novella from Yin Yu Tang

Wang Yaozhen, a daughter-in-law of the Huang family who lived in Yin Yu Tang for over fifty years, composed a short, epistolary novella, written in the form of four letters between a husband, his wife, and his sister. The novella, which was never published, reflects the relationships between the many members of the extended three-generation family living in the house and the oscillating emotions of daily life within its walls. Berliner discusses the inspiration and sources for the novella's creation and articulates the lifestyle shaped by architecture and culture.

SPEAKERS AND PERFORMERS

NANCY BERLINER is curator of Chinese art at the Peabody Essex Museum and was the lead curator of the Yin Yu Tang project. She is the author of numerous articles and books on Chinese art, decorative arts, furniture, and architecture, including *Chinese Folk Art, the Small Skills of Carving Insects* and, most recently, *Yin Yu Tang: The Architecture and Daily Life of a Chinese House*. She has a Ph.D. from Harvard University in the History of Art and Architecture, and has also studied at the Central Academy of Art, in Beijing, China.

PETER K. BOL is the Charles H. Carswell Professor of East Asian Languages and Civilizations and a Harvard College professor. He is a graduate of Leiden University in the Netherlands and of Princeton University. His research is focused on intellectual, social, and cultural change in China since the seventh century. Currently he is undertaking studies of the relationship between Confucian ideology and Chinese history and of Chinese local culture and society from the twelfth century to the present. He also directs the China Historical Geographic Information Systems project, a collaboration between Harvard and Fudan University in Shanghai to create a Geographic Information Service (GIS) for Chinese history.

FRANCESCA BRAY is a historian and a professor of Chinese anthropology at the University of California, Santa Barbara. She has published extensively on different aspects of material life in premodern China, including the volume on agriculture in Joseph Needham's series *Science and Civilization in China*, and *Technology and Gender: Fabrics of Power in Late Imperial China*. She is currently applying insights from her analyses of the relations between material culture and politics in China to everyday life in contemporary California.

JONATHAN HAY is professor of Fine Arts at the Institute of Fine Arts, New York University. Much of his published work has focused on Chinese painting from the sixteenth to the twentieth century, including the book *Shitao: Painting and Modernity in Early Qing China*. He has a particular interest in painting's relation to other aspects of visual and material culture. He is currently writing a book about Chinese decorative objects, entitled *Sensuous Surfaces: Luxury Objects in Early Modern China*, to be published by Reaktion Books.

CARMA HINTON was born in Beijing in 1949, and lived there until she was twenty-one. Chinese is her first language and culture. With Richard Gordon, Hinton has directed thirteen documentary films about China, including *The Gate of Heavenly Peace*, *Small Happiness*, *First Moon*, *All Under Heaven*, *Abode of Illusion*, and *Morning Sun*. In addition, she has a Ph.D. in Art History from Harvard University and has taught Chinese language, history, and culture at Wellesley, Swarthmore, and MIT. For her work in film, she was awarded a Rockefeller Intercultural Film/Video Fellowship in 1988.

PUAY-PENG HO is professor of Architecture at the Chinese University of Hong Kong. He received architectural training at the University of Edinburgh and practiced as an architect in the United Kingdom and in Singapore. He subsequently researched Tang dynasty Buddhist architecture and obtained a Ph.D. in Art History from the School of Oriental Studies at the

University of London. His research interests and major publications are in Chinese architectural history, vernacular architecture, sacred architecture, architectural theory, and Chinese art history.

MAGGIE MEI-KEI HUI is an Australian registered architect and has practiced in Melbourne. Her Master's research at the University of Melbourne focused on traditional Chinese kitchen architecture. She works at the Chinese University of Hong Kong, teaching an architectural design studio and researching Chinese traditional buildings in Hong Kong. Her doctoral research focuses on Tibetan vernacular architecture in northwest and southwest China.

ZHU JIMING is a master carpenter and housebuilder trained in traditional Huizhou housebuilding techniques. He has taken part in the restoration and repair of many historic buildings in Huizhou and has built new timber frame homes in the traditional manner. He was a primary preservation carpenter in the dismantling, conservation, and re-erection of Yin Yu Tang. He lives in a small village in the Huizhou region.

RONALD G. KNAPP is SUNY Distinguished Professor Emeritus in the Department of Geography at State University of New York at New Paltz, where he taught from 1968 to 2001. His books include *China's Living Houses: Folk Beliefs, Symbols, and Household Ornamentation* (1999); *China's Old Dwellings* (2000); *China's Walled Cities* (2000); *Asia's Old Dwellings: Tradition, Resilience, and Change* (editor) (2003); *Chinese Dwellings*, with photographs by A. Chester Ong (2004); and *House Home Family: Living and Being Chinese*, co-edited with Kai-Yin Lo (2004).

JAN LEWANDOSKI is the owner of Restoration and Traditional Building, a company that restores historic architecture. He researches and frequently writes on the subject of historic build-

ing technology. Jan served as an integral part of the Yin Yu Tang project team for five years.

WU MAN is a *pipa* virtuoso trained in the Pudong School of *pipa* playing, one of the most prestigious classical styles of Imperial China. She was the first artist at Beijing's Central Conservatory to earn a master's degree on the *pipa*. Since her arrival in the United States in 1990 she has become a leading exponent of both traditional and contemporary *pipa* repertoire, inspiring the composition of a dozen new concertos and numerous chamber works by a new generation of Chinese composers.

In 1999 Wu Man was named winner of the City of Toronto/Glenn Gould Protégé Prize by Yo-Yo Ma. Since then the two have toured and recorded together as part of the Silk Road Project, which has included concerts throughout Europe, Japan, and the United States. Wu Man has collaborated with distinguished musicians such as Yuri Bashmet, Choliang Lin, Kronos Quartet, Ensemble Modern, and the Los Angeles Philharmonic New Music Group. In 2000, with Christoph Eschenbach and the NDR in Hamburg, she premiered Bright Sheng's *Nanking! Nanking!*, and in 2001, with Gerard Schwarz and the Seattle Symphony, she premiered Tan Dun's concerto for *pipa* and string orchestra.

Upcoming projects include *Orion*, a *pipa* concerto by Philip Glass and Wu Man that will premiere in Athens at the summer Olympics.

WANG SHUKAI has been the U.S.-China liaison for the Yin Yu Tang project for more than seven years. Before joining the project, he was a senior documentary film director and screen writer with the Beijing Scientific and Educational Film Studio in the Ministry of Radio, Film and Television. He has won many awards for his films—including the Golden Rooster Award, similar to the American Oscars. The subjects of his films range from Peking opera to Chinese cuisine to the history of Beijing. He has collaborated with many American and Japanese filmmakers—including NHK and PBS—on documentaries about

China. He played an important role in the production of the Long Bow Group Yin Yu Tang films.

LUO ZHEWEN is the president of the China Society of Cultural Heritage and head of the Ancient Architecture Department at the State Cultural Relics Administration in Tibet. He has authored several books including *China's Imperial Tombs and Mausoleums*, *Ancient Pagodas in China*, *Zhongguo Gudai Jianzhu Jianshi* (An Abridged History of Chinese Ancient Architecture), *Chang Cheng* (The Great Wall), and *Zhongguo Zhu Ming Fojiao Simiao* (China's Celebrated Buddhist Temples).

HARRIET T. ZURNDORFER has been a professor of Chinese history at the Sinological Institute, Leiden University, since 1978. Her major publications include *Change and Continuity in Chinese Local History: The Development of Hui-chou Prefecture 800–1800* (1989); *China Bibliography: A Guide to Reference Works about China Past and Present* (1995); and *Chinese Women in the Imperial Past: New Perspectives* (editor, 1999). From 1991 to 2000 she was editor-in-chief of the *Journal of the Economic and Social History of the Orient*. She also founded the journal *Nan Nu: Men, Women and Gender in Early and Imperial China*, which Brill has published since 1999. In 2000 she was elected to a visiting fellowship to All Souls College, Oxford; she has also been a visiting professor at the Sorbonne. Most recently, she became a participant in the Global Economic History Network Project, sponsored by the London School of Economics and the Leverhulme Trust.

SATURDAY, NOVEMBER 13

Registration and Breakfast

8–10 am Registration and continental breakfast

Tours and Workshop (repeated on Sunday morning)

8:30–10 am Yin Yu Tang house tours by symposium speakers
(Each guest will be assigned a 30-minute time slot)

9–10 am Carpentry/housebuilding workshop with
Jan Lewandoski and Zhu Jiming

Welcome

10 am Dan Monroe, CEO and Executive Director
of the Peabody Essex Museum

Nancy Berliner, curator of Chinese art

Regional Architecture

10:15–11 am Ron Knapp “Designing with Nature:
Siting and Situating a Huizhou House”

11:15–12 pm Puay-Peng Ho “Breaking the Vernacular Veneers: Form and
Meaning of Jiangnan Architecture”

12–1:30 pm Lunch break and film *Yin Yu Tang, A Chinese Home*

Architecture and Domestic Life

1:30–2:15 pm Francesca Bray “Virtues and Emotions: Living in the Spaces
of the Chinese House”

2:30–3:15 pm Maggie Mei-Kei Hui “A Reflection of the *Zao* (stove)
and *Zaofang* (kitchen) in Chinese Vernacular Architecture”

3:15–3:45 pm Break and film *Guomen, Wedding*

Presenting Local Culture

3:45–4:30 pm Carma Hinton “Presenting Huizhou Culture and
Yin Yu Tang through Film”

4:45–5:30 pm Wang Shukai “A Personal Perspective on the
Yin Yu Tang Project Experience”

Dinner (optional)

6 pm Optional cocktail reception

7 pm Option dinner

SUNDAY, NOVEMBER 14

Breakfast

8–10 am Continental breakfast

Tours and Workshop

8:30–10 am Yin Yu Tang house tours by symposium speakers
(Each guest will be assigned a 30-minute time slot)

9–10 am Carpentry/housebuilding workshop with
Jan Lewandoski and Zhu Jiming

Local Culture

10:15–11 am Peter Bol “Ancestral Halls and Family Compounds
in the Jinhua Region”

11–11:45 am Harriet Zurndorfer “The Dawning of a New Age in Late Ming
Huizhou: Merchants, Literati, and Innovation in the Visual Arts”

12–1 pm Lunch break

Domestic Architecture, Inside and Out

1–1:45 pm Luo Zhewen “The Development of the Structure, Form, and Art
of Chinese Domestic Architecture and Its Preservation”

1:45–2:30 pm Jonathan Hay “Surfaces in Chinese Architectural Interiors,
16th to 18th Century”

2:40–3 pm Break

3–3:45 pm Nancy Berliner “Life within the Walls of a House—
A Novella from Yin Yu Tang”

3:45–4:30 pm A Musical Presentation with Thoughts on a Childhood in a Traditional
Chinese Architecture by Virtuoso *Pipa* Player Wu Man

- Conference fee includes lectures, tour, workshop, musical presentation, and two continental breakfasts.
- Box lunches and Saturday-night dinner with the speakers are optional.

IMPORTANT INFORMATION

Please call the symposium coordinator at 866-745-1876, ext. 3213, for more information.

Symposium Fee

Symposium, PEM members: \$340

Symposium, nonmembers: \$395

Symposium Fee Includes:

Lectures, tours, workshop, and musical presentation

Admission to the Peabody Essex Museum

Continental breakfast on Saturday and Sunday

Optional: Box lunches and Saturday-night dinner with the speakers

Registration

To register, please fill out the registration form and mail with your registration fee to:

Yin Yu Tang Symposium Coordinator
Peabody Essex Museum
East India Square
Salem, MA 01970-3783

Your place at the symposium is not secured until we receive both registration form and fee. Enrollment is limited; registrants are accommodated on a first come, first served basis. Registration will not be taken by phone, fax, or e-mail.

Public School Teachers

Public school teachers may receive Professional Development Points for attending the symposium. To inquire about points and scholarship support, teachers may contact School_Services@pem.org.

Cancellation

The museum reserves the right to cancel the symposium due to unforeseen circumstances. If the museum cancels the symposium, partici-

pants will be issued a full refund. Participants who cancel by October 13, 2004, will receive a full refund less a \$50 administrative fee.

Travel

Located sixteen miles north of Boston in the historic seaport of Salem, Massachusetts, the Peabody Essex Museum is readily accessible. From Boston, visitors can reach this beautiful coastal city by car, train, or bus. Please visit the museum Web site at www.pem.org for comprehensive directions, a detailed map, and more information about the Peabody Essex Museum. Or call the Directions Hotline at 978-745-9500, ext. 3145.

Lodging

Rooms are being held for symposium participants at the Sheraton Colonial Hotel & Golf Club in Wakefield, Mass. Please call 888-627-7205 for the special Peabody Essex Museum rate of \$129 per night. The hotel is a 15-minute drive from the museum. Daily transportation to and from the museum is available.



Rooms are also being held at the Hawthorne Hotel in Salem, Mass. Call 800-SAY-STAY (800-729-7829).

For additional hotels and bed-and-breakfasts in the area, please call Destination Salem, 877-SALEM-MA (877-725-3662), or the North of Boston Convention and Visitors Bureau, 877-662-9299.

Questions

Please contact the symposium coordinator at 866-745-1876, ext. 3213, or e-mail programs@pem.org.

SYMPOSIUM REGISTRATION

Please fill in all information on this page.

Symposium Fee

\$ _____ Symposium, PEM members: \$340

\$ _____ Symposium, nonmembers: \$395

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PEM Membership Information

Are you a museum member?

Yes No

Become a member now for a reduced symposium fee.

Additional benefits:

- Free general museum admission
- 10% Museum Shop discount
- Reduced fees on all public programs
- Subscription to bimonthly members' magazine

Membership Fees (optional)

New membership Renewal

Dual or Family \$80

Individual \$50

Dual Senior (ages 62 or above) \$75

Senior (ages 62 or above) \$40

Outside New England \$40

(excludes CT, MA, ME, NH, RI, VT)

Student (ages 17 to 25) \$35

Sponsor \$150

\$ _____ Membership fee

. . .

Meals (optional)

\$ _____ Saturday box lunch (\$15)

\$ _____ Saturday cocktail reception & dinner with the speakers (\$55)

\$ _____ Sunday box lunch (\$15)

Total

\$ _____ Amount enclosed

Payment

Check enclosed. Please make checks payable to: Peabody Essex Museum

Visa MasterCard

American Express

Account # _____

Exp. date _____

Signature _____

Your place is secured once we receive registration form and fee. Enrollment limited. First come, first served. No registration by phone, fax, or e-mail.

Name _____

Address _____

Phone _____

E-mail address _____

Do you prefer vegetarian meals?

Yes No

Please mail this form and the symposium fee to:

Yin Yu Tang Symposium Coordinator
Peabody Essex Museum
East India Square
Salem, MA 01970-3783