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In September 2007 I took over from Grace Fong as Director of the Centre for East Asian Research. It was a privilege to observe the wealth of activities organized by faculty members and graduate students associated with the Centre.

As in past years, during the 2007-2008 year the Centre for East Asian Research hosted numerous lectures, workshops, and seminars. All these events allowed for stimulating conversations between our faculty members, our students, and eminent scholars from institutions around the world. You will be able to read reports on this year's lectures and workshops, drawn up by our dedicated student reporters, in the pages of this Bulletin.

We are welcoming several new faculty members engaged in research on Japan, China, or Korea to McGill. Yuriko Furuhashi and Adrienne Hurley will join the Department of East Asian Studies to fill positions in modern Japanese literature and visual culture. Johanna Ransmeier will be the History Department's modern China scholar. James Thomas will be our visiting scholar of Korean Studies, a position for which we, once again, receive generous support from the Korea Foundation. There will be an exciting crop of new graduate students, as well as visiting scholars Vincent

Mirza (East Asian Studies) and Marc Steinberg (Art History and Communications Studies). It is heartwarming to see how the community of East Asian scholars at McGill is as vibrant as ever, and growing stronger year by year.

It is my special privilege to announce that McGill has won an Institutional Grant from the Luce Foundation, as part of the Luce Initiative on East and Southeast Asian Archaeology and Early History. The Luce Foundation's generous contribution will allow us to open a new faculty position in Chinese historical archaeology, to support graduate students in that field, and to acquire additional library materials in East Asian archaeology.

In this letter, I have highlighted what was new. I would also like to acknowledge the more regular efforts and successes of the members of our community, as we teach and learn East Asian languages, publish books and articles, obtain individual or collective research grants from funding agencies, and disseminate knowledge about East Asia to the wider community. Lastly, I offer a word of thanks to the foundations, centres, companies, and individuals who continue to support our efforts so generously.

Griet Vankeerberghen  
Director, Centre for East Asian Research

## New East Asian Studies Faculty



**Professor Yuriko Furuhashi** received her B.A. in American Studies from International Christian University in 1996, and her M.A. in Foreign Languages and Literatures from University of New Mexico in 2001. She earned her second M.A. (2004) and her Ph.D. in Comparative Literature from Brown University.

Before coming to McGill University, she taught at the University of New Mexico and Brown University. Her area of interest includes Japanese Cinema, film theory, visual culture, continental philosophy, and avant-garde movements in literature and film. Her publications in English and Japanese appeared in several journals and publications including the *New Cinemas: Journal of Contemporary Film, Screen, VOL*, and *Wakamatsu Kôji: Hankenryoku no shôzô*.

This Fall Professor Furuhashi will be teaching *Mass Culture and Postwar Japan* (EAST 364) and a course on *Japanese Cinema* (EAST 467). In Winter 2009 she will teach *Japanese Cinema* (EAST 362).



**Professor Adrienne Hurley** comes to McGill EAS from the University of Iowa, where she taught modern Japanese literature. Prior to Iowa, Hurley was a postdoctoral fellow at Stanford University for three years, and earned her Ph.D. in modern Japanese literature and cultural studies at the University of California-Irvine.

Hurley published her first book, *Revolutionary Suicide and Other Desperate Measures: Stories of Youth and Violence from Japan and the United States*, with Duke University Press. Her English translation of the novel *Lonely Hearts Killer* by the award-winning Japanese novelist, Hoshino Tomoyuki is forthcoming from PM Press. Currently, she is editing a documentary history of anarchism in Japan for PM Press.

This Fall, she will teach a Japanese translation course (EAST 547). In the Winter term she will teach the *Introduction to Japanese Culture* (EAST 212) and a course entitled "Inventing Modern Japanese Novel" (EAST 461). She is also heading to Oxford in September to present a paper at a memorial symposium for the proletarian writer Kobayashi Takiji.

## The Paul Hsiang Lecture Series: *Manchu and Mongol Women Poets*

The first installation of the annual Paul Hsiang Lecture Series took place on October 19, 2007, at McGill University's Faculty Club. The guest lecturer was Wilt L. Idema, distinguished Professor of Chinese Literature in the Department of East Asian Languages and Civilizations at Harvard University, and author of numerous publications on Chinese poetry, including *A Guide to Chinese Literature*. The title of his lecture, *Poetry, Gender, and Ethnicity: Manchu and Mongol Women Poets in Beijing (1775-1875)*, signaled a new direction taken up by Idema in the realm of Chinese poetry. The lecture began with Idema's admission that until now he had rarely ventured into the nineteenth century and, despite his new undertaking, does not consider himself a Manchu scholar. He confirmed, however, his continuing interest in the "burgeoning field" of Chinese women's literature of the imperial period.

Idema's lecture principally discussed three aspects of Manchu and Mongol Women's poetry: the authors and the collections that contain their poetry; a selection of the poetry itself; and finally, the issue of ethnicity.

Idema stressed the difficulty of locating texts written by Manchu and Mongol women poets. His selection was largely chosen in accordance to the availability of writings at Harvard University. Idema pointed out that the Harvard-Yenching Library holds important literary collections by women which are now easily available through the McGill-Harvard-Yenching Ming-Qing Women's Writings Digitization Project, operational since 2006. Some of the collections in Idema's lecture are found in that database.

Idema focused on five women poets in his lecture: Lady Tongjia (1737-ca.1810), Wanyan Jinchi (ca. 1770-ca.1840), "The Person of the Way who Takes Refuge in the Truth" (Guizhen daoren; ca. 1770-ca. 1855), Baibao Youlan (ca. 1800-1861), and Naxunlanbao (1824-1873). Idema described the writings of these women as refreshingly "simple and straightforward [in] style," avoiding allusions and other displays of erudite scholarship.

Idema devoted a portion of his lecture to readings of his translations of several poems. Not

surprisingly, the theme of women's education was a major theme of the poetry. For example, Lady Tongjia, a teacher from Jiangnan hired for her high education, emphasized the moral nature of a girl's literary education. One example of moral conduct expected of women at that time was the act of *gegu* (slicing off a piece of her flesh in order to feed it to a diseased person in a broth), performed when a male family member (usually the husband) fell ill. Two of the Manchu women poets discussed, Lady Tongjia and Baibao Youlan, committed *gegu*.

Concerning ethnicity, Idema stated that expressions of ethnic self-awareness were by and large rare in the poetry he examined. Idema named two examples: Lady Tongjia, who lived during a time when the Qianlong emperor emphasized the vitality and antiquity of the Manchu race, and Naxunlanbao, whose outspoken ethnic-self-awareness in the poems and prefaces was complicated by her Mongolian heritage. A striking example of this conflicted self-awareness can be found in a long poem addressed to her brother, in which she recalls her family's descent from

Genghis Khan and urges her brother to continue the family tradition. Yet she confesses that she herself does not speak the Mongolian language and follows both contemporary and traditional Chinese cultural norms. Highlighting her devotion to Manchu culture, however, was Naxunlanbao's wish to compile an *Anthology of Poetry by Manchu Women*. Although she had collected a considerable body of source materials, she died before completing it.

Idema concluded his lecture with a few reflections on the general nature of the women's poetry he had examined: although restricted in scope, this poetry demonstrated a high level of competence and was greatly appreciated and endorsed by the highest political and cultural authorities of their day. Moreover, while many of the values of culture and morality embodied in their poetry were learned from Chinese readings and practices, there is certainly an expression of ethnic identity that remains.

*Part II of the lecture series, featuring Professor Martin Kern of Princeton University on Page 6*



*Wilt L. Idema, distinguished Professor of Chinese Literature in the Department of East Asian Languages and Civilizations at Harvard University.*

## Visiting Professor Kyongwon Yoon Presents the Korean Film Week

It is with a fascination for cultural phenomena as a product of human experience that Professor Kyongwon Yoon presented the biannual Korean Film Week (KFW). This event uses cinema as a window into the complexities of contemporary Korean culture. The theme for this fall was “Everyday Life,” followed by “History and Popular Memory” in the winter term. The advantage of a film *week*, Professor Yoon says, is allowing viewers to get several different perspectives on Korean society through the screening of multiple films.

The KFW complements one of Professor Yoon’s winter courses, New Korean Cinema: History, Hybridity, and Identity (EAST 494), which focuses on how changes in Korean cinema reflect the changing concerns of Koreans and Korean society. Professor Yoon explains how older cinema was either extremely political or extremely apolitical, coming from a generation who had a strong sense of Korean identity. The directors of “New Korean Cinema” are coming out of a wealthier, more affluent, and of course, a more

globalized society. Thus the films produced by these newer directors tend to focus more on everyday issues of life, defining Korean identity in relation to external Asian and global influences, and of course new interpretations of Korean historical events.

Professor Yoon wrote his dissertation on the use of mobile phones in Korean youth. His current research focuses on the media and technology sub-culture in Korea, with a special interest intra-Asian exchange of media pop-culture. Professor Yoon looks at this sub-culture not only as a tool for connecting people, but also as a means to counter the restrictions of Korean hegemony. In addition to his Fall and Winter courses, he also taught a summer course EAST 385, Society and Community in Korea.

McGill University is honored to have had Professor Yoon as the Korea Foundation Visiting Professor for 2007-2008, and wishes him the best for his new position at the University of British Columbia.



Professor Kyongwon Yoon.  
The Korea Foundation Visiting Professor for 2007-2008

## TRANSCULTURELLE



For two days in January the East Asian Studies Department, McGill hosted the discussion-packed shoujou anime and manga workshop

“TransculturELLE: How Girls Cross Cultures,” featuring 11 speakers from Canada, the United States and Japan. The series focused mainly on changing portrayals of the feminine in Japanese culture both past and present, and how these portrayals have transcended national and cultural boundaries.

Papers presented were ‘Subcultures and Frenchness’ by Professor Anne McKnight (USC); *Girliness is Next to Godliness: The Girl as Sacred Criminal in Kurahashi Yumiko’s ‘Seishôjo’* by Brian Bergstrom (McGill); ‘Under the Ruffles: Shoujo and the Morphology of Abjection’ by Prof. Frency Lunning (UMinn); ‘Genre Convergence in the Digital Age: Shoujo manga, sekai-kei,

and *Shinkai Makoto*’ by Saitô Satomi (McGill); ‘*Kawaii and Capital in t.o.L’s Tamala 2010: A Punk Cat in Space*’ by Professor Emily Raine (McGill); ‘*Future Anime: Girls and Boys who Leap through Time*’ by Professor Ian Condry (MIT); ‘*The Anatomy of Permutational Desire: Perversion and the Artificial Girl in Contemporary Japanese Animation*’ by Livia Monnet (UdM); ‘*The Utopic Matter of Women*’ by Thomas Looser (NYU); ‘*Matriarchy and Criticism in Japan*’ by Toshiya Ueno (Wako University Japan); ‘*Camouflage Time*’ by Professor Yukiko Hanawa (NYU) and ‘*Nature Girls and Culture Times*’ by Professor Thomas Lamarre (McGill)

## Professor Haizheng Yang Studies the Origins of *Shiji* Commentary

This year the Department had the pleasure of hosting Professor Haizheng Yang from Peking University's Department of Chinese Language and Literature. With her PhD in Ancient Chinese Literature, Professor Yang specializes in ancient Chinese classics and archives. Her publications include studies on the *Shiji* and Sima Qian, research on pre-Qin to Han literature, as well as the novel in modern China. Her current project involves Japanese commentary on the *Shiji*. This year she was a visiting scholar at the Harvard-Yenching Institute.

### Graduate Student Seminar

On February 5, 2008 professor Yang presented her paper on Yang Xiong's critique of the *Shiji*. The *Shiji*, completed in 91BCE by the great historian Sima Qian of the early Western Han, quickly became the archetype for Chinese historiographies. Yang's analysis of Yang Xiong's critique not only provides a necessary foundation for understanding the importance of the *Shiji* for all reaches of Chinese society, but also demonstrates how and why it became such a fountainhead of Chinese civilization.

Yang Xiong was a great thinker of the late Western Han period when the Confucian Classics had supreme authority over all aspects of life. Using the Classics as his model, he aimed to fix the errors of his own age. Yang Xiong's critique of the *Shiji* paved the way for all future study surrounding the work and in that field. His strong "classicist" position is the basis for understanding his analysis of the *Shiji* and Sima Qian himself.

Professor Yang focused on three aspects of Yang Xiong's critique: The lack of Confucian thought in the *Shiji*, the initial reference of the texts as a "true record" of history, and Yang Xiong's claim that Sima Qian is fond of the unusual.

Yang Xiong is highly critical of the moral standards present in the *Shiji*, as they are not aligned with Classist thought. Because Sima Qian has such a strong reverence for Laozi and other Daoist thinkers Yang Xiong accuses him of having shallow interpretation of what was recorded. An example of their philosophical discord is evident where Sima Qian praises those who helped overthrow the Qin Dynasty. Yang Xiong, however, condemns them as rebels who disrupted societal order and undid the positive accomplishments and contributions to history brought about by China's first dynasty.

The second point Professor Haizheng Yang put forth was the *Shiji*'s reputation as a "true record." Not only was this term initiated by Yang Xiong, but the creation of a "true record" became the ideal for traditional Chinese historians. The label "true record" set the *Shiji* apart from previous historical works at that time, and its historical accuracy has continued to be supported by archaeological findings. In search of the reasons behind

order and chaos, flourishing and decline, Sima Qian set out to describe history as it happened, hence the volume and detail of his records.

The third and final aspect of the paper addressed Sima Qian's reputation of being fond of the unusual, another reputation initiated by Yang Xiong. Drawing on his classist background, Yang Xiong writes that both Confucius and Sima Qian are "fond" in their own way. For Yang Xiong, fondness is not a defect, the key lies in the object of the fondness and whether or not it is in accord with classist thought. He juxtaposes Confucius' fondness for duty and morality with Sima's fondness for the unusual, and holds a somewhat disapproval of the latter. The fondness for the unusual drew much criticism from later scholars down through the Qing dynasty.

Sima Qian's reports were not limited to emperors and generals, but included many biographies of commoners and people of the lower social strata. Many were distinguished in their courage or readiness for self-sacrifice, others were masterminds or skilled in secret plotting. The detail and variety with which he collected his tales expanded the range of characters that could be reported, as well as the ability of the texts to reflect society.

Professor Yang explained that Sima Qian's qualities reflect the culture of the Warring States period of gentlemen scholars, as well as the era of the 100 schools of thought. This was a period of certain freedom of thought and great determination for accomplishment where people with talent and ambition had the opportunity to display these qualities to the fullest extent.

Professor Haizheng Yang's paper shows how the differences in Sima Qian's philosophy, as revealed in the *Shiji*, when compared to Yang Xiong's criticism thereof, reflect the difference between the early and later Western Han period. Both of these quite different attitudes made a profound contribution to Chinese academic and literary development.

The day after her talk, Professor Yang led a seminar for graduate students in the East Asian Studies department, who had an opportunity to read an excerpt of the *Zhan Guo Ce* (*Strategies of the Warring States*) with the visiting professor.



Professor Haizheng Yang of Peking University visited McGill in the Fall and Winter terms for a graduate student seminar and to present her paper on Yang Xun's critique of the *Shiji*.

## ***Mini Beatty Lecture Series: Beliefs About Seeing: The Moral Technology of Optics in Early China***



*Professor Nylan of UC Berkeley looks at classical theories of Greece and China in asking, what is the relationship between human understandings of optics and their systems of ethics?*

scientific and philosophical theories of sight in both ancient China and ancient Greece, and then examined how the different understandings of optics laid the foundations for different systems of

On February 21, 2008, Professor Michael Nylan of the University of California at Berkeley delivered the Mini Beatty lecture entitled “Beliefs about Seeing: Moral Technology of Optics in Early China.” Her talk

introduced

ethics. Whether or not the act of seeing was purely external to the observer proved to be an important distinction.

Classical Greek theories posit that visual perception was due to physical contact between seer and object. They posed no real difference between physical and mental, so questions of interiority did not arise.

Classical Chinese theory, as developed by the Mohists and in the Zhuangzi stresses the importance of the subjective perspective and understands sight not as a geometric equation of angles (as the Greeks see it), but as a complicated interaction between the observer, the eye, as well as the heart-mind, the center of consciousness and morality in the human.

She intends only to bring to light the relationship between the science of sight and ethical theories both present and past. It is interesting to see that ancient Chinese theories understood the process of sight to be directly affected by one’s consciousness and one’s moral self, ideas that modern science has only recently begun to pursue. Nylan not only reveals this connection and discontinuity, but also stands on the threshold of a new field of academic research.

*Professor Nylan’s presentation was made possible by a grant from the Beatty Memorial Lecture Committee.*

## **Initiating Mutual Understanding through Student Exchange: Project IMUSE Comes to McGill**

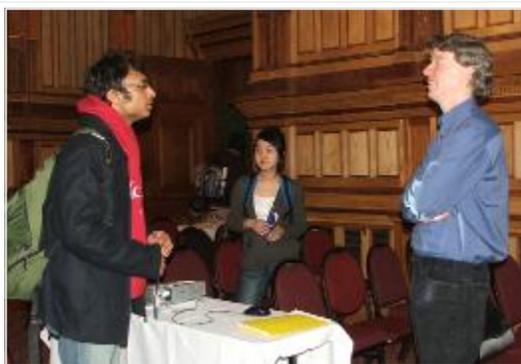
A lecture series this March introduced a unique organization of students and scholars who have joined together to create IMUSE, Initiating Mutual Understanding through Student Exchange. Founded by students and professors at Harvard, Tsinghua, and Peking Universities and in cooperation with the Strategy Alpha International 2008 Beijing Olympics Foundation, IMUSE seeks to stimulate interest and discussion on China, its people, culture, and the issues they are faced with today.

The highlight of the program is its tour of North American Universities with a group of 15 student delegates from Tsinghua and Peking Universities. The tour stopped at McGill, the only Canadian University on the tour, in early March and included a full two days of photo exhibitions, film screenings, and guest lectures by Professor Summers from Yale University and McGill’s own Professor Peter Button. The talks were well attended, engaging students from a variety of faculties and departments.

Professor Summer’s extensive academic background ranging from Biochemistry and Epidemiology to East Asian and Gender and Sexuality Studies provided the background for his thought-provoking lecture, “Global Impact of Epidemic Disease: China and the World.”

Professor Button’s lecture, “Asia and Climate Justice after the Environment,” highlighted the necessity of mutual understanding and cooperation between East and West on environmental policies. With the global climate crisis the international community has a collective fate and collective responsibilities. Professor Button provoked discussion about energy production and consumption and the economic struggles of Asia’s developing countries in their competition in the global markets.

The IMUSE 2008 program also included the Essay and Photo Contest, with the topic “China in My Eye.” The contests were open to all university students in North America. Winners receive an all-expenses-paid trip to Beijing for two weeks, as well as an opportunity to work as a specially trained volunteer at the 2008 Beijing Olympics. Winners were announced in May, and I encourage you to visit the IMUSE website to read students’ essays and view their stunning photographs: <http://www.imuse2008.org/competition.php>.



*McGill’s own Professor Peter Button and a Political Science student further discussion on Asia’s role in the global climate crisis and the responsibility of the international community to address the issue.*

Paul Hsiang Lecture series– Part 2  
**Professor Martin Kern of Princeton University  
 Revisits the *Shijing***

In late March, Professor Michael Kern from Princeton University came for the second part of the Paul Hsiang Poetry Series. His talk, “Lost in Tradition: The *Shijing* Before the Song,” explores this monument of classical Chinese poetry and its commentarial tradition under a new light. Professor Kern is a specialist in early Chinese Literature and is moving into the field of medieval Chinese literature. After receiving his PhD from the University of Cologne, he taught at Columbia University before going to Princeton. He has published numerous articles and books, the most recent of appeared with the University of Washington Press, entitled “Text and Ritual in Early China.”

The *Shijing*, or “Odes,” a body of songs and poetry over 2500 years old has been transmitted with a commentary by Mao (2nd C BCE). In a previous paper Professor Kern argued that comprehension of the *Shijing* was impossible without the Mao commentary. However, newly excavated manuscripts from the Warring States period and Early Imperial times reveal that many people did in fact look at the *Odes* without Mao’s commentary, and have alternative understandings of the text.

In the newly discovered manuscripts, almost every word is written differently every time in every different manuscript. However, when spoken, these character variants are nearly identical in sound. So while the texts written in the manuscripts differ greatly, once verbalized the words all sound the same. The problem, then, lies in the transcription process: with the flexibility of the early writing system, the large number of homophonic words, and the old poetic language of the *Odes*, there exist nearly infinite choices of meaning. The task then is not only the



*Professor Martin Kern of Princeton University: New Manuscript finds shed new light on the transcription and interpretation of the Shijing.*

interpretation of the text, but determining the wording of that very text to be interpreted.

Kern uses an example from the song “Guan Ju” in which the words *yao tiao* are glossed by Mao as *you xian* to mean “pure and secluded.” From here Mao interprets the song as one praising the virtue of the queen. However, in commentarial manuscripts attributed to Confucius, the *Kongzi Shilun*, “*yao tiao*” clearly points to sexual allure and desire and becomes the background for a lesson about ritual propriety. This theme is expanded upon in other new-found manuscripts.

The problem of transcription raised by the manuscript finds, allows scholars to doubt the certainty of Mao’s glosses of terms and subsequent interpretation of the *Odes*. However, there are only more questions about

what to put in place of these glosses.

In the latter half of his talk Professor Kern addresses alternative interpretations of the *Odes* after the Mao era. Medieval library catalogues list several extant alternative *Odes* commentaries, they all seem to have disappeared by the sixth and seventh centuries, at which point *Odes* scholarship became completely focused on the Mao version.

A series of fifth and sixth century interpretations, however, directly address ideas of sexual allure and desire, citing Guan Ju as their model.

Only now, with the manuscript finds is it possible to see the connection of these later poets to pre-Mao interpretations of the *Odes*. Evidence from the manuscripts allows us an insight into the earliest traditions of *Odes* scholarship now. Though raising more questions than answers, this is an exciting moment for any scholar of classical Chinese poetry.

## The Japan Seminars in Montreal

The Japan Seminar in Montreal is an inter-university group of scholars interested in Japan-related studies in the greater Montreal area. It meets twice a year, in the Fall and Winter, to discuss the latest in academic research. This past academic year McGill University hosted both Fall and Winter sessions, the 34<sup>th</sup> and 35<sup>th</sup> seminars, respectively.

The 34<sup>th</sup>, held October 17, 2007, featured Professor Brian Bergstrom of the University of Chicago. His topic, *Japan’s Youth Crime in the 1990s*, focused on how juvenile crime, “*shonen hanzai*,” has become a prominent subject in the media, cultural analyses, and fiction. After reviewing specific incidents, he elaborated on the phenomenon’s relationship to four major structures: the nation, the family, melodramatic boyhood, and the sublime.

The 35<sup>th</sup> seminar took place March 7, 2008 with speaker Satomi Saito and the topic *Old and New in Digital Animation: Makoto Shinkai and Anime in the Global Marketplace*. Saito traced the developments of digital media in the last decade, notably how its transportability has dramatically influenced the way images are created, distributed, and consumed. Saito discussed the convergence of old and new media on the plane of the power of the media producer and that of the media consumer, wherein consumers may actively participate in the creation and circulation of new media.

## Keith McMahon Speaks on the Role of Women at the End of the Qing



Professor Keith McMahon,  
University of Kansas

Students and teachers pack McGill's Arts Council Room on November 8, 2007, to attend a talk co-sponsored by the Department of East Asian Studies and the McGill Center for Research and Teaching on Women. The talk, entitled "Female Agency and Polygamy in China on the Verge of Modernity," was delivered by Professor McMahon (left), who teaches Chinese language and literature, and is the chair of the Department of East Asian Language and Cultures at the University of Kansas. McMahon is also the author of several books on late Imperial China and has just completed a manuscript entitled *Sexuality in China on the Verge of Modernity*.

Professor McMahon's talk aimed to identify a paradigmatic change that occurred towards the end of the last dynasty whereby the dominant figure of manhood, the "polygamist philanderer," and his accompanying plurality of female figures as main wives, concubines and prostitutes, came face to face with the prospect of cultural extinction as China stood on the "verge of modernity." However, by examining the important presence of female agency and resistance in both male- and female-authored books, McMahon was able to highlight the role of female agency and resistance in the history of polygamy, and ultimately hypothesized that the "primacy of polygamous pleasure" persists beyond the end of the Qing dynasty.

## East Asian Studies Graduate Student Presentation Series

Graduate students were offered the opportunity to present papers to their peers on topics related to East Asian Studies in the 2007-2008 East Asian Studies Graduate Student Presentation Series. This year's series, sponsored by the East Asian Studies Department, drew a variety of presenters and topics: Eavan Cully (M.A., EAS, McGill University) presented *From Filial Daughter to Patriotic Heroine: the Changing Virtues of Mulan in Mid- to Late Qing China*, which offered a look at specific changes to the Mulan story over time, and how these changes reflect societal preferences for women at different points during the Qing dynasty. In his paper *Qi in the Laozi Zhongjing*, Alexandre Illouichine (M.A., EAS, McGill) offered an analysis of the *Laozi Zhongjing's* understanding of the concept of *qi*, including its cosmological dimensions and role in practical cultivation.

This year's series included presenters from outside the department and the university: Emilio Dirlikov (M.A., Anthropology/Social Studies of Medicine, McGill) presented *Space, Borders and People: Enacting Pandemic Preparedness in Hong Kong-SAR*. Based on four months of field work in Hong Kong, the presentation outlined how "preparedness plans" have led to a new form of lay consciousness emerging through the implementation of everyday practices that allows for a disease such as avian influenza to be ascribed a "pandemic potential" despite its low incidence.

Severina Balabanova (Post-doc. Studies, Philosophy, Université de Montréal) presented *Defining Reality through Illusion – the Role of the Dream in Medieval Buddhist Dream Narratives*, which examined views on dreams and reality in Chinese Mahayana Buddhism, and illustrated how these ideas are in fact reflected in the Chinese medieval dream narrative.

This year's series also included two presentations in French: the first was by Annie Boisclair (Ph.D., Philosophy, Université de Montréal), whose paper *Perfect Teaching (yuan jiao) in the Thought of Mou Zongsan (1909-1995)*, examined a selection of chapters of Neo-Confucian thinker Mou Zongsan's main work *Nineteen Lectures on Chinese Philosophy*, which comments on the meaning of "perfect teaching" in Buddhism.

The second French language paper was presented by Sebastien Rivest (M.A., EAS, McGill): *Daoism, Society and Funeral Practices at the End of the Tang Dynasty* looked at some of the changes that occurred in Daoism during the Tang dynasty, including religious syncretism, imperial patronage and integration into the social landscape, as well as particular conceptions of Daoist funeral practices.

## Chinese Speech Contest

This year's Chinese Speech Competition was held in late March at the Université de Montréal.

### Level 1

**First Place:** Paraish Misra (McGill) and Camille Beydom (McGill)  
**Second Place:** Theodore Widom (McGill) and Catherine Métayer (UdeM)  
**Third Place:** Jonathan Deschênes (UdeM) and Robert Santia (McGill)

### Level 2

**First Place:** Julie Chéhadé (UdeM)  
**Second Place:** Marc Jebara (McGill)  
**Third Place:** Sarah Jackler (McGill)

### Level 3

**First Place:** Benjamin Karl (McGill)  
**Second Place:** Julie-Anne Larose (UdeM)  
**Third Place:** Sophie St-Pierre (UdeM)

### Open Level

**First Place:** Cécile Dupin de Saint Cyr (McGill)  
**Second Place:** Megan Millward (McGill)  
**Third Place:** Mahmoud Nakkouri (UdeM)

### 'Chinese Bridge' Preliminary Competition

**First Place:** Cécile Dupin de Saint Cyr (McGill)  
**Second Place:** Megan Millward (McGill)

The Regional Winner of the Chinese Bridge competition is awarded a full scholarship for pursuing a degree in a Chinese university. The winner will also be granted the honorary title "Ambassador of Chinese Language".



*Megan Millward (McGill) took second in the 'Chinese Bridge' Competition with her Chinese fan dance.*



*Cécile Dupin de Saint Cyr (McGill) took first place in the 'Chinese Bridge' Competition performing a traditional peacock dance.*

## Japanese Speech Contest

The 19th Annual Japanese Speech Competition was held on March 9, 2008 at the Japanese Canadian Cultural Centre of Montreal. The top students and their themes are as follows.

### Beginners

**First Place:** Gina Addario-Berry (My Experience at International School)--McGill

**Second Place:** Kyoung Lee (Long Vacation)--McGill

**Third Place:** Catherine Racette-Patenaude (La Vraie Histoire)--UQAM

### Intermediate

**\*First Place:** Hae Won Lee (Sapporo in my Memory) – McGill

**Second Place:** Jean-Francois Roof (Breve Reflexion sur la Societe Contemporaine)--UdeM

**Third Place:** Ji Soo Lim (Traveling with My Little Sister)—McGill

### Advanced

**First Place:** Brent Lue (On Finding Myself) –McGill

**Second Place:** Hanna Hyein Chung (Cosmetic Surgery) –McGill

**Third Place:** Mandy Leung (Slow is Better) – McGill

\*Hae Won Lee also 2nd prize in the 2008 National Japanese Speech contest held in Alberta.



*Hae Won Lee, First Place, Intermediate and 2nd prize in the 2008 National Japanese Speech contest held in Alberta*



*Traditional Japanese Taiko performance*

## 2008 Peking-McGill University Summer Chinese Program



*Summer 2008 Class Picture: Students from McGill and other Universities around the world gather at Peking University for an intensive Summer Chinese Program.*

The Department of East Asian Studies at McGill University in collaboration with Peking University organized its 2008 Peking-McGill University Summer Chinese Program. The program aims at providing students with an excellent opportunity to learn standard Mandarin Chinese while experiencing Chinese culture by living in Beijing, the capital of China. The program ran from May 8 to July 24, and offered eleven-week intensive Chinese language courses at three levels: First Level Chinese, Second Level Chinese, and Third Level Chinese. These intensive courses are equivalent in content and credit to the courses offered during the academic year at McGill. All the courses are taught by experienced teachers of Peking University, who are specialists with expertise in teaching Chinese to foreign students.

McGill East Asian Studies faculty member Bill Wang, the Program Coordinator and Resident Director, led the group of participants to Beijing University and coordinated with the dedicated faculty and staff at PKU.



*PKU Summer 2008 Class field trip to Xi'an City*



*PKU field trip to Great Wall of China*

## Donations 2007-2008

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