Cover: The Korean Language Program received the gift of an eight-panel folding screen from artist Moon Sun Young. Chaekgado (책가도, Books and Things). This chaekgado is framed by an octagonal bunhapmun (반합문) door with a set of lattice windows. These doors bear courtly dignity, hinting at a royal target audience. The shelves behind the doors are made up of six sections, slightly altering the symmetry. This work shares formal similarities with the works of Jang Han-jong (장한종) in its use of brown hues, the use of the bunhapmun door to signify nobility, the central placement of the partition with the landscape painting, and the simple three-dimensional portrayal of the objects. The use of the bunhapmun door as a frame also makes this piece an unusual example of chaekgado.

Above: Flowers and Birds (huaniao ce, 花鳥冊), 1731, Li Shan. 李鱓, 1686-ca. 1756. Album leaf; ink and pale color on paper. y1976-42h. Collection of the Princeton University Art Museum. This is an 18th century depiction of the cicada cycle in China, a cycle that made its way up to the topsoil of Princeton this year. (Ed.)
RESILIENCE

I’ve been really amazed by the strength and resourcefulness of Princeton’s East Asian Studies community. During more than one year of historic challenges, our students, staff, and faculty have taken on new responsibilities, developed skills, drawn on unknown strengths, and helped each other live better and learn together. Some students recalibrated their internal clocks to Zoom into class from all over the world, and those in Princeton figured out how to support each other while maintaining an unprecedented social contract based on solo living. Staff members provided stellar levels of service; despite weekly alterations in room quotas and building access, they searched library stacks, set up financial aid portals, and processed certificates and degrees. Faculty learned new pedagogies and performance techniques to build excitement into distance-learning.

CHALLENGES

The challenges of the past eighteen months have been severe, and we’re fortunate that Princeton University leadership responded so quickly, forcefully, and effectively to the exigencies of the day. As I compose this letter in late May of 2021, looking forward to resuming a semblance of our former academic life on campus in Fall 2021, I’m reminded of the challenges we have faced. Language learning was put under additional strain—and this, for languages that are more challenging than most. Research and learning abroad was suspended, and many international students sought haven at homes far away from New Jersey. Locally, the U.S. social fabric was rent by ugly incidents of racial violence, some involving anti-Asian bias, while the national political consensus broke down, often violently. Many members of the Princeton community faced sickness and loss of family and friends. All of us (if we’re honest) suffered more than one year of historic challenges, our students, staff, and faculty are fortunate that he will continue in the demanding role as Director of Princeton-in-Beijing.

As government and university policies ease in the coming months, the East Asian Studies Program will resume its funding for this work. In fact, we aim to be more flexible than in the past about the timing of research, to help students regain momentum in their research. We are also open to helping researchers develop alternative—distanced—methods for conducting research in the field. Individual departments continue to ponder and implement measures to help academics-in-training navigate a changing job market and meet demands for new skill-sets.

UNDERGRADUATES

Those pursuing independent work shifted significantly to address the problems of today with insight, clarity, and heightened awareness of the real-world payoffs of engaging with problems in an academic or scholarly vein. Senior theses and independent projects looked at many twenty-first century topics, including child-trafficking, political protest, religious persecution, human rights mechanisms, immigration policy, fat intake in national diets, Asian-African development policies, gender disparities in university attendance, internet addiction, domestic violence, the fanbase for K-Pop, and, of course, many perspectives on the East Asian dynastic dynamics of the COVID-19 pandemic. Overall, a total of 39 undergraduates focused on East Asian Studies: 8 majored in East Asian Studies, 18 earned certificates in the East Asian Studies Program, and 13 pursued certificates in East Asian Language and Culture.

LANGUAGE LEARNING

Language learning morphed from in-person and abroad to entirely online during summer of 2020 (Princeton-in-Beijing and Princeton-in-Ishikawa), a medium that continued into the fall and spring semesters of 2020-2021. Our students proved resilient, rising to the challenges of increased screen time. Princeton’s language instructors were particularly resourceful and hardworking. Like our colleagues in Music and Theater, they quickly invented new methods, prepared new materials, and improvised new approaches for teaching all four skills (listening, speaking, reading, writing) in Chinese, Japanese, and Korean courses at all levels.

EVENTS

Events were slow to start in the Fall, as we adjusted to seeing visitors and attending workshops and conferences only through virtual portals. But once we began, our hosts and speakers excelled at producing exciting events and slick video recordings. In addition, the public offering of most of our events meant that attendance soared, often reaching 100 or more, drawing attendees from every time zone on the globe.

OUTREACH

One of the gems of East Asian Studies at Princeton is a regular series of teacher training workshops organized by Dr. Lesley Solomon and funded by the Freeman Foundation and the East Asian Studies Program. The series is part of the National Consortium for Teaching about Asia (NCTA), a multi-year initiative to facilitate teaching and learning about China, Japan, and Korea in world history, geography, social studies, and literature courses for secondary school teachers. This year’s theme was East Asia in World History: From the Silk Road to the Belt and Road. It featured lectures and discussions led by Princeton University faculty and others, enrolling numbers much higher than in years when the sessions were held in person.

RETIREMENTS

On other pages of this report we pay tribute to the contributions that our esteemed colleague, C.P. Chou, has made to the international world of scholarship and the culture of teaching at Princeton. Professor Chou was my teacher in first-year Chinese (at Oberlin College in 1975) and I have been trying to live up to his high standards ever since. I join with the rest of the EAS community in extending our appreciation for his dedication and accomplishments and our congratulations and good wishes upon his retirement. We
Anna Shields will continue in her second year as Chair of the East Asian Studies Department. Federico Marcon is stepping down after a third year as the Director of Graduate Studies. He will be succeeded by Paize Keulemans.

Ksenia Chizhova completed her second year as the Director of Undergraduate Studies (also known as the Departmental Representative). Amy Borovoy will assume that position in the coming academic year.

We are pleased to report the promotion of He Bian (HIS and EAS), a historian of late imperial China and a historian of science, to the tenured rank of Associate Professor.

ARRIVALS

Jerry Zee (PEI & ANT) is an environmental anthropologist of contemporary China, and assistant professor in the Princeton Environmental Institute and the Department of Anthropology.

Melissa Mozek (EAL) began January 2021 as the new East Asian Studies Library Supervisor, replacing Andi Johnson.

DEPARTURES

Chih-p'ing Chou (known to colleagues as “CP”), Professor of East Asian Studies, Director of the Chinese Language Program in East Asian Studies, and Director of the Princeton-in-Beijing summer language program, will transition to emeritus status after 42 years on the Princeton faculty. See more in “Faculty News.”

Andi Johnson, the East Asian Studies Library Supervisor, left in August 2020 for further graduate studies.

Sean Miller, the EAS undergraduate administrator since summer 2017, left the East Asian Studies Department early spring of 2021 to assume a position at the Harlem Children’s Zone.

Statement on Anti-Asian Racism from the Department and Program of East Asian Studies

As part of ongoing efforts to address, ameliorate, and educate about anti-Asian racism, the statement below was posted to the EAS website on April 5, 2021.

To students, colleagues, alumni, and friends of East Asian Studies,

In the face of rising incidents of violence against the Asian, Asian American, and Pacific Islander community in recent months, including the horrific murders in Atlanta, we are writing to express our solidarity with the AAPI community here at Princeton and beyond, and to condemn the anti-Asian racism that has become increasingly pervasive in U.S. society in the past few years. Our hearts go out to the victims, family, and friends of those affected by this ongoing violence. Many members of the Princeton East Asian Studies community have witnessed and personally experienced the pain of racist behavior and systems; we must stand together against racism in all its forms. In addition to the statements issued by President Eisgruber, by other members of the administration, and by other departments, the university has been actively promoting panel discussions and offering opportunities for conversation across campus, and we urge you to explore these resources to learn more. The Association for Asian Studies and other scholarly organizations have also launched educational opportunities and called upon leaders to do more to address this crisis.

But it is not enough simply to respond to the disturbing churn of the news cycle. As students and scholars of East Asian cultures, we are redoubling our own efforts to teach the broader community—in and out of the classroom—about East Asia, and to promote greater awareness of the history of anti-Asian racism, which is linked to other forms of racism, violence, and injustice. Solidarity is a necessary starting point, and education is our shared goal. Beyond the current resources offered at Princeton and by organizations such as the AAS, we hope to promote opportunities within the community to understand and oppose this wave of racism and xenophobia. We encourage you to reach out to us with questions, concerns, and proposals for action.

On behalf of the Department and Program of East Asian Studies,

Anna M. Shields
Gordon S. Wu ’58 Professor of Chinese Studies, Chair of the EAS Department

Stephen F. Teiser
D. T. Suzuki Professor in Buddhist Studies, Director of the EAS Program

"Where duty lies, we must never waiver; Together, we will win the war against the pandemic!"
A set of Chinese Covid posters was acquired and digitized by the East Asian Studies Library in 2020. (Photo courtesy of the East Asian Studies Library)
THE CHINESE LANGUAGE PROGRAM

Besides regular course offerings, the Chinese Language Program (CLP) continued to organize a series of cultural and language activities during the 2020-2021 academic year.

To celebrate the arrival of the Year of the Ox, the Chinese Language Program invited students to participate in cultural events on Padlet (February 13-21) and Zoom (February 26). The Padlet event consisted of two activities— a Call for Visual Works with Elements of Ox’/’牛” and a Call for Three-line Love Poems in Chinese. We received 12 original artworks and 54 poems in total. The live Zoom celebration on February 26 attracted over 50 students, who participated in a series of live cultural activities—poetry reading, lantern riddles solving, tongue-twister contests, and mahjong.

The Chinese Language Table, one of CLP’s most enduring traditions, continued to be held during the pandemic. Activities such as pronunciation clinics, news discussions, and game nights, were held on a weekly basis. During the Winter Session, the Chinese Program organized an advanced Chinese language workshop, Reading Autobiography in Early 20th Century China, and a collaborative film discussion event with the Chinese Program of the University of Pennsylvania.

On April 8, 2021, the Chinese Language Table featured a student-led roundtable discussion on what students of Chinese language and culture can do to address anti-Asian bias. The event was warmly received by students, and the Chinese Program will continue to strive to provide a safe space to talk about ongoing social issues and to engage with current events through the language and knowledge learned in the classroom.

The 28th annual International Conference on Chinese Language Instruction (virtual), sponsored by the Chinese Linguistics Project, Princeton-in-Beijing, and the East Asian Studies Program, was held on Friday, April 23 and Saturday, April 24. The conference featured two keynote lecturers and 22 presentations across four panels and attracted over 250 attendees during peak attendance.

THE KOREAN LANGUAGE PROGRAM

This virtual academic year brought an astonishing increase in enrollment in Korean language courses to a record-high, a total of 197 students in AY2020-21 (Fall: 107; Spring: 90). To provide the most efficient and interactive learning environment even in the virtual setting, the Korean language program employed creative approaches to facilitate student engagement, communication, and deeper learning. In addition to regular Zoom meetings with a strong focus on language skills, more of Korean culture through the K-food events, the Korean folk painting workshop, a puppet show, and Virtual Reality (VR) sessions were successfully incorporated in Korean language instruction and boosted student engagement throughout this academic year. As a part of our End-of-Year party, Korean students entered the annual speech contest with group video projects and shared their lives during the pandemic through one-spring-day vlog.

In preparation for in-person instruction and a fully residential program in Fall 2021, Princeton Korean Pedagogy Workshop (PKPW) was held virtually on May 7, 2021. The theme was "Reflections, challenges, and effective strategies for KFI Instruction during and post-COVID-19 crisis.”

As part of our efforts to respond to greater interest in Korean language and culture within the campus community, we received a beautiful eight panel folding screen, Chaekgado (Books and Things), painted and donated by Ms. Sun Young Moon. This work is the reproduction of early court chaekgado. This Korean folk painting screen will be exhibited in the fall (2021) at Frist Campus Center for the appreciation of students, faculty, and visitors.

EAST ASIAN STUDIES PRIZES

The East Asian Studies Department and Program celebrated with seniors and their families on May 24, 2021, at a virtual Class Day celebration. Awards were given to three seniors who produced distinguished theses based on extensive and appropriate sources in Chinese, Japanese, or Korean, as well as Western language materials. Class CHandler’s thesis examines the legacy of governmental action during the SARS epidemic, the Xiaotangshan hospital in northern Beijing that was constructed in one week in the spring of 2003. Through her extensive and judicious use of primary sources in Chinese and in English as well as secondary literature on the hospital, Chandler tells a compelling story of how the Chinese government successfully used the Xiaotangshan hospital to combat the legitimacy crisis caused by SARS. The thesis astutely highlights the fact that 2003 was a politically charged moment for the PRC government. Hu Jintao officially took over the leadership of the party and the civilian government in late 2002 and early 2003, while the outgoing president Jiang Zemin retained his role as the leader of the People’s Liberation Army. Disaggregating the PRC’s ideological trope that helped buttress
government legitimacy. As Chandler shows in the last chapter, this model of hospital-as-propaganda succeeded during the SARS epidemic and persisted during the COVID-19 crisis. Nuancing the effects of the government propaganda machine, Chandler excavates an alternative perspective on the hospital’s afterlife: the haunting photographs from a 2010 blog post that depicts the hospital in ruins. Well crafted and elegantly written, this thesis offers a thorough, multi-perspectival study of the discursive management of a health crisis.

Hyjein Jang (ART), “Reassembling a Nation through Art: Korea’s Political and Institutional Approaches to Cultural Heritage, from 1945 to the Present.” Jang’s thesis casts art and its movement as major players in the political history of Korea since 1945. The author draws on a range of sources, including official governmental communications and acts, archival news media, and synthetic scholarly discussions, to chart a story of development in national policies on art, its restitution, and its international display. Jang demonstrates how both governmental and non-governmental actors engaged “cultural heritage” in the postcolonial rebuilding of South Korea, including the legal and diplomatic efforts at recovering art looted by past occupiers; the strict heritage” in the postcolonial rebuilding governmental actors engaged “cultural international display. Jang demonstrates a story of development in national synthetic scholarly discussions, to chart official governmental communications of Korea since 1945. The author Jang’s thesis casts art and its movement and Institutional Approaches to Cultural

“Reassembling a Hyejin Jang

Morgana Anne McGrath

Landscape detail from the Chaekad screen from the cover.

Hyjein Jang

and online content that fosters a sense of surface familiarity with the material, and the desensitized, essentializing consumer discourses engendered by this lack of depth.

OTHER SENIOR THESIS PRIZES


*Addendum: Alice Xue (COS), a 2020 Program Certificate graduate, received the School of Engineering and Applied Science Calvin Dodd MacCracken Senior Thesis Award for her thesis (which was also her Program Certificate independent paper), “Can a Machine Origenate Art?: Creating Traditional Chinese Landscape Paintings Using Artificial Intelligence.”

EAST ASIAN STUDIES PROGRAM CERTIFICATES


Nicholas Coleburn (SPIA) “Combating the People’s Republic of China’s Religious Persecution of Muslim Ethnic Groups.”

Olivia Guan (ECO) “Pass the Plate: The Effect of Protein and Fat Intake from Diet on Heart Disease Morbidity Rates in the United States, Japan, and Korea.”

Allison Huang (HHS) “Japan as a ‘Great Mirror’ for Anticolonialists and Nationalists in Southeast Asia and East Asia.”

Kirsten Keels (MUS) “Consuming Korean Popular Music (Kpop): An Anthology of Experiences within Fan Communities.”

Yea-In Kim (SOC) “Turning the Other Cheek: An Exploration of Identity Threat and the Resolution to Love Amidst Media Stigmatization of Christians in South Korea During the COVID-19 Pandemic.”

Yeonsoo Koo (SPIA) “Looking at History or Seeking Partnership: South Korean Foreign Policy Toward Japan 1998-2019.”


Morgan Mills (SPIA) “Preventing China from Exploiting Human Rights Mechanisms and Altering the Enforceable Definition of Human Rights at the U.N.”

Fumika Mizuno (POL) “Immigrant Incorporation in East Asia: Divergent Cases in Japan and South Korea.”


Wei Xiao Zhang (PHI) “Space, Shuttle, Seed: Three Models of the Zhuzian Heart-Mind.”

OTHER SENIOR THESIS PRIZES

Addendum: Alice Xue (COS), a 2020 Program Certificate graduate, received the School of Engineering and Applied Science Calvin Dodd MacCracken Senior Thesis Award for her thesis (which was also her Program Certificate independent paper), “Can a Machine Origenate Art?: Creating Traditional Chinese Landscape Paintings Using Artificial Intelligence.”

EAST ASIAN STUDIES DEPARTMENT LANGUAGES AND CULTURE CERTIFICATES

Jack Allen (Slavic Languages and Literatures) “China’s ‘Gulags’? Examining Stalinist Terminology in Media Representations of China’s Justice System.”

Margaret Baughman (SPIA) “Selling China’s Story Well: The Chinese Government’s Pivot to ‘Privatized Propaganda’ on Western Social Media.”

Leonora Berthiaume (Slavic Languages and Literatures) “The Impact of Communism on Domestic Violence in Russia and China.”


Isabella Khan (Math) “Internet Addiction and Social Morality in China and Japan.”

Nancy Kim (COM) “Divesting Ding Ling of her ‘Feminist’ Title: The Promotion of Communist Propaganda in ‘Du Wanxiang’ and the Blurring of Gender Boundaries in ‘Miss Sophia’s Duty.’”

Hyjein Lee (ECO) “Long-term Effects of Job Market Entry Conditions on Earnings: Evidence from South Korea.”

Addendum: Alice Xue (COS), a 2020 Program Certificate graduate, received the School of Engineering and Applied Science Calvin Dodd MacCracken Senior Thesis Award for her thesis (which was also her Program Certificate independent paper), “Can a Machine Origenate Art?: Creating Traditional Chinese Landscape Paintings Using Artificial Intelligence.”

EAST ASIAN STUDIES DEPARTMENT LANGUAGES AND CULTURE CERTIFICATES

Jack Allen (Slavic Languages and Literatures) “China’s ‘Gulags’? Examining Stalinist Terminology in Media Representations of China’s Justice System.”

Margaret Baughman (SPIA) “Selling China’s Story Well: The Chinese Government’s Pivot to ‘Privatized Propaganda’ on Western Social Media.”

Leonora Berthiaume (Slavic Languages and Literatures) “The Impact of Communism on Domestic Violence in Russia and China.”


Isabella Khan (Math) “Internet Addiction and Social Morality in China and Japan.”

Nancy Kim (COM) “Divesting Ding Ling of her ‘Feminist’ Title: The Promotion of Communist Propaganda in ‘Du Wanxiang’ and the Blurring of Gender Boundaries in ‘Miss Sophia’s Duty.’”

Hyjein Lee (ECO) “Long-term Effects of Job Market Entry Conditions on Earnings: Evidence from South Korea.”

Addendum: Alice Xue (COS), a 2020 Program Certificate graduate, received the School of Engineering and Applied Science Calvin Dodd MacCracken Senior Thesis Award for her thesis (which was also her Program Certificate independent paper), “Can a Machine Origenate Art?: Creating Traditional Chinese Landscape Paintings Using Artificial Intelligence.”

EAST ASIAN STUDIES DEPARTMENT LANGUAGES AND CULTURE CERTIFICATES

Jack Allen (Slavic Languages and Literatures) “China’s ‘Gulags’? Examining Stalinist Terminology in Media Representations of China’s Justice System.”

Margaret Baughman (SPIA) “Selling China’s Story Well: The Chinese Government’s Pivot to ‘Privatized Propaganda’ on Western Social Media.”

Leonora Berthiaume (Slavic Languages and Literatures) “The Impact of Communism on Domestic Violence in Russia and China.”


Isabella Khan (Math) “Internet Addiction and Social Morality in China and Japan.”

Nancy Kim (COM) “Divesting Ding Ling of her ‘Feminist’ Title: The Promotion of Communist Propaganda in ‘Du Wanxiang’ and the Blurring of Gender Boundaries in ‘Miss Sophia’s Duty.’”

Hyjein Lee (ECO) “Long-term Effects of Job Market Entry Conditions on Earnings: Evidence from South Korea.”
James Packman (PSY) “‘World of Pain’: Conflating Mental Illness and Political Dissidence from the Mao Era Onwards and Its Implications for Real Psychological Distress.”

Rebekah Park (ECO) “The Causal Connection Between Quantity and Quality of Children: Evidence From South Korea.”

Stephen Policy (COS) “Changes in Major Chinese Financial Forces Since the Late Qing Dynasty and Their Effects on Chinese Consumer Finance Growth.”


Nikita Salgame (SPIA) “Gender Bias in the Chinese Judicial System.”

Annie Zhou (COS) “Parallels and Polarity in the Technosocial Mode of Existence.”

Graduate students across departments busied themselves this year with research and writing despite the ongoing lockdown and pandemic. Graduate seminars ran as normal, but on Zoom. Grad students organized workshops, participated in conferences, and won grants and fellowships. A brave few defended their dissertations and graduated, obtaining their doctorates during the historic pandemic academic year.

**DISSEMINATIONS COMPLETED**

Xue Zhang (EAS) “Qing China’s Discovery of Central Eurasia: Geography and Statecraft, 1759-1881,” defended July 2020.

Yuanxin Chen (EAS) “Writing History Through the Biographical Genre in the Han Dynasty (202 BCE – 220 CE),” defended September 2020.

Xu Chen (POL) “Bilateral Financing of the Power Sector and Implications for the Global Low Carbon Energy Transition,” defended January 2021

Shinjung Nam (ANT) “Philosohizing Against Hegemons: Humanities Studies & the Politics of Reading in South Korea,” defended May 2021.


**EAST ASIAN STUDIES DEPARTMENT MAJORS**


Madeline Wu, East Asian Representation in American Musical Theater, “Heard, but Not Seen: An Exploration of East Asian Representation through Music in American Musical Theater from the 1950s to the Present.”


**EAST ASIAN STUDIES DEPARTMENT MAJORS**


Madeline Wu, East Asian Representation in American Musical Theater, “Heard, but Not Seen: An Exploration of East Asian Representation through Music in American Musical Theater from the 1950s to the Present.”


**EAST ASIAN STUDIES DEPARTMENT MAJORS**


Madeline Wu, East Asian Representation in American Musical Theater, “Heard, but Not Seen: An Exploration of East Asian Representation through Music in American Musical Theater from the 1950s to the Present.”


**EAST ASIAN STUDIES DEPARTMENT MAJORS**


Madeline Wu, East Asian Representation in American Musical Theater, “Heard, but Not Seen: An Exploration of East Asian Representation through Music in American Musical Theater from the 1950s to the Present.”

Yuqian Wang (EAS) spent her fourth year of Ph.D. study on archival research and article writing in China. Based on the rich collection of diaries, poems, letters and other sources in Wenzhou Municipal Library (Zhejiang), she finished her prospectus in October 2020 on the history of the lineage in modern Wenzhou. After archival research during the following months, she adjusted her research focus to the intellectual, political and social history of the Republican period (1911-49) and local literati. With this new proposal, she was awarded a Donald and Mary Hyde Research Fellowship by the Graduate School in April 2021.

Elaine Yao (POL) I am concluding the second year of my Ph.D. in the Politics department. In this past year, I presented a co-authored manuscript, “Authoritarian Responsiveness and Political Attitudes during COVID-19: Evidence from Weibo and a Survey Experiment,” at the NYU Quantitative China Studies Seminar conference and a separate co-authored manuscript, “How Propaganda Manipulates Emotion to Fuel Nationalism: Experimental Evidence from China,” at the NYU Chinese Political Economy Workshop. The manuscripts are at the revise-and-resubmit stage at China Sociological Review and Comparative Political Studies, respectively. The project on COVID-19 is a joint project with Lai Wei (SOC) and Han Zhang (SOC) and was supported by funding from Princeton’s Data-Driven Social Science Initiative. I also presented progress on my second-year paper, which develops a formal theoretical approach to understanding deliberation and goal escalation in protests, at Princeton’s Comparative Politics workshop.

Tsz-kit Yim (EAS) spent his year doing archival work on inter-Asian film network regarding classic Chinese novels and adaptations. He presented his findings and thoughts consecutively in key conferences such as CU Boulder Asian Studies Graduate Student, America Comparative Literature Association, and Society For Cinema and Media Studies in Spring 2021. Most heartwarmingly, he was invited to deliver a 40-minute Zoom talk (followed by a 30-minute discussion) on the topic “Classic Chinese Novels: Contemporary China, Transnational Media, Affective Network,” hosted by the Center for the Study of Globalization and Cultures at his alma mater, the University of Hong Kong. The cross-campus event surprisingly attracted more than 30 participants, including professors from HKU’s School of Chinese, Department of Comparative Literature, Hong Kong studies, and post-doctoral researchers from the Society of Fellows in Humanities. Encouraging comments and constructive criticisms from the Q&A session made the effort worthwhile, paving the way for a more rigorous dissertation.

Professor He HIAN (EAS/HIS) has been on leave this academic year supported by an ACLS/Henry Luce Early Career Fellowship. While she could not travel to Asia for research and visit her parents, she finds some solace staying home with her family and conducting Sinological research online from a Midwestern college town (see art attached). Over the internet, she started a collaborative book project with Märtén Söderblom Saarelä (Ph.D. 2015) tentatively titled The Manchu Mirrors and the Language of Natural History in High Qing China, which they presented at this year’s AAS and hope to finish this summer. She also started serving on the Editorial Board of Late Imperial China and Isis this past year and enjoyed doing blogposts for the Manchu Studies Group as its president through 2023. Other good news is that she was promoted to Associate Professor with tenure in July 2021.

As Director of Undergraduate Studies for AY 2020-21, Ksenia Chizhova (EAS) is delighted to congratulate the class of 2021 on the successful completion of their studies under the continuously unusual circumstances. On a more personal note, Ksenia was happy to see the publication of her book, Kinship Novels of Early Modern Korea: Between Genealogical Time and the Domestic Everyday (Columbia University Press, 2021). Ksenia also enjoyed co-hosting (with Olig Fedorenko, Anthropology, Seoul National University) a workshop for the special issue of the Journal of Korean Studies, “Textuality Materiality in Korea, Premodern to Postmodern,” which was attended by EAS colleagues and graduate students, and received the support of a Magic Grant of Princeton’s Humanities Council. She is now working on her next book project that traces the techno-aesthetic modulations of the Korean script, from 17th century calligraphy to contemporary fonts and graphic design in the two Koreas.

With various collaborative projects on the history of war and society postponed, Sheldon Garon (EAS) focused on researching and writing parts of his book manuscript, “When Home Fronts Became Battlegrounds: A Transnational History of Japan, Germany, and Britain in the Two World Wars.” He delivered related papers to the History and EAS Departments, respectively, on “Why No ’1918’ in 1945? A Transnational History of Fomenting Revolutionary Change in War” and “Applying Global History to the Study of War.” Transnational Narratives of Resilience under Aerial Bombardment.” Garon has been awarded a 10-month FIAS fellowship at the Paris Institute for Advanced Study, beginning September 2021.

As of October 2021, Fedorenko was promoted to Associate Professor with tenure in July 2021. He BIAN Professor (COM) Despite bitter dismay at the disruptions of the past year, I found it satisfying in one respect: the past fifteen months have brought to completion or near completion a number of projects I’ve been working on for a long while. I completed chapters on memory in the warrior plays of the Noh repertory for a book with the Cornell UP, and on many other aspects of Noh history and critique for a large handbook on Noh now being finished with a consortium of Japanese and international scholars.
scholars via the Noh Research Institute at Hosei University, Tokyo. In the context of work on ancient Egypt, I published a piece for a popular audience in Cabinet magazine on the “Dream Stela” that was found between the paws of the Great Sphinx at Giza. I also published a more technical piece on the first line of the “Great Hymn to Aton,” from Egypt, 14th century BCE, this one in the German Egyptological journal, Göttinger Mitteilzen.

Martin Kern (EAS), trying to make the best of life under the pandemic, embarked on an open-ended online project involving a reading group of the recently published Anhui University Shijing manuscript with more than a dozen graduate students from Beijing, Hong Kong, Princeton, Philadelphia, and Seattle. When the group finally finished reading the manuscript right before the winter holidays, it had met for some six hours of detailed research and discussion online, hosted by Renmin University (Beijing). Joint and individual publications from this project will be forthcoming in both English and Chinese. Besides, among other writings, Kern published “Beyond Nativism: Reflections on Methodology and Ethics in the Study of Early China,” a critique of current scholarship that had first appeared, ignoring considerable controversy, in Chinese. Finally, the first volume of selected essays in Chinese translation has been submitted for publication in Beijing.

Paize Keulemans (EAS): The one good thing to come out of Covid was the ability to invite people to other universities, to give zoom lectures or, conversely, give zoom lectures at other universities. Two such classes stand out for me last year, one was teaching a class on “Romance of the Three Kingdoms” and video games at MIT, the other was teaching a graduate class on “Outlaws of the Marsh” and video games at Berkeley (see the attached visual). The class at Berkeley, in turn, became a paper that will be forthcoming at the Harvard Journal of Asian Studies in the coming year.

Federico Marcon (EAS/HIS) has completed his tenure as Director of Graduate Studies for the EAS Department. He continued his research and writing of his book manuscript on “Fascism”: History of a Word, which he hopes to complete in the course of the next academic year. He published two articles on The British Journal for the History of Science and History & Theory and completed a chapter for the New Cambridge History of Japan on “Tokugawa Philosophy: A Historical Introduction.” As instructor, he developed a new undergraduate course for the Humanities, cross-listed with EAS and History: “A Global History of Monsters.” The course, which studies how the trope of the monstrous reveals deep structural tendencies in the culture (and engendered it, counted among a hundred students enrolled and will be offered on a regular basis from now on.

Anna Shields (EAS) This was a truly unusual year in which to begin as EAS Department chair, but thanks to working from my office in Jones Hall since July 2020, I was able to make the transition to online teaching and chairing smoothly. I am very grateful for the tireless efforts of our faculty and staff this past year. Although my 2020 sabbatical travel was canceled, I continued to contribute to the Center for Chinese Studies in Taiwan—I continued to present virtual papers (at the IAS and at the Erlangen Sinologie), and participate in the ongoing Tang-Song Transitions Workshop I co-convene with Bob Hymes at Columbia University.

Stephen F. Teiser (REL) I engaged the virtual world by developing new approaches to teaching. I taught a year-long workshop for Ph.D. students focusing on the academic profession, work-life balance, and writing skills. My introductory course on Chinese religions took advantage of the boom in online and international events; on the course blog, students posted about surfing arhats, the use of poisons as medicine, The Book of Changes, the scroll-painting Qingming on the River, everyday historians of China, north China folk religion, Jewish merchants on the silk road, and the video game Total War: Three Kingdoms. I also tuned in to stimulating panels in the aftermath of anti-Black and anti-Asian racist incidents, including panels sponsored by the University of Pennsylvania and the Association for Asian Studies (AAS).

In 2019-2020, Jing Wang (CHI) taught four Chinese language courses and assisted Prof. Chih-p’ing Chou in the administration of the Chinese language program, recruiting new lecturers and organizing Chinese cultural activities. Her Chinese textbook, Lens on China: Intermediate and Advanced Readings on Film for Learning Chinese, was published by Hong Kong University Press. Her translations of several classic Chinese tales were included in Victor Mair and Zhenjun Zhang eds., Anthology of Tang and Song Tales: The Tang Song chuanqiu ji of Lu Xun published by Wonders Publishing Company in Singapore.

Andrew M. Watsky (ART) spent 2020-2021 steeped in the virtual, like everyone else. In this context arose the question: how to teach a course in art history—usually based on the close study of actual things, often in the Princeton University Art Museum and other collections—in a virtual setting? The answer was to gather groups of objects and send them to the students, wherever they were. ART 422, “Tea and Its Objects in Sixteenth-Century Japan,” examined the diverse arts employed in chaban, a Japanese practice centered on the drinking of whisked tea. Each Zoom class meeting included discussion of assigned readings, such as sixteenth-century primary sources in translation and, as well, in-depth examination of a single type of object, examples of which every student received. The students unwrapped, handled, lived with, and studied their objects week by week—ceramic tea bowls one session, metal flower containers the next, followed by lacquer tea caddies, and so on for twelve weeks. Although these were inexpensive study pieces, they well represented the aesthetic interests and material properties central to Japanese tea culture. The seminar met the pandemic-induced restrictions with the tangible object and, through the virtual interface, students studied the real.

Xin Wen (EAS/HIS) had a memorable year teaching undergrads and grad courses and advising seniors in EAS and HIS, all remotely. Along with his teaching and advising, he also finished his first book manuscript entitled The King’s Road: Envoy, Manuscripts, and the Making of the Silk Road in Early Eurasia 850-1000, and is preparing for publication. In this academic year, he published an article (co-authored) in the Metropolitan Museum Journal and another one in the Central Asiatic Journal. Two more articles are accepted and forthcoming in Harvard Journal of Asiatic Studies and The Journal of Chinese History. In the spring, he is glad to learn that he received an ACLS fellowship that funds his second project on the history of the city of Chang’an between the fall of the Tang dynasty and the rise of the Ming dynasty. He is looking forward to a new year of exciting research, more human connections, and less Zoom. (The photo serves to commemorate this time in our lives, hopefully for the last time, when we had to wear a mask for just a walk in the park.)

People living on Ezo Island. From Hatano Aokinmaro, Ezotō kikan (early 19th c.). Photo courtesy of the East Asian Studies Library.

C p Chou’s scholarly publications have ranged widely over the course of his career, beginning with the study of the late Ming author Yuan Hongdao (1568-1610) and the iconoclastic “Gong’an School” of literature. He demonstrated that these writers’ advocacy for a wider expressive range for literary writing, not just in elite classical genres such as poetry and belles-lettres prose but also vernacular writing, had a far-reaching impact on late imperial Chinese literature. His first book, Yuan Hong-tao and the Kong-an School (Cambridge University Press, 1988; also published in Chinese in Taipei, 1986) was the first monograph in English to focus on the significance of this literary movement.

Expanding this approach, Chou next connected these developments in the late Ming dynasty to the modern Chinese literary revolution of the early 20th century (centered in the May Fourth Movement), including its promotion of vernacular literature. Tying the expressive and individualistic tendencies of late Ming writing to new 20th-century developments, he argued that the indigenous origins of the literary revolution of the late Ming were rehashed in the framework of “western influence” that had dominated prior scholarship.

His research on intellectuals such as Hu Shi (1891-1962), Lu Xun (1881-1936), Feng Youlan (1895-1990), and Lin Yutang (1895-1976) have worked to show the persistence of liberalism and the May Fourth Movement in 20th century intellectual culture after 1949. His many books on 20th century literature and intellectual history published since the 1960s include Hu Shi’s Modern Chinese Thought (in Chinese, Nanjing University Press, 2002), Studies in Modern Chinese Intellectual History (in Chinese: Taipei, 2003), and Hu Shi’s Thought and Modern China (in Chinese; Jiaozhou Press, 2012), which have been published in China in its publication, Modern Chinese Intellectuals and Cultural Reflections (in Chinese; Beijing, Jiaozhou Press, 2013), The Sparks of Freedom: Hu Shi and Chinese Language in Beijing, Taipei, Yunchen Press, 2018), and Hu Shi’s Romance in America (in Chinese; Hong Kong, Zhonghua shuju, 2019). His current scholarship on Hu Shi has been extensive, including a co-authored study with Susan Egan of hundreds of letters exchanged with Edith Clifford Williams (in Chinese; Shanghai, 1984). In recent years, he turned to examine the international impact of novelist and translator Lin Yutang, and his current scholarship examines the influential 20th-century historian and intellectual Qian Mu (1895-1990). He also regularly publishes and presents his work in the field of Chinese language pedagogy. As Director of the Chinese Language Program in East Asian Studies since 1987, CP Chou oversaw significant shifts in Chinese language teaching at Princeton that have continued into the field nationwide. When he joined the Princeton faculty in 1979, there were fewer than 100 students per year studying all levels of Chinese, and a handful of language instructors; since the early 2000s, between 400-500 students per year are taking these courses, including many language classes, involving many instructors teaching both the modern and classical language.

In the late 1980s, he reformed the curriculum to include a double track system for heritage and non-heritage learners, making Princeton one of the first universities to expand in this direction. Princeton’s student population has grown and diversified, this double track system has worked to serve the needs of the growing number of non-heritage learners who fill our classrooms. Both the pedagogy and the curriculum for Chinese language had to become more creative and flexible to meet those changing needs. CP has consistently supported these curricular innovations by producing dozens of new textbooks for both modern and classical Chinese. Fifteen of his twenty language textbooks have been published by Princeton University Press in their “Princeton Chinese Language Program” series, including Oh, China! An Elementary Reader of Modern Chinese for Advanced Beginners, the first college-level textbook aimed at heritage learners. The PUP textbooks have been translated throughout the world, testifying to the international success of Princeton’s Chinese language program.

Every year since 1993, CP has also hosted an international conference on Chinese language pedagogy, which attracts hundreds of scholars to Princeton each April. Both Princeton-Beijing and the Chinese language pedagogy project have benefited from the strong support of the Program in East Asian Studies over the years. In the early 1990s, CP Chou helped influenced the teaching of Chinese in the U.S. and abroad, at first through his many years of service (1983-1992) as the Director of the Chinese Summer Language Program at Middlebury College, known for decades as the most rigorous, “total immersion” language program in the country, and later via his three decades of directing the Princeton-Beijing summer language program. In this respect, CP Chou has honored and enriched the field through his training of Chinese language teachers, some of whom have also taught at Princeton, and many of whom to have gone on to teach in language programs throughout the U.S.

CP Chou retires from Princeton, leaving enormous shoes to fill. In addition to his total commitment on late Ming and modern Chinese intellectual history, since 1979 he has shaped the careers of thousands of students and has transformed the landscape of Chinese language teaching at Princeton and around the world. His colleagues in East Asian Studies will miss his energy, his frank and engaged discussion, and his dedication to the success of the Department and Program in East Asian Studies and the Chinese language program.

Colleagues across many departments at Princeton—some of them former students whose careers were instigated through the language program, CP’s former and engaged colleagues at Princeton, CP has continued involvement in the life of the department and program, and we wish him the best in the next stage of his career.
We welcomed new graduate students, faculty, staff and new fellows at the Institute for Advanced Studies (led by Nicola DiCosmo) with introductions and ten breakout rooms. More solidarity and hilarity were shared on February 3, 2021, when the Lunar New Year Party was celebrated on spatial.com and many care packages of New Year candy and decorations were sent out to the East Asian community around the globe. Coffee-hours were virtual in 2020-21, a first in its venerable 50+-year history. The virtual aspect also made the lectures available to a global audience. Subsequently, we had lectures with attendance numbers hovering between 100 to 200 participants, also a first for the series. All together there were 18 virtual events and lectures, many co-sponsored with other units on campus.

**EVENTS AND LECTURES**

**September 2 Lecture**
Richard J. Samuels, Massachusetts Institute of Technology
“Special Duty: A History of the Japanese Intelligence Community”

**October 16-17 Conference**
“Russia/Japan: Residues, Materialities, Environments: Trans-disciplinary Exchanges”
Council of the Humanities, Department of Slavic Languages and Literatures, Department of East Asian Studies

**October 21 Lecture**
Erica Baffelli, University of Manchester
“Living Aum Shinrikyō after Leaving It: Time, Emotion, and Community”
Co-sponsored with the Department of Religion and the Buddhist Studies Studies Workshop

**November 2 Book Talk**
Jean-Pierre Cabestan, Hong Kong Baptist University
“China Tomorrow”
Co-sponsored with the Paul and Marcia Wythes Center on Contemporary China

**November 5 Lecture**
Ji-Eun Lee, Washington University in St. Louis
“I am a Wanderer: Paek Sin-ae (1908-1939) and Writing Travel”

**November 11 Lecture**
Hui-shu Lee, UCLA
“Picturing West Lake: The Poetics and Representation of an Iconic Place”
Co-sponsored with the Tang Center for East Asian Art

**November 18 Book Talk**
Sarah Kovner, Columbia University
“Prisoners of the Empire: Inside Japanese P.O.W. Camps”

**March 1 Lecture**
Josh Goldstein, The University of Southern California
“Remains of the Everyday, a Century of Recycling in Beijing”

**March 3 Lecture**
Kikako Hirafuji, Kokugakuen University, Tokyo
“The Depiction of Japanese Deities in Modern Japan”

**March 9 Lecture**
Naomi Standen, University of Oxford
“Taking China Out of Premodern Global History Books: Bodies, Threads, and Fabrics”

**March 10 Lecture**
Eunsil Oh, University of Wisconsin-Madison
“Declining Son Preference in South Korea”

**March 17 Lecture**
Emily Ng, University of Amsterdam
“A Time of Lost Gods: Mediumship, Madness, and the Ghost after Mao”

**March 24 Lecture**
Tristan Grunow, Pacific University
“Revisiting Ginza Bricktown: The Politics of Urban Space in Early Meiji Tokyo”

**March 31 Lecture**
Bruce Rusk, University of British Columbia
“Art Work: Classifying Artifacts as Official Business in Late Imperial China”
Co-sponsored with the Tang Center for East Asian Art
SUMMER PROGRAMS

Princeton in Beijing (PIB)

Due to the ongoing COVID-19 pandemic (deemed as a pandemic in early March 2020), Princeton in Beijing had to cancel the Beijing-based program as well as an in-person program in New Jersey, ultimately opting for an online program instead. The Princeton in Beijing Online Summer 2020 Program was held with a total of 48 students and 15 teachers (not including the Director and Program Manager). Despite the shift to online, the summer program remained 8 weeks, with at least 120 total class contact hours for students.

This summer’s program offered three levels of courses: Second Year (CHI 105C/107C), Third Year (CHI 305C/306C), and Fourth Year (CHI 405C/406C). All program activities, including exchange sessions with host families from the Ishikawa region, were cancelled, we were able to offer Japanese courses to students who were seeking to advance their Japanese language during the summer.

During the eight-week program, 25 students from 9 institutions, including 16 from Princeton, participated in our program. For non-Princeton University students, neither course credits nor transcripts could be provided from Princeton University due to reciprocity agreements between states concerning the issuance of credits for postsecondary distance learning. Princeton in Beijing provided its own certification of completion and grade report for those who completed the program.

For the Summer 2020 program, Professor Perry Link, co-founder of Princeton in Beijing, gave a series of talks that covered a wide range of topics related to Chinese language, history, and culture. Professor Link’s talks were held at the beginning of every week, usually Monday evenings, and were around an hour in length followed by a half hour Q&A session. Students found the talks to be very interesting, particularly on the topics of Chinese language arts (xiangsheng and shunkouliu) as well as Fang Lizhi and Liu Xiaobo. Students were also very keen on learning more about Professor Link’s personal experiences in China. In some cases, the contents of Professor Link’s talks were either related to the lessons that week or integrated into individual session discussions.

Extracurricular and co-curricular activities were held, including movie-viewing, interviews with people in China, and poetry recitals. Another notable program-wide activity was a traditional Chinese music virtual concert, during which three musicians based in Beijing gave performances using traditional Chinese instruments and students had the opportunity to ask questions.

Princeton in Ishikawa (PII)

Due to the COVID-19 pandemic, Princeton-in-Ishikawa was conducted virtually using Zoom for the first time in PII’s history. Although most non-Princeton summer programs in Japan were cancelled, we were able to offer Japanese courses to students who were seeking to advance their Japanese language during the summer.

During the eight-week program, 25 students from 9 institutions, including 16 from Princeton, participated in our program. For non-Princeton University students, neither course credits nor transcripts could be provided from Princeton University. The shift to the online format still provides the equivalent of two semesters of regular coursework, but reciprocity agreements between the states concerning online learning do not allow Princeton University to issue credit to non-Princeton students. However, both non-Princeton and Princeton students collaborated to learn about Japanese culture and languages, and we were very proud of their motivation and effort under extremely challenging circumstances.

Regarding class schedule, we took into consideration the time zones of our students, and decided to meet from 7:00 pm to 10:00 pm (Eastern Daylight Time). Holding classes during these times made it possible for students to participate in the program synchronously from most of the regions in the United States and even from Asia.

This year, even though the program was not held in Ishikawa, Japan, we decided to include ways to connect with Ishikawa in the curriculum during the third period of class. We taught regular classes using textbooks only during the first and second periods, and used the third period for various other activities, including exchange sessions with Japanese college students and Japanese host families from the Ishikawa region. We also invited guest speakers to hold weekly lectures on topics that might interest students. The most popular sessions for the students were Rakugo (traditional Japanese form of comedic storytelling) and Kamikiri (traditional Japanese paper cutting), which showed us that students can obtain sufficient traditional performing arts experiences even virtually.

Will students participate in online classes for three hours every night without getting bored and tired? Will the online class still be able to improve students’ Japanese abilities? The Virtual PII program started as foreign terrain with many uncertainties. But once it began, the eight weeks passed quickly. Judging from the results of the end-program survey, the majority of PII students were highly satisfied with the program. The exchange sessions and lectures received especially positive feedback. This indicates that virtual language programs, depending on their curriculum and activities, can still successfully motivate students and help them improve their speaking abilities.

This year’s Virtual PII was a good pioneering example for future PIBs.
Buddhist Studies Workshop

Thanks to support from the Glorisun Global Network, Princeton’s Numata Visiting Scholar and Program Fund, Office of the Provost, East Asian Studies Program, Center for the Study of Religion, and Department of Religion, the Buddhist Studies Workshop hosted a series of diverse events from June 2020 through May 2021. They included an international seminar and related conference, a regular series of BSW lectures, and the first Numata Lecturer in Buddhist studies.

A. 2020 Glorisun International & Intensive Program on Buddhism

Sponsored by The Glorisun Global Network for Buddhist Studies, co-hosted by Princeton University and the FROGBEAR Project at the University of British Columbia. June 26–July 15, 2020

Four Seminars were offered:

1) Imre Galambos (University of Cambridge): Tradition, Innovation and Interaction: Buddhist Manuscript Culture in Medieval China.
4) ZHAN Ru (Peking University) & Jinhua Chen (University of British Columbia): Transborder and Transcultural Transmission of Buddhism: New Evidence and Perspectives.

Lectures were delivered by Anne Blackburn (Cornell University), Ulrike Roesler (University of Oxford), and Jacqueline Stone (Princeton University).

A Conference on “Transmission of Buddhism in Asia and Beyond, in Memory of Antonino Forte’s (1940-2020) 80th Birthday” was also held July 4-6, 2020. It included papers and discussion by twenty-five scholars worldwide. For further details, please see the Glorisun website.

B. Buddhist Studies Workshop lectures included:


Why Scholars of Religion Must Investigate the Corporate Form. A roundtable with Levi McLaughlin (North Carolina State University), Aike P. Rots (University of Oslo), Jolyon Baraka Thomas (University of Pennsylvania), and Chika Watanabe (University of Manchester), and responses by Leora Batnitzky (Princeton University) and Stephen F. Teiser (Princeton University). March 19, 2021.

Buddhist Perspectives on White Racial Ignorance and Identity. Emily McRae (University of New Mexico). April 8, 2021.


C. Numata Visiting Scholar

Under the auspices of Princeton’s Numata Visiting Scholar and Program Fund, Professor Kikuchi Hiroki 菊地大樹 (Tokyo University, Historiographical Institute) served as the inaugural Numata Visiting Scholar in Spring 2021. Together with Bryan D. Lowe (Department of Religion), he co-taught a course on Popular Buddhism in Premodern Japan.

The Paul and Marcia Wythes Center on Contemporary China (CCC)

This year was busy as the CCC sponsored six postdoctoral research associates who were located in China and four graduate students with fees for study abroad and language study. CCC sponsored 15 speakers throughout the year, often on Monday in the evenings to ensure audience participation from Asia.

Princeton Peking Opera Program (PPOP)

Due to the pandemic, the summer 2020 Opera Program was postponed to the following year. During Wintersession 2021, the PPOP director Dr. Chao-Hui Jenny Jenny (CJ) Liu offered a two-hour workshop, “Love, Honor, and War: Peking Opera Appreciation” with Music Chair Wendy Heller. 43 Princeton students, staff, and faculty attended the first workshop “Hamelit” (王子旦仇記) and 20 attended the second workshop “霸王別姬” showing the 2021, the PPOP director Dr. CJ Liu serving as the Princeton University’s great interest in Peking Opera. The Lantern List 报灯名 and the workshop for applying the remarkable face paint for Peking Opera. Now our students, with some practice, can apply their own Peking Opera make-up for performances as well as sing, dance, and act.

The Peking Opera Program was organized by the East Asian Studies Program with its coordinator Dr. CJ Liu serving as the POPP director. Sheryl Chow, Ph.D., candidate in Music, was the teaching assistant. Our collaboration with two Princeton University departments, Music and East Asian Studies, along with Princeton alumnus Professor J.P. Mei *90 and Shi Yu Hongyimei’s Su Shangyi, commissed May 30th kicked off the full program. Many students from Princeton-in-Beijing came to the talk and demonstration. For two full weeks, from Monday to Friday, 7 p.m.-10 p.m. (EDT), students learned virtually, step-by-step, excerpts from the opera The Drunken Consort 貴王子旦, and male role class and a female role class. A consecutive Saturdays, divided into a make up packet, fans, and practice robes. The program’s new features included two classes on Chinese language taught by Princeton Language Lecturer Dr. Fou Xin, two voice lessons for the dan students by Hongyimei’s Su Shangyi, and the workshop for applying the remarkable face paint for Peking Opera. Now our students, with some practice, can apply their own Peking Opera make-up for performances as well as sing, dance, and act.

The program was offered twice on two-hour workshop, “Love, Honor, and War: Peking Opera Appreciation” with Music Chair Wendy Heller, 43 Princeton students, staff, and faculty attended the first workshop “Hamelit” (王子旦仇記) and 20 attended the second workshop “霸王別姬” showing the Princeton University’s great interest in Peking Opera. In the summer of 2021 the Peking Opera Program resumed on a Zoom platform with the partnership of the Shanghai Hongyimei Peking Opera Company (SHPOC). There were considerable challenges with students using a virtual platform to learn a performance art with dance, song, acting, and martial arts. Five Princeton students and two Princeton staff based in the United States, Japan, and Hong participated in the program. Each student was equipped with a custom audio/visual kit with webcam, microphone, etc. Each student was also given opera kits hand picked by SHPOC consisting of a digital info booklet, make-up packet, fans, and practice robes.

Three Preparatory Courses commenced May 8th for three consecutive Saturdays, divided into a male role class and a female role class. A special lecture and demonstration given by opera superstar Madame Shi Yihong and her jinghu accompanied on May 30th kicked off the full program. Many students from Princeton-in-Beijing came to the talk and demonstration. For two full weeks, from Monday to Friday, 7 p.m.-10 p.m. (EDT), students learned virtually, step-by-step, excerpts from the opera The Drunken Consort 貴王子旦, and male role class and a female role class. A consecutive Saturdays, divided into a make up packet, fans, and practice robes.

The program’s new features included two classes on Chinese language taught by Princeton Language Lecturer Dr. Fou Xin, two voice lessons for the dan students by Hongyimei’s Su Shangyi, and the workshop for applying the remarkable face paint for Peking Opera. Now our students, with some practice, can apply their own Peking Opera make-up for performances as well as sing, dance, and act.

The Peking Opera Program was organized by the East Asian Studies Program with its coordinator Dr. CJ Liu serving as the POPP director. Sheryl Chow, Ph.D., candidate in Music, was the teaching assistant. Our collaboration with two Princeton University departments, Music and East Asian Studies, along with Princeton alumnus Professor J.P. Mei *90 and Shi Yu Hongyimei’s Su Shangyi, commissed May 30th kicked off the full program. Many students from Princeton-in-Beijing came to the talk and demonstration. For two full weeks, from Monday to Friday, 7 p.m.-10 p.m. (EDT), students learned virtually, step-by-step, excerpts from the opera The Drunken Consort 貴王子旦, and male role class and a female role class. A consecutive Saturdays, divided into a make up packet, fans, and practice robes.

The program’s new features included two classes on Chinese language taught by Princeton Language Lecturer Dr. Fou Xin, two voice lessons for the dan students by Hongyimei’s Su Shangyi, and the workshop for applying the remarkable face paint for Peking Opera. Now our students, with some practice, can apply their own Peking Opera make-up for performances as well as sing, dance, and act.

The Peking Opera Program was organized by the East Asian Studies Program with its coordinator Dr. CJ Liu serving as the POPP director. Sheryl Chow, Ph.D., candidate in Music, was the teaching assistant. Our collaboration with two Princeton University departments, Music and East Asian Studies, along with Princeton alumnus Professor J.P. Mei *90 and Shi Yu Hongyimei’s Su Shangyi, commissed May 30th kicked off the full program. Many students from Princeton-in-Beijing came to the talk and demonstration. For two full weeks, from Monday to Friday, 7 p.m.-10 p.m. (EDT), students learned virtually, step-by-step, excerpts from the opera The Drunken Consort 貴王子旦, and male role class and a female role class. A consecutive Saturdays, divided into a make up packet, fans, and practice robes.
P.Y. and Kinmay W. Tang Center for East Asian Art

The 2020-21 academic year witnessed unprecedented challenges due to the pandemic but also remarkable resiliency. Like so many others around the world, the Tang Center, under the direction of Andrew M. Watsky and Dora C.Y. Ching, pivoted to virtual programming of East Asian Art, providing a virtual platform, we not only continued our commitment to fostering research and scholarly discussion, but we were also able to reach a diverse, international audience of more than 100 people at each lecture, renewing and reinforcing community despite geographical and temporal differences.

In our final event of the academic year, a webinar book launch, we celebrated the publication of Visualizing Dunhuang: The Lo Archive Photographs of the Mogao and the Yulin Caves (9 vols.) and the standalone paperback of essays, Visualizing Dunhuang: Seeing, Studying, and Conserving the Caves. After many years of research, site inspections, workshops, and a protracted production schedule due to the pandemic, the monumental publication endeavor has come to fruition. For details about the publications, a look inside the volumes, and a view of the printing process, please visit the Tang Center website: https://tang.princeton.edu.


East Asian Studies Library and the Gest Collection, 2020-2021

As was the case in the whole country, the academic year 2020 saw the university, the library, and the EAL struggle with how safely to continue to provide access during the pandemic.

Amidst fast-changing directives all libraries on campus closed in mid-March, 2020, and moved to an online-only environment. As a first step, we worked with our library and commercial partners to enable at least temporary access to a wide variety of new databases (see https://libguides.princeton.edu/eals), increasing the already large array Princeton users always had access to. One major goal was to increase access to e-books, previously less stressed in the humanities departments. Creative legal solutions were established by the Hathi Trust Emergency Temporary Access project, which argues that, provided the printed book is owned by a library but not accessible, limited access to a digitized copy (without downloading or printing) could be enabled even if under copyright. This allowed temporary access to books digitized under cooperation with Google but not made available publicly because of copyright. Later in 2020 Princeton was one of the earliest libraries to develop new software to extend this concept (called Controlled Digital Lending) to works newly digitized locally. Other efforts in which our librarians created new access and programs were already listed in last year’s EAS Annual Report. EAL librarians monitor, if possible, the use of such temporary access, and may acquire new packages as a result; as happened, for example, with the Regional and Industrial Statistics Archives: Meiji

East Asian Studies Library and the Gest Collection, 2020-2021

Princeton in Asia

Princeton in Asia was pleased to offer a suite of eight remote fellowships this past year. Host organizations included long-time partners Ngée Ann Polytechnic (Singapore), International Water Management Institute (Sri Lanka), Tractus (Vietnam) and the Natural Resources Defense Council (China), as well as a new partner, Himal Southasian (Sri Lanka). Fellows worked in STEM education, environmental sustainability, public health and economic development. Despite the remote conditions, we are working to provide opportunities for cultural learning, connection and relationship-building. Thanks to the generosity of the Program in East Asian Studies, remote Fellows have been able to apply for short-term grant funding and participate in cultural events to begin or continue language study in the communities of their postings. In addition to piloting remote fellowships, PIA spent the year focused on internal strengthening and strategic planning work, with a focus on advancing diversity, equity, and inclusion objectives and developing more robust health, safety and welfare resources and protocols. PIA hopes to send a small group of Fellows to the field in winter 2022 and is eagerly looking forward to recruiting for fellowships beginning in summer 2022.

National Consortium for Teaching About Asia (NCTA)

Since 2000, Princeton East Asian Studies Program has provided programs for teachers, funded by the Freeman Foundation’s National Consortium for Teaching Asia. Facing the challenge of the pandemic, Stephen F. Teiser, Program Director, Richard Chafey, Program Manager, and Brandon Ermita, Program Technician, developed a virtual series to replace in-person programs.

East Asian Studies Library and the Gest Collection, 2020-2021

As was the case in the whole country, the academic year 2020 saw the university, the library, and the EAL struggle with how safely to continue to provide access during the pandemic.

Amidst fast-changing directives all libraries on campus closed in mid-March, 2020, and moved to an online-only environment. As a first step, we worked with our library and commercial partners to enable at least temporary access to a wide variety of new databases (see https://libguides.princeton.edu/eals), increasing the already large array Princeton users always had access to. One major goal was to increase access to e-books, previously less stressed in the humanities departments. Creative legal solutions were established by the Hathi Trust Emergency Temporary Access project, which argues that, provided the printed book is owned by a library but not accessible, limited access to a digitized copy (without downloading or printing) could be enabled even if under copyright. This allowed temporary access to books digitized under cooperation with Google but not made available publicly because of copyright. Later in 2020 Princeton was one of the earliest libraries to develop new software to extend this concept (called Controlled Digital Lending) to works newly digitized locally. Other efforts in which our librarians created new access and programs were already listed in last year’s EAS Annual Report. EAL librarians monitor, if possible, the use of such temporary access, and may acquire new packages as a result; as happened, for example, with the Regional and Industrial Statistics Archives: Meiji

Lesley Solomon, Ph.D., a longtime teacher and administrator in the Cherry Hill New Jersey Schools, oversees NCTA programs. In January, we offered a three-part series entitled, From the Silk Road to the Belt and Road: Economies, Trade and Cross-Cultural Exchanges between East Asia and the West from the Classical Period to the Present. Professor Stephen F. Teiser and Dr. Chao-Hui Jenny Liu spoke on the first day of this three-part series. Two of the three programs drew over fifty teachers from New Jersey and other states. In April, we provided two programs on contemporary East Asia, one on China and the other on the Koreas. Professor Tom Christensen of Columbia University and Professor Rebecca Clothier of Drexel University spoke about China. Princeton Professor Ksenia Chizhova discussed early modern Korea, and Professor Victor Cha of Georgetown University presented current issues on the Korean peninsula, including, of course, the nuclear threat. These programs, too, drew an enthusiastic response from teachers.
New license agreements with other providers further enhanced Chinese databases notably included the large Dissonant set of databases (with e.g. the Zhongteng daozang 正統道藏、Daozang jiyao 道藏精要、Dunhuang collections, and various additions to the Siku Quanshu 歷代全書 such as the Siku Quanshu Cumu Congshu 四庫全書存目叢書).

With the help of the Friends of the Princeton University Library, this six-color 1834 edition of Du Fu’s poems, Du Gongji jiu (杜工部集), was purchased. The EAL is relatively crowded: it took some work to establish new staff spaces that were socially distanced.

By July 2020, new plans allowed most staff to return to rotating shifts, and services expanded beyond pick-up and digitization. Print orders restarted. The university developed a COVID-19 testing program, and for a month the university and library expected to have half of the students back on campus, before worsening conditions in the country reversed that decision. Still, the library implemented a reserved-seat program, creating a set of safely spaced seats according to state occupancy rules; some were available to the general (Princeton University) public, and some reserved for established EAL users. RTI was allowed for browsing the stacks, a high priority for some of our users. As it so happened, the plans made for the fall semester functioned sufficiently well to be continued, with minor changes, during the spring semester too, when only 60% of the students did come back in person. The problem of limited available student workspaces was solved with the helpful collaboration of some current graduate students, who responded favorably to our special pleas to help keep library service open. Also, summer 2021 greatly relied on such graduate students; thank you!

During the fall semester special peruser services for final graduation projects saw an increase in requests from users, provided an eBook service to hire a replacement for the day-to-day library manager. Marissa Mozek started working in that position in early January 2021, having previously worked at the Library of Congress in August 2020 to pursue graduate studies. This was a great relief; she arrived just in time to devote herself to getting ready for the return of most of the students in February, and to allow us to go back to the standard pre-pandemic EAL library hours, including evenings and weekends. Thus the EAL managed to give both on-line and in-library access in many ways, and is well placed to return to “normal” by fall. The one, painful exception is that there still is no access at all for visitors at the EAL in particular always saw steady use of its collections by people from other institutions. We are very much aware that some of them are previous members of the Princeton community. Know that we monitor the possibilities in this respect closely.

Despite the pandemic, there were a few special projects that went ahead with special permission. A two-year digitization project with the National Central Library in China struggled to remain on target with limited staff, but managed to deliver 99 rare book titles on time by the end of 2020. (See https://catalog.princeton.edu/catalog/13066800).

Our oracle bone collection was put online by the Chinese consortium CADAL (Chinese Academic Digital Associative Library). This project uses RTI (Reflectance Transformation Imaging) technology, which takes many photographs from different light directions of an image and software allowing them to look at incisions from different angles. CADAL allows now for such access in a browser, changing the view by just moving the mouse. RTI was previously used for cuneiform tablets, but Columbia and Princeton decided it could profitably be used for oracle bones too: see https://catalog.princeton.edu/catalog/8996090.

Persistent requests from librarians at the EAL for access to microfilm scanners during the pandemic resulted in PUL acquiring a high-speed microfilm scanner that allows PUL to scan whole microfilms very quickly.

The acquisition of a Japanese rare work, Chiku zensai sogi shu (文明昭和時世史), initiated by a faculty request, resulted in a virtual international study group with faculty and students at Princeton, Doshisha 吉野本和 and Kyushu 九州 universities.

Despite an exceptionally challenging year, Marquand’s Chinese art acquisitions kept pace with past years, adding over 1,000 works to the collection. Access to physical collections was limited, Marquand being further restricted by our temporary co-location being dispersed to multiple locations for the duration of the McCormick Hall/PUAM renovation. Notable new art acquisitions include the collaborative purchase of a timely collection of materials from China, Zhongguo xinxing yuan yang chenge xuanban hua hui (Chinese political propaganda poster collection). Other additions include the long-awaited volume Johnston Digital Humanities Working Group, to the Center for Digital Humanities, the Princeton, Dōshisha 国立, Chūkō zenrin fūgetsushū shō 中興禅林 子書, and the Marquand Library of Art and Archaeology.

In December, the EAL received, digitized and publicized a Chinese COVID-19 poster collection to great acclaim (https://catalog.princeton.edu/catalog/12047521).

All EAL CJK librarians are also part of a Princeton-led IFLC (Ivy-Plus Libraries Confederation) effort to archive Global Social Responses to COVID-19 (see https://archive-it.org/collections/14072). Other such new collaborative Web archiving projects are on Greater China Archives Resources, the Queer Japan Web Archive, and the Independent Chinese Filmmakers Archive. More are planned.

While access to physical collections was limited, Marquand bused itself with preparations for our temporary co-location being dispersed to multiple locations for the duration of the McCormick Hall/PUAM renovation. Notable new art acquisitions include the collaborative purchase of a timely collection of materials from China, Zhongguo xinxing yuan yang chenge xuanban hua hui (Chinese political propaganda poster collection). Other additions include the long-awaited volume Johnston Digital Humanities Working Group, to the Center for Digital Humanities, the Princeton, Dōshisha 国立, Chūkō zenrin fūgetsushū shō 中興禅林 子書, and the Marquand Library of Art and Archaeology.

Despite an exceptionally challenging year, Marquand’s Chinese art acquisitions kept pace with past years, adding over 1,000 works to the collection. Access to physical collections was limited, Marquand being further restricted by our temporary co-location being dispersed to multiple locations for the duration of the McCormick Hall/PUAM renovation. Notable new art acquisitions include the collaborative purchase of a timely collection of materials from China, Zhongguo xinxing yuan yang chenge xuanban hua hui (Chinese political propaganda poster collection). Other additions include the long-awaited volume Johnston Digital Humanities Working Group, to the Center for Digital Humanities, the Princeton, Dōshisha 国立, Chūkō zenrin fūgetsushū shō 中興禅林 子書, and the Marquand Library of Art and Archaeology.

In December, the EAL received, digitized and publicized a Chinese COVID-19 poster collection to great acclaim (https://catalog.princeton.edu/catalog/12047521).

All EAL CJK librarians are also part of a Princeton-led IFLC (Ivy-Plus Libraries Confederation) effort to archive Global Social Responses to COVID-19 (see https://archive-it.org/collections/14072). Other such new collaborative Web archiving projects are on Greater China Archives Resources, the Queer Japan Web Archive, and the Independent Chinese Filmmakers Archive. More are planned.
Despite worldwide lockdowns and the move to Firestone Library, Marquand Library was able to acquire a number of exceptional titles for the Japanese rare book collection this past year. A particularly significant addition was one of the earliest color-printed books in Japan, *Umi no sachi* (1762-78), one of the earliest color-printed books in Japan, which features sea creatures in delicate hues. We also added to our collection of titles illustrated by Kitagawa Utamaro with *Seiho ippinshū* (1935-36), one of the most magnificent printing achievements of the twentieth century.

Among the 20th century titles collected this past year were: *Shinkei Shobō* (1938); and *Yachi Bishu shanzhuang*, Yuamingsyun tuyong 御製鶴山莊, Japan, a 1789, an early book by Kitao Masayoshi’s art of the period. Still other Edo period to work in the five major schools of the artist in which he displays his ability. *Monsieur le Mariage* (1775). We also acquired five significant titles by Utagawa Kuniyoshi, Poets 書摘百人一首 abumi azuma orihon *Brocades of the East: The One Hundred Poets* (1775). We also acquired five significant titles by Utagawa Kuniyoshi, Poets...
Published by the Princeton University Program in East Asian Studies

The Annual Report for Princeton University’s East Asian Studies Program and Department is published in June and is also available online. Unless otherwise stated, all activities reported are sponsored and organized by the East Asian Studies Program, either solely or in collaboration with other departments or programs on campus. Comments are welcome and should be addressed to the Program Coordinator (chaoliu@princeton.edu)

First Edition, 2021

Design & Editorial: Chao-Hui Jenny Liu

**East Asian Studies Program Administration**

Director: Stephen F. Teiser  
Manager: Richard Chafey  
Coordinator: Chao-Hui Jenny Liu

**East Asian Studies Department Administration**

Chair: Anna Shields  
Director of Undergraduate Studies: Ksenia Chizhova  
Director of Graduate Studies: Federico Marcon  
Manager: Donna Musial-Manners  
Undergraduate Administrator: Sean Miller  
Graduate Administrator & Assistant to the Chair: Margo Orlando  
Data and Project Coordinator: Jeff Heller  
Technical Specialist: Brandon Ermita

**CONTACT:**  
211 Jones Hall  
Princeton University  
Princeton, NJ 08544  
websites: [https://eap.princeton.edu](https://eap.princeton.edu) & [https://eas.princeton.edu](https://eas.princeton.edu)