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Ranked 21st in the world by the Times Higher Education Supplement, McGill and the Faculty of Arts attract the best and the brightest students and scholars at all stages of their careers.

In this issue of Arts Insights, I invite you to meet some of the Faculty’s postdoctoral fellows. These scholars typically are at McGill for a relatively short period of time, but as integral and integrated members of our community, they are an important part in the continuum that characterizes research. When our postdoctoral fellows leave here, they become McGill’s ambassadors to the world; theirs is both the privilege and the responsibility to expand and maintain McGill’s network of research collaboration both at home and abroad.

NATHALIE COOKE
Associate Dean, Research and Graduate Studies
Faculty of Arts
When introducing a foreign friend in our own country, or presenting ourselves when abroad, it seems as natural to mention nationality as it is to give a name. When filling out a form, most of us write our nationality or citizenship automatically: the response is reflexive, as easy as entering date of birth.

Nationality did not always appear so ubiquitous and self-evident, however. I study the emergence of identification by nationality in turn-of-the-century Egypt. In 1880, few Alexandrians knew what nationality they held. For all but a handful of wealthy foreigners, the question of nationality was unimportant, unasked, and indeed incomprehensible. A few decades later, on the eve of the First World War, this situation had changed: almost everyone now knew his or her nationality. What had happened?

European subjects in the eastern Mediterranean were exempt from prosecution, taxation, and conscription by Muslim and Ottoman authorities by virtue of centuries-old agreements called the Capitulations. During the second half of the nineteenth century, tens of thousands of Europeans flocked to Egypt for work and opportunity. Most of these migrants travelled without a passport and never registered with their national consulates. When arrested, sued, or taxed, however, the protection of a foreign consul offered real advantages. Legal threat encouraged foreigners to discover and define their nationality.

The records of Alexandria’s consular courts show that for many foreigners, nationality was a legal strategy and not a claim about social identity. The strategy became increasingly important as government administration spread into more and more areas of public and private life.

My research suggests that universal identification by nationality is both new and ordinary. By new, I mean that it is not a tradition passed down from our forefathers, but rather a response (often arbitrary) to relatively recent rules and administrative questions. By ordinary, I mean that for many in Alexandria (and elsewhere) nationality originated as a banal response to a bureaucratic demand for classification, rather than the call of the blood for membership in the patrie of ancestors.

Individuals learned to self-identify by nationality when it won them benefits. In writing the social history of the turn of the century, then, it becomes useful to disentangle legal nationality status from notions of community belonging. Nationality was a legal ploy and strategic technique for most Alexandrians. And it seems to me that things are not so different in present-day Canada: we love our country because we enjoy its benefits.

For most of us, nationality is an accident of birth, and our identification with Canadianness is as much selfish strategy as it is native impulse.

**Will Hanley**

Will Hanley is a Richard H. Tomlinson Postdoctoral Fellow in the Department of History.
When we stumble upon a garden in a literary text, it is no accident, but rather a discovery created through a writer’s careful plotting. Unfortunately, scholars of Canadian literature have long bypassed this terrain, choosing instead to turn their critical attention to the larger landscape. Northrop Frye suggested in a *Literary History of Canada* that when it comes to Canadian identity, Canadians should not pose the question “Who am I?” but rather “Where is here?” According to Frye, the answer to this question resides in the vast wilderness, which looms in the Canadian literary imagination. If we pause to take a closer look at our own backyards, however, we soon realize that our gardens offer fertile space for the imagination.

Garden historians contend that real gardens are a complex art of milieu; just as plants flourish in a garden, so do the often thorny issues of class, religion, and gender. This same premise holds true for gardens in literature. A literary garden is a space constituted by the historical timeframe, socio-physical environment, and literary traditions in and of which an author writes. Consider, for example, nineteenth-century writer Susanna Moodie who immigrated to Upper Canada in 1832 and is famous for her canonical collection of sketches *Roughing It in the Bush or Life in Canada* (1852). As a pioneer, Moodie had to adapt to her new setting, which meant that the backwoods kitchen garden, rather than the picturesque English landscape, became the norm.

Moodie may have been the prime custodian of her family’s kitchen garden, yet she was also a writer who tended a garden plot of a different kind – one that was entirely literary and figurative in nature. In nineteenth-century England, the language of the garden was a popular feature of discourse concerning the “cultivated” woman of education, delicate beauty, and social refinement. As a writer, Moodie not only employs this garden rhetoric, but also adapts it to reflect her experience as a “transplanted” middle-class woman, whose cultivated nature is “hardened-off” in her exposure to the harsh circumstances and physical labour of pioneer life.

Because the figurative language of cultivation carries gendered and class-related connotations, the setting of the garden becomes a significant spatial and ideological frame when Moodie plots the events of her narratives and situates her characters. In Moodie’s sketches, the borders of her garden are breached on a number of occasions not only by the presence of less-cultured members of society, but also by the unseemly conduct of Moodie’s own pioneer persona. These trespasses against the garden enable Moodie to explore the permeability of proper and “propertied” feminine behaviour when situated in an unfamiliar, socially mixed environment.

When an author, such as Moodie, is also a gardener, the garden has the potential to operate on multiple levels simultaneously. If we take the time to explore these terrains that compose part of our literary landscape, other garden plots that have much to communicate in terms of the changing Canadian imagination will surely come to light and into view.

**SHELLEY BOYD**

*Shelley Boyd is the Max Bell Postdoctoral Fellow at the McGill Institute for the Study of Canada.*
Why do contemporary Québécois playwrights appear so interested in rewriting Shakespeare instead of Molière, what changes do they make to the original Shakespearean texts, and how do the differences between Shakespeare’s plays and the adaptations reflect the concerns of contemporary Québec society? My research project includes a book that seeks to answer these questions as well as an anthology of several of these plays, many of which remain unpublished today.

Since the Quiet Revolution, more than thirty adaptations of Shakespeare have been written in Québec – not to mention an impressive number of translations and innovative stage productions as well. All of these adaptations are written in French, except a few which are bilingual. The first such adaptation, Hamlet, prince du Québec, by Robert Gurik in 1968, mapped the characters from Shakespeare’s play onto the major political figures of the time (René Lévesque, Pierre Trudeau, Lester Pearson, Jean Lesage, and even Charles de Gaulle) and accurately predicted the roles they would come to play in debates about Québec nationalism. Many more adaptations have followed by such playwrights as Normand Chaurette, Michel Garneau, and Jean-Pierre Ronfard, to name but a few. A significant percentage of these adaptations are characterized by a nationalist discourse in favour of Québec independence.

Why Shakespeare then? More so than Molière, Shakespeare may be appropriated by Québécois playwrights in support of the nationalist cause for three reasons. First, the indeterminacy of his texts makes them easily malleable to their political purposes, just as his plays have often been used in service of various political agendas across different time periods and cultures. Second, Shakespeare has made what McGill English professor Michael Bristol calls “the big time”; that is, Shakespeare is a celebrity. Third, while in English-speaking nations Shakespeare might be more difficult to adapt without drawing the criticism of desecrating a classic, in Québec it’s Molière who is the more sacrosanct of the two and the more risky author for a playwright to tackle. Since Shakespeare isn’t part of the French literary canon, he’s fair game for playwrights to adapt playfully. As McGill English professor Leanore Lieblein has observed, the irreverent, and hence liberating, attitude that Québécois playwrights have adopted towards Shakespeare can be summed up in their common nickname for him: “le grand Will”. In Québec, Shakespeare is grand, a big-time author to revere, yet Québécois playwrights are not afraid to bring him down to size, to make him their own, and to develop an affectionate relationship with him on a first-name basis.

Jennifer Drouin is Humanities Computing Postdoctoral Fellow with the Making Publics Project.
Scenes that include the performance of music or that show musical instruments exist throughout the history of art. As a performer of music, I am constantly reminded of the presence of sound as well as its ephemeral quality. It is the vanishing presence of sound that concerns my investigation into its representation in painting. By depicting musical scenes, or events that are sound-oriented, artists demonstrate their ability to suggest that sound can be made permanent, or at least stable, by visually providing cues that invite us to “hear” the scene before us as if we have become a character in the painting.

Over the past year, I have been studying theories of the senses in early modern writing and analyzing the representation of the senses in a painting by Titian, Venus with Organist and Dog (c. 1550) or, as the Prado Museum lists it, Venus recreandose a la musica (Venus reclines while listening to music) (Prado n. 420). In this work, Titian invites us to identify with all of the senses while highlighting sight, touch, and hearing: for example, sight through the man’s gaze towards the woman, hearing through the sound of the organ, and touch through the tactile qualities of skin and luxurious fabrics and the idea that one can be touched by both gaze and sound. So far it is a standard thematic interpretation.

What interested me, however, is why the main characters act, or react, in the way they do? The man seated at the organ turns around in mid-performance to look at the woman. Why? The woman is looking at the dog. I was looking for the cause of these effects and Titian’s rationale for showing us bodies in motion.

Upon a close examination of body language and direction of gazes, I came to the conclusion that instead of capturing a moment where a man looks lustfully or longingly upon feminine beauty, Titian instead plays with the viewer’s ability to engage with sound, putting the catalyst for action in the mouth of the dog. In other words, the dog barks and, in response, the man turns to look at him; the woman reaches out to pet or restrain the dog, looking at him as well, and the music is interrupted. Whatever additional interpretations can be gleaned from the cultural, artistic, or philosophical discourses of the sixteenth-century, Titian, in this work, teases his patrons by soliciting a lively sense of humor and their aural imagination through a simple device of cause and effect – the sound of a dog’s bark.

**MARLENE EBERHART**

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I believe we can, and when we engage the full sensual array of our imagination, we might come to understand what appears on the canvas in a very different way.

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Marlene Eberhart is a Postdoctoral Fellow in Early Modern Studies with the Making Publics Project.

Right: Venus with Organist and Dog, Titian (c. 1550)
Decisions to grow cash crops can reflect farmers’ experiences with changing environments

Popular discussions of traditional farmers in developing countries often focus on the loss of agricultural biodiversity, and the various economic problems associated with becoming embedded in the market economy. Commodities such as coffee, chocolate, and sugar have been the focus of fair trade campaigns that highlight how farmers can find themselves in cycles of debt because they cannot predict – or influence – the prices for their products on the open market. Given these problems, why might traditional, marginal farmers start growing commodity crops? What advantages can cash crops have for farmer households?

In the south Indian district where I do research, farmers have started producing sweet cassava for the nearby sago-starch agro-industry. In the process, they have largely abandoned their traditional millet crops. The implications are worrying; there has been a sharp drop in agricultural biodiversity, and unlike traditional landraces, sweet cassava quickly depletes soil nutrients and requires increasing inputs of expensive chemical fertilizers. Household dietary diversity has decreased, precisely because farmers are no longer growing their own foodstuffs.

Yet, despite these and other problems, farmers continue to assert that sweet cassava is the best crop to grow. It has some concrete benefits, including providing unprecedented household income. This income allows farmers to access goods and services that they otherwise would not be able to afford. Villagers have been able to install household electricity, put tiles (instead of grass thatch) on the roofs of their homes, buy commodity goods, and send their children to higher levels of education. As one 46-year-old farmer put it, “We got electricity. Life has changed.”

This economic argument is so compelling, and so pervasive, that it would be easy to stop there. However, farmers also consider the environment and experiences of environmental change when making their agricultural decisions. In areas where there is limited access to irrigation, reliable rainfall is crucial to successful farming. Without this reliability, farmers can find themselves in high-risk situations – they may lose their crops; they may not have a safety net to compensate. Changing rainfall patterns in this district mean that local millet landraces are failing. While sweet cassava will produce some yield even if rainfall is poor, farmers state that this is not the case for traditional millet crops. Farmers point out that cassava therefore allows them to “have a job,” even during difficult times.

It may be tempting to simply highlight the problems that traditional farmers experience when integrating with the agricultural market economy. However, my research in south India demonstrates that marginal farmers may make decisions to grow cash crops for varied reasons. Outcomes are mixed, combining decreases in biodiversity and dietary diversity with the recognition of the needs of different crops and the benefits of income and access to electricity, education, and other commodities. Recognising the complexity of decisions to adopt cash crops has practical implications for applied research on a range of issues from nutritional status to biodiversity and agricultural sustainability.

Elizabeth Finnis is a Social Science and Humanities Research Council Post-Doctoral Fellow in the Department of Anthropology
What is the impact of Mexican migration to the US on the development of children who remain behind in their native country?

The largest flow of immigrants in the world today is from Mexico to the US. There are 10.7 million people born in Mexico who are residing in the US (United-Nations, 2006). However, children who remain behind in their native country constitute a population largely overlooked in research on the impacts of immigration. How can Mexican immigrant parents succeed taking care of their children? How well are Mexican children from immigrant families doing?

While we already know that in developed countries poor working conditions can lead to children being hungry, depressed and having poor health care among other things (Heymann, 2003), we do not know the impact of working conditions on Mexican immigrant families. The same case holds for caregiving. While we know that caregiving becoming a burden can lead to health and mental health problems (Haug et al. 1999), we do not know much about the impact of Mexican immigrant women’s time spent taking care of family members.

Using a Mexican survey: the Transnational Working Families Survey (Project for Global Working Families, Harvard University, 2004) gives an opportunity to explore the relationship between demographic and family/household characteristics, work characteristics, caregiving responsibilities and immigration characteristics on children’s educational and mental health outcomes. The three outcomes measured are: behavioral and academic problems, drop-out rates and emotional problems. Results show that being formerly married, working many hours per day and/or having young children who are taking care of themselves are negatively associated with children having behavioral and academic problems. In the case of dropping out from school, interesting findings are that a respondent’s spouse in the US is associated with having children staying in school. In addition, the number of years of education, for both respondent and spouse, is also linked to a decrease in drop outs. Finally, a respondent who finds it very hard to take time off from work and/or who has one caregiver living in the US is negatively associated with having at least one child having emotional problems.

Mexican migration to the US is an important demographic movement that has, however, had negative impacts on Mexican children’s educational and emotional outcomes. Migration is also a very complex and multifaceted issue. We need to be able to develop policies and interventions that will address the specific needs of this growing population. To do so, we need to increase our understanding of what Mexican families need the most:

- Help with caregiving responsibilities, when someone is migrating to the US?
- Better care arrangements so that children are cared for safely and develop well?
- Increase the educational attainment of parents?
- Improve working conditions related to caregiving such as paid leaves or a decrease in the number of hours worked?

More research needs to be done on the impact of migration to the US on Mexican children’s outcomes. This is only the beginning.

CLAUDIA LAHAIE

Claudia Laiaie is a Postdoctoral Fellow at the McGill Institute for Health and Social Policy.
Comme Jack l’éventreur ou Buffalo Bill ...

Comme Jack l’éventreur ou Buffalo Bill, le personnage de l’anarchiste poseur de bombes inspire la mythologie populaire de la «Belle Époque» en France, c’est-à-dire pendant cette période (1890-1914) qui a précédé la Première Guerre mondiale. Il faut dire qu’à ce moment la France est ébranlée par les attentats anarchistes, ces «actions directes» – agressions, bombes et manifestations violentes – qui ont contribué à associer l’anarchisme au terrorisme. Par esprit de contradiction, l’anarchisme investit cette figure péjorative jusqu’à faire de la monstruosité une force, l’image de marque du mouvement.

Il faut savoir qu’étymologiquement, le monstre (monstrum) signifie montrer, démontrer, attirer l’attention. Si l’anarchisme est monstrueux c’est donc au même titre que l’est le théâtre, dans la mesure où il fait en sorte que son expression repose sur une exhibition spectaculaire. Ainsi, on remarque que dans les textes anarchistes – pamphlets, articles de journaux, affiches – l’écriture mise sur des effets qui gonflent et grossissent le discours pour le rendre plus imposant.


L’ambition anarchiste est en effet de susciter des passions. Aussi l’écriture violente doit-elle faire vibrer les fibres agressives du lecteur afin qu’il se soulève pour renverser les hiérarchies entretenues dans la société. C’est en brisant tous les repères – ceux de la langue comme ceux de la morale – que l’anarchisme entretient le germe tératogène, la matrice marginale qui mettra au monde une nouvelle lignée généalogique. En fait, la naissance du monstre anarchiste coupe toutes les racines de l’arbre généalogique pour qu’apparaisse un nouveau paysage social. Cette métaphore de la renaissance apparaît sous diverses formes dans les écrits et on comprend ainsi que l’anarchiste du XIXe siècle veut faire exploser le cadre social et toutes les institutions – étatiques, religieuses et militaires – qui le soutiennent. Il entend recréer une nouvelle société sur le principe de la table rase. On comprend en définitive que dans le discours anarchiste le monstre est tour à tour une forme prise par l’écriture, un ennemi ciblé et un germe jugé prometteur. Selon les circonstances, pour marquer la rupture, l’anarchiste se montre ou au contraire montre l’ennemi en monstre pour que le divorce soit toujours respecté. Pour respecter cette articulation, se constitue une littérature qui popularise la violence criminelle et entretient la conviction que le monstrueux est une virtualité féconde, le creuset de tous les possibles.

MARIE-HÉLÈNE LAROCHELLE

Marie-Hélène Larochelle est chercheure postdoctorale (CRSH) dans le département de langue et littérature françaises.
At my study site in Ghana, two species of primates are tabooed (the ursine colobus: *Colobus vellerosus* and the campbell’s monkey: *Cercopithecus campbelli lowei*) because community members consider the monkeys to be ‘children of the gods’. The taboo dates back to the founding of the villages in the mid 19th century and carries with it a requirement of ‘caring for the monkeys’ which translates into a hunting ban. Villagers fear something bad will happen to them, or to the village, if they hunt the monkeys. This situation is very different from other places in West Africa, where monkeys are hunted for bushmeat. Researchers often cite this case as an example of a successful traditional conservation practice.

Since 2000, we have conducted primatological research at Boabeng-Fiema, a small, dry semi-deciduous forest in central Ghana that is approximately 5km² in size. We have focussed principally on investigating the socio-ecology of the ursine colobus that inhabits the forest. In our work, we collect data on the ecology of the forest (structure and composition of the forest), the monkeys’ use of their habitat (diet, ranging behaviour, etc.), demography, and their social behaviour.

Our census data does indeed show that the ursine colobus population is increasing. Between 1990 and 2000 the population has increased by 56% (from 128 to 220 monkeys). We found that the colobus rarely respond to nearby gunshots, with only two brief glances toward close gunshots in 24 instances over a 3-month period. This lack of wariness suggests that people do not hunt the colobus.

The situation is quite different for the other animals living in the forest of Boabeng-Fiema. They do not receive the same level of protection, and the forest is empty of other wildlife, particularly large mammals. Boabeng-Fiema also had the lowest number of bird species per hectare in a recent avifaunal survey that compared 35 locally and governmentally protected forests in central Ghana.

Similarly, the forest does not receive the same level of protection as the monkeys. At the local level of government, only trees within a 1.92 km² core area are protected. There is no protection from any level of government for trees outside the 1.92 km² area. A comparison of satellite images between 1990 and 2000 of the 5km² area delineating the limits of the sanctuary (according to the boundaries delineated by the Forestry Commission) indicates the proportion of ‘good forest’ has declined 52% and farmland has increased 118%. The 1.9 km² core sanctuary does not appear to have changed as dramatically. This decline in forest cover is problematic because we know the monkey population is increasing, and will need more forest to support their growing numbers.

To come back to our original question: is the situation at Boabeng-Fiema an example of biological conservation? The answer is obviously not a straight yes or no. Our findings show that Boabeng-Fiema combines a successfully protected and increasing colobus population with a forest declining in size that harbours few other animals. Thus the characterization of Boabeng-Fiema as a successful example of local conservation is more complex that it appears on the surface and our work continues in this area.

**TANIA SAJ**

*Tania Saj is a Richard H. Tomlinson Postdoctoral Fellow in the Department of Anthropology.*
Enter McGill at the Roddick Gates and to the left one sees the Hochelaga Rock, a commemoration of the Iroquois settlement that once stood in the vicinity of where the university is today.

As a memorial to pre-Montreal native history, the stone exemplifies the traditional idea of Indigenous society as inherently parochial and pre-urban, an image that has come in the modern world to constrain ‘authentic’ Indigenous societies to the world’s jungles, forests, mountains and tundra. Needless to say, this perceived dichotomy between urbanism and contemporary Indigenous life is unfounded. My own long-term research with Indigenous Ainu living in Tokyo, Japan and more recently with First Nations in Montreal has engaged with varying urban experiences that now define reality for an increasing number of Indigenous people around the world. Indeed, statistics indicate that today probably more Indigenous people in the world are living in (sub-)urban areas than on traditional lands. To interrogate this situation further also begins to question the common representation of Indigenous peoples in other ways, the idea, for example, of mobility, migration or even urbanization as something ‘new’ for Indigenous peoples. Oral history and archaeology have long pointed to evidence that prior to colonial contact most Indigenous communities were integrated into, at times, extensive (trans)regional networks of trade as well as kinship and political systems and, historically, underwent various periods of deurbanization and reurbanization. In fact the Hochelaga Rock commemorates a settlement that was undoubtedly more connected with other peoples and places and, therefore, more socially urban and expansive than at first one is to likely assume.

These issues, and the multitudes they infer, continue to inform my work in a number of ways. In setting up a new participatory health project with James Bay Cree students at a college on the West Island of Montreal, I am addressing the psychosocial adaptation of youth to life in the ‘south’ and the role that resilience plays in determining successful outcomes. I am also looking at the broader idea of ‘urban Indigenous studies’ as a comparative field of study in a book on the history and cultural politics of Indigenous Ainu living outside of their ancestral northern homeland of Hokkaido and in the capital region of Tokyo. For over thirty years, the naturalization of Ainu identity in public and academic discourse to the northern geography of Hokkaido has regionalized Ainu claims to Indigenous rights and privileges that now exclude those living in urban centers on the mainland.

While I present a focused case study, I also relate the material to the negotiation of Indigenous identities and communities in everyday urban life elsewhere in the world and the shared struggle to obtain equality in urban citizenship. After all, in a world of global cities where issues of urban governance and social justice are coming to the fore, a better understanding of urban Indigenous life is greatly needed.

MARK WATSON
Conceived by Freud at the beginning of the XXth century, the concept of «roman familial» (family romance) is experiencing, one century later, a new and increased fortune.

Borrowed at first from the literary domain, the concept now seems to be reclaimed by what it belongs to. Contemporary writers, indeed, are revisiting what they present as their own family story, but in a way that can’t exactly be considered as «autobiographical». Instead of considering «life» as a pre-linguistic reality, they show us how it is mediated by language, and, most of all, by the tales inherited mostly from the parents but also from the broader social environment. Family, then taken as a vast mythology, has to be told, or, more precisely, reimagined, since it has been transmitted as series of stories; the writer can only present himself as a narrator. Therefore, the latter’s own interpretation is singled out, his subjectivity strongly involved, and life appears as a romance. The novel becomes the place of a re-configuration, a rearrangement. As a result, the narrator is not an individual seen in the process of retelling something he knows: he’s a subject, invented by his writing while he himself invents how to compose the story of his life. An untold identity emerges from this operation, for its author is not only the creator himself, but also the community of discourses – including literary lectures – that has contributed to his constitution, and often to his constitution as a writer. From now on, the writing – novels most of the time, but not always, as form is each time conceived as a problem – becomes critical of the naturalistic or vitalistic way of conceiving life. Thus the major part of autobiographical studies, a very dominant field in literature, becomes the object of a rethinking. The alternative concept of «autofiction», created in 1977 by Serge Doubrovsky, soon after the first theoretical definition of «autobiography» had been given by French professor Philippe Lejeune, even if it remains relevant, now seems too specific in the face of a problem reaching the anthropological dimension of literature, instead of just its generic purpose.

Oriented at the same time toward psychoanalysis and language theory, both already associated by linguist Émile Benveniste in his conception of subjectivity, the family romance reveals itself as a literary version of the «narrative identity» that philosopher Paul Ricoeur conceptualized in the 1980’s. Beyond that proximity, though, the concept of «romance» reclaims its particular efficiency: a capacity of invention which is the distinction of art, and which, offering not only the portrait of a single man, but of what a man can be, not of what one life is, but of how and how far life can be invented, becomes a model for each and every reader.

Maité Snauwaert est chercheure postdoctorale, bourse Marie-Thérèse Reverchon dans la département de langue et littérature françaises.
In 2006-2007, Arts Insights provided support for the following projects and publications

Peter Sabor (Director, The Burney Centre)
THE BURNEY CENTRE/RARE BOOKS AND SPECIAL COLLECTIONS RESEARCH GRANT
Arts Insights contributed matching funds to support a research grant based jointly in the Burney Centre, the Rare Books and Special Collections Division of the McGill Library. This grant will enable Visiting Fellows to undertake research on members of the Burney family or their circle. They will be able to draw on the rich holdings of the Burney Centre and Rare Books, where they will have access to working space and both print and electronic resources.

Faith Wallis (Departments of History and Social Studies of Medicine)
THE CALENDAR AND THE CLOISTER: A DIGITAL FACSIMILE, WITH COMMENTARY OF MS OXFORD ST. JOHN’S COLLEGE 17
This project, jointly sponsored by Oxford and McGill Universities, will create a web-site for a digitalized facsimile of the medieval scientific manuscript, St. John’s College 17, and will equip the facsimile with supporting scholarly materials. The web-site will be publicly accessible and will be mirrored at McGill and Oxford. The core and organizing principle of this scientific miscellany, assembled at Thorney Abbey, Cambridgeshire, circa AD 1100, is the science of time-reckoning and the technique of calendar construction, known in the Middle Ages as computus. The importance of St. John’s 17 for the cultural and intellectual history of Anglo-Saxon and Anglo-Norman England has been long recognized by historians, philologists, and scholars working in the fields of medieval science, monastic culture, and the history of the book. The miscellany is frequently exhibited in museums and has attracted the interest of the general public.

William Watson (Department of Economics)
DEPARTMENT OF ECONOMICS TUESDAY WORKSHOP SERIES
The support from Arts Insights has enabled the Department of Economics to hold its Tuesday Workshop Series throughout the year. Originally held during the summer only, this Workshop Series provides an invaluable forum wherein faculty members can present their current research and receive comments and criticism from their colleagues.

CREOR: CENTRE FOR RESEARCH ON RELIGION
The mission of the inter-faculty Centre for Research on Religion is to promote and support inter-disciplinary research projects, from applications and research assistants to colloquia and international conferences. CREOR’s membership consists of representatives from the Faculties of Religious Studies, Arts, Medicine, Education, and Law, as well as members from the Presbyterian College, MSU, and the MUHC.

Robert Lecker (Department of English)
ANTHOLOGY OF CANADIAN LITERATURE
The support from Arts Insights is dedicated to supporting Research Assistants who are assisting in the preparation of a new anthology of Canadian literature to be published by Thomson Nelson in late 2007. The Research Assistants will assist in library verification and footnote compilation, and will participate in editorial decisions regarding the selection and presentation of material collected in the anthology.

Axel Van den Berg (Department of Sociology)
TRANSITIONS IN WELFARE AND EMPLOYMENT REGIMES
Throughout the industrialized world, countries are experimenting with major reform of their social and labour market policies in an effort to adapt to major economic, social and demographic trends. This large multidisciplinary and multinational research project will study the effects of social protection and labour market policy on labour market flexibility, and the lessons to be drawn from them for the possibilities of combinations of, and trade-offs between, social security and economic efficiency.

Tom Mole (Department of English) and Andrew Piper (Department of German Studies)
CENTRE FOR THE STUDY OF PRINT CULTURE
A rapidly expanding international field of interdisciplinary research has emerged within the past decade which studies the role of print in shaping social communities and individual identities from the invention of moveable type to the digital revolution. The aim of the Centre is to rethink the scholarly narrative of Book History in an effort to resituate it within a broader concept of print culture. The Centre will develop an innovative approach to the study of print culture by investigating how people have interacted with printed texts, how they have used printed texts to interact with each other and how printed texts themselves have interacted with other non-print media within complex media ecologies.
Grace Fong (Department of East Asian Studies)

**ENGENDERING DATABASES: INTEGRATING MING QING WOMEN’S WRITINGS, CHINA HISTORICAL GEOGRAPHIC INFORMATION SYSTEM, AND CHINA BIOGRAPHICAL DATABASE**

This collaborative project will implement the integration of the McGill-Harvard-Yenching Library Ming Qing Women’s Writing Database with the China Biographical Database and the China Historical Geographical Information System. The project will augment online textual resources and produce web-based tools to advance research on Chinese women’s culture in the premodern period, and to introduce a gendered component to existing geographical and biographical data analysis.

Eugenio Bolongaro (Department of Italian Studies)

**CREATING A NEW PUBLIC: IDENTITY, COMMUNITY AND NATIONHOOD IN THE WORKS OF TIZIANO SCARPA AND ALDO NOVE**

This project is designed to lay the foundation for a new approach to the work of the young generation of Italian writers who came to prominence in the 1990s. The investigation will focus on Scarpa and Nove, two of the most talented members of this group. The project will investigate how, as a result of their diagnosis of contemporary isolation, these authors seek to create a new public, to establish a new relationship with readers. It will also explore how their aspirations for a renewed sociality can be connected to the elaboration of a new sense of Italian national identity which resolutely abandons any nationalist residues.

**PROJECTING CANADA: GOVERNMENT POLICY AND DOCUMENTARY FILM AT THE NATIONAL FILM BOARD**

Zoë Druick

The National Film Board of Canada, now in its seventh decade, is internationally acclaimed as a beacon of non-commercial filmmaking. In *Projecting Canada* Zoë Druick shows that the NFB, born out of a nation-building project, continues to be inextricably involved in the crises of nation, technology, and social scientific knowledge that shape the Canadian cultural landscape.

Based on newly uncovered archival information and a close reading of numerous NFB films, *Projecting Canada* explores the NFB’s involvement with British Empire communication theory and American social science. Using a critical cultural policy studies framework, Druick develops the concept of “government realism” to describe films featuring ordinary people as representative of segments of the population. She demonstrates the close connection between NFB production policies and shifting techniques developed in relation to the evolution of social science from the 1940s to the present and argues that government policy has been the overriding factor in determining the ideology of NFB films. *Projecting Canada* offers a compelling new perspective on both the development of the documentary form and the role of cultural policy in creating essential spaces for aesthetic production.

**THE ARCHEOLOGY OF BRUCE TRIGGER: THEORETICAL EMPIRICISM**

Edited by Ronald F. Williamson and Michael S. Bisson

Bruce Trigger has merged the history of archaeology with new perspectives on how to understand the past. He is a critical analyst and architect of social evolutionary theory, an Egyptologist, and an authority on aboriginal cultures in north-eastern North America. His contextualization of archaeology within broader society has encouraged appreciation of the power of archaeological knowledge and he has been an effective voice for non-oppositional forms of argument in archaeological theory.

In *The Archaeology of Bruce Trigger*, leading scholars discuss their own approaches to the interpretation of archaeological data in relation to Trigger’s fundamental intellectual contributions.

Ronald F. Williamson is the co-editor of *Taming the Taxonomy: Towards a New Understanding of Great Lakes Archaeology* and president and chief archaeologist, Archaeological Services Inc.

Michael S. Bisson is associate professor and chair, anthropology, McGill University.
Arts Insights, a new series from McGill-Queens University Press, showcases current research in the social sciences, humanities, and social work.

Arts Insights, an initiative of McGill’s Faculty of Arts, brings together research in the Social Sciences, Humanities, and Social Work. Reflective of the range of expertise and interests represented by the Faculty of Arts at McGill, Arts Insights seeks manuscripts that bring an interdisciplinary perspective to the discussion of ideas, issues, and debates that deepen and expand our understanding of human interaction, such as works dealing with society and change, or languages, literatures, and cultures and the relationships among them. Of particular interest are manuscripts that reflect the work of research collaborations involving McGill faculty and their colleagues in universities that are part of McGill’s international affiliation network.

Arts Insights will publish two titles a year in English. The editors prefer original manuscripts but may consider the English language translations of works that have already appeared in another language.