

Humanities

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China



Cover: This portrait, by an anonymous court painter, depicts Emperor Ch'ien-lung (R. 1736–95, Ching dynasty) in the guise of a scholar. The monarch, who was a great patron of arts and letters, reigned during the last of the golden age of imperial China. (Photo courtesy of the East Asian Studies Slides Project, Princeton University; Palace Museum, Beijing.)

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Editor's Notes

One of the hallmarks of Chinese history is its long continuity. Over the centuries, the Chinese have understood this continuity, not as succession without change, but as the integration of changes that slowly modified tradition. Traditional society was so closely knit that it appeared the only force capable of causing disintegration had to come from outside, and in the mid-nineteenth century it did. The "opening" of China by the West dealt a devastating blow to the Chinese tradition. The ensuing revolution and creation of the People's Republic closed China to foreign influence for thirty years.

How modern China manages the difficult task of cultural reintegration remains a source of great interest to both Chinese and Western scholars. This issue of *Humanities* features several articles about scholarship on China since its "reopening." Frederic Wakeman explains the value to Ming and Qing historians of the millions of documents from the First National Archives in Beijing that were first made available to American scholars in 1979. In "Confucian Studies in the People's Republic," Tu Wei-ming looks at one approach the Chinese have taken toward cultural reintegration through a revival of Confucian studies. A perspective on how Chinese students see the West is provided in Robert Remini's essay on his experiences teaching American history at Jilin University of Technology in Changchun. As the fifteen-volume *Cambridge History of China* nears completion, an article describes the involvement of scholars in researching and writing the most comprehensive history of China in any language.

Apprehending the results of scholarly research in China or other foreign nations depends, to a large extent, on reading the work in translation. The quality of that translation is determined by the translator's skill and understanding not only of another language and culture but often of another period in history. In "Breaking Bread with the Past," Dorothy Gilbert discusses the challenges facing the translator of medieval and modern poetry: How to remain true to the original while conveying its sense, sound, and subtlety in a foreign tongue. Raoul Birnbaum, who is completing his translation of the Chinese text, *The Extended Records of Mount Clear-and-Cool*, reveals how traveling to the site of the ancient monastery where the text was written helped him achieve greater understanding of the text in its geographical context. Finally, the *Humanities* Guide explains the field of linguistics and provides "Tips for Translators" seeking Endowment support.

Translations, by bridging a linguistic as well as a cultural gap, usually involve some loss of meaning, nuance, or context. Yet, regardless of that loss, translations remain vital to our understanding of other nations and other times.

—Caroline Taylor

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China's New Historical Archives

BY FREDERIC WAKEMAN, JR.

Western scholars examine the world's largest premodern historical archives

The last two imperial dynasties of Chinese history, the Ming (1368–1644) and the Qing (1644–1911), brought the administrative technology of Confucian bureaucracy to its highest point. The forms of political discourse were refined and codified, and the communications channels of the government—the arteries of the empire—were enlarged and reinforced. The High Qing state that dominated East Asia in the eighteenth century was built upon a mountain of paper documents, and one of the keys to controlling the power of the monarchy was regulating the “pathway of words” that united the ruler with his ministers and officials throughout the realm.

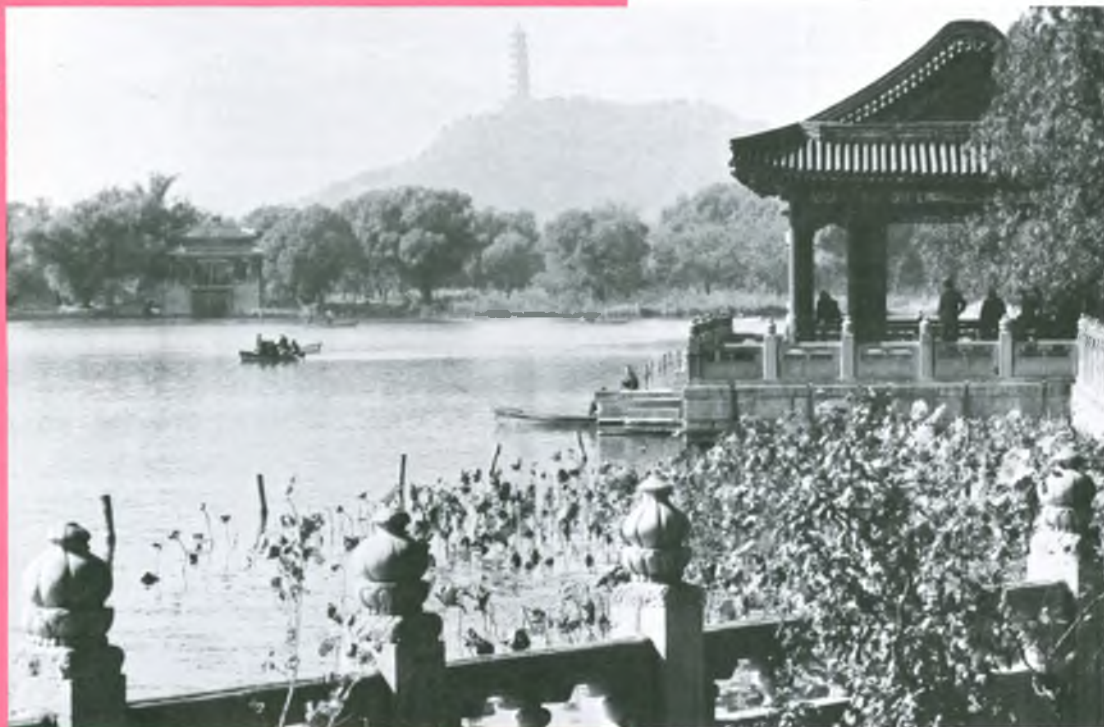
For decades now, Western historians have approached an understanding of late imperial China through Ming and Qing documents. Thousands of these were officially printed in nineteenth-century compilations, and tens of thousands more were discovered bricked into storerooms within the Forbidden City during the 1920s. It was not until the 1960s, however, that original documents from the imperial archives were made available on Taiwan, where the Nationalists stored a portion of the collection they had brought with them from the Palace Museum in Beijing. Some of these 800,000-odd documents from the

Qing archives were carefully catalogued in the new Palace Museum that Chiang Kai-shek's regime erected outside Taipei. After 1970, collections of these “secret palace memorials” that trusted officials had sent to the emperor were published, reign by reign, thanks to the Taiwan authorities.

Those were the years of the Great Proletarian Cultural Revolution (1966–76), however, and no one outside the mainland of China knew what had happened to the much larger bulk of precious historical documents that had been part of the original palace collection in Beijing in the 1930s. Most foreign historians guessed that those archives were at best being neglected or at the worst being destroyed by Chairman Mao's young Red Guards, who were determined to extirpate the “Four Olds” of China's “feudal” past.

Outsiders' first inkling that some of the imperial archives remained intact came after the fall of the ultra-radical “Gang of Four” in 1976. A few foreign scholars, among them the French geographer and historian Marianne Bastid, were permitted very limited and confidential access to documents from the old Palace Museum collection. Then in June 1979, I was invited to join a group of Ming and Qing historians from the United States, who visited China as part of a delegation funded by NEH and sponsored by the Committee on Scholarly Communication with the People's Republic of China. On the third day of our visit to Beijing, we were told that we would be taken to visit the Ming-Qing archives somewhere within the Forbidden City. After a tour of the palace, we were driven around to the western side of the Forbidden City near the compound where most of China's leaders lived and where foreigners were then prohibited entry. After passing through a heavily guarded and cavernous gate, we were taken past armed security units, which used the ancient ruins in that part of the Forbidden City for war games, to five huge buildings that housed the First National Archives.

Frederic Wakeman, Jr., is president of the Social Science Research Council and former chairman of the Center for Chinese Studies at the University of California, Berkeley.



Kunming Lake in the Summer Palace. The palace was the summer resort of the Empress Dowager Cixi of the Qing dynasty. Opposite: The Palace Museum, Beijing, and, right, semicursive script (detail) from *Six Quatrains on the Lotus Pond* by Wang Chong (1494–1533), Ming dynasty.

It is difficult to exaggerate the excitement with which the delegation approached these then-secret archives. We were ushered into the first of a series of vault-like storehouses that contained between 9 and 10 million sets of documents. Each set consisted of as few as one or two single documents and as many as hundreds of volumes of primary sources on everything from the price of grain in selected regions of the empire, to the diaries of the emperor's activities, the catalogues of the imperial library, and millions of official memorials in Chinese, Manchu, and Mongol that contained the records of the last four centuries of imperial rule. It did not take long to recognize that these materials constituted the largest premodern historical archives in the world. On that muggy June afternoon in Beijing, it was clear to all of us who breathed in the camphor-laden air of the humidity-controlled vaults that the study of Chinese history would never be the same thereafter.

The opening of the Ming-Qing archives was the first in a series of documentary discoveries, shared by Chinese and foreigners alike. Thanks to the efforts of Chinese archivists, who enjoyed the highest political support during the Cultural Revolution and who were brought under the authority of the State Archive Commission in 1980-81, major collections of Chinese historical documents were preserved not only in the former imperial palaces in Beijing and Shenyang (Mukden), but also in the old republican capital of Nanjing, where the Second National Archives of materials on the period 1912-49 opened its doors to qualified scholars in 1980. In addition, local archives at the county and municipal level began to share portions of their catalogues and holdings with the public as well. The most impressive of these local collections were the Sichuan district and provincial archives, the Shanghai municipal archives, and the storehouse of documents kept in the household of the descendants of Confucius in Shandong province. Altogether, between 1979 and 1987 the Chinese identified 3,004 archives throughout the country, containing nearly 100 million volumes of historical data.

How can we gauge the impact of these incredibly rich documentary



Photograph by Lucy Lim

collections on our understanding of Chinese and world history? Even as this article is being written, researchers attached to the various archives, often in cooperation with historical research institutes and university departments, are collating and annotating sets of the documents for publication. But the published sets are only the tip of the iceberg. Since 1979, more than 1,500 foreign scholars have used the First Historical Archives for themselves. The initial effect of this documentary trove is simply overwhelming to scholars like myself who have worked before now with much more manageable collections in Taiwan, Tokyo, or London, where a few hundred thousand Chinese-language documents in the Public Record Office once seemed the world's largest available collection of local primary sources on the Qing.

Sometimes the discoveries are quite specific and precise. For example, most people have believed for nearly three-quarters of a century that the Guangxu Emperor (R. 1875-1907) was precipitately ordered to be poisoned by his notorious grand-aunt, the Empress Dowager Cixi, in 1908 as she lay upon her deathbed. This story—like the tale of the princes of the house of York put to death in the tower by Richard III—has become part of the lore of the late Qing court, providing a suitable finale for the numerous dramas that have been written about this intrigue-ridden period. Once the archives were opened, Chinese scholars discovered the records of the imperial court physician. Among them was a medical diary stretching over the many weeks of the emperor's last days as he wasted away from ordinary illness. Playwrights have thereby been deprived of a col-

Smithsonian Institution, Freer Gallery of Art





Lady Hsuan Wen Chun Giving Instructions on the Classics. Ink and color on silk, by Ch'en Hung-shou (1598–1652), late Ming dynasty.

orful story line, but our historical knowledge of the period is all the more reliable and richer for this set of documents from the history of Chinese medicine.

Another major historical controversy that the opening of the archives has helped lay to rest concerns the origins of the Boxers of 1899–1900. Many Western historians blamed the rise of the Boxers on the support of the Qing court and accused the Manchus of first secretly, and then openly, supporting popular xenophobes against Western missionaries and their converts. Although this interpretation has been opposed by other historians, who prefer to view the Boxers as a more popular and autonomous movement, the precise relationship between the peasant uprisings that broke out in Shandong province at the turn of the century and the Chinese government has remained a mystery. Thanks to the discovery of the records of the Shandong governor's office in the Beijing archives, historians—including the American scholar Joseph Esherick, Jr.—now realize that the Qing authorities initially sponsored the potentially anti-dynastic and chiliastic Boxers because they confused them with another, identically named group of landlord-led vigilantes who wanted to support the government against the foreign imperialists.

At yet a more general level, historians have begun to analyze the tens of thousands of legal cases in the Ming-Qing archives to try to learn more about rural society during the eighteenth century. Documents published by historians and archivists in China have been used to show that class conflict was endemic in the Chinese countryside during the 1700s between landlords and their tenants. But a new study by the UCLA historian Philip Huang, based on extensive research in the legal records of the First National Archives, shows that the social relationships exposed by these cases were certainly much more complex than simple class conflict between upper and lower classes. Brawls and homicides most often occurred among members of the lower classes, and they reflected a complicated set of rural economic relationships that were connected with the commercial farming systems of

North China.

Finally, at the most general (and technical) level of historical analysis, the discovery of voluminous and detailed records in the Beijing and Shenyang archives is beginning to clarify the mysteries of China's population history. Household registers of hereditary Qing military families, the so-called "eight banners," have been accurately kept ever since 1700. These are among the most detailed and reliable demographic sources in the world. James Lee of the California Institute of Technology and Roberg Eng of Redlands University, among other scholars, have successfully used these sources to try to reconstruct tables of the population of northeastern China during the eighteenth and nineteenth centuries. It may even be possible for historians in China to build up a continuous demographic index for certain villages near Shenyang that run from 1700 all the way down to the 1982 census. This would constitute the longest serial set of voluminous population data in the world.

In October 1985 an international conference was convoked by the State Archive Commission in Beijing to commemorate the founding of the Palace Museum collection and to celebrate the new opening of these national archives. Scholars from throughout the world agreed that historians who are able to use these new documents are vastly expanding our understanding of the evolution of the oldest extant civilization on earth during the last five or six centuries of its development. The effects of these projects on our comprehension of China's place in world history are only now being digested and assimilated. The opening of the Chinese national archives may not be as immediately dramatic to the public at large as the discovery of the armies of terra-cotta warriors in the Qin tombs of the third century B.C.E. Nor have they been as visible to tourists and visitors as the displays of the jade-uniformed princes and princesses of the Han dating from the time of Christ. But to sinologists and historians, the discovery that these late-imperial archives still exist and are available to scholars trained to use them must rank among the great finds of the century, and we have yet to appreciate their full significance. ▴

Faces of China: Change and Continuity

BY MARY T. CHUNKO



Prince Kung (I-hsin), ca. 1860. Prince Kung was the principal supporter of accommodation with the West and of diplomatic negotiations to end the conflicts with Western powers. Right: A tomb rubbing depicting the attempted assassination of the first emperor of the Ch'in dynasty.

How does one capture 4,000 years of history in nine hours? That is the challenge facing Shih Chung-wen, chairman of the Department of East Asian Languages and Literatures at The George Washington University, as she plans a nine-hour television film series that will examine China's geography, history, philosophy, religion, languages, literature, art, and political and social institutions.

Last May, with a planning grant from the National Endowment for the Humanities, Shih convened a conference that brought together eleven scholars and key production personnel to discuss the approach, structure, themes, and topics to be covered in the series, *Chinese Civilization: Change and Continuity*. Conference participants included

Richard Barnhart, professor of Chinese art history at Yale University; Derk Bodde, professor emeritus of Chinese studies at the University of Pennsylvania; Kao Yu-kung, professor of Chinese literature at Princeton University; Lee Ou-fan, professor of Far Eastern languages and civilization at the University of Chicago; Tu Wei-ming, professor of Chinese history and philosophy at Harvard University; and Denis Twitchett, Gordon Wood Professor of Chinese history at Princeton University.

According to Shih, "there was general agreement among the conference participants that historical epochs rather than individual dynasties should be used to frame the content of the series." The scholars also emphasized the need for the series to point out historical facts that will

help correct popular misconceptions about China. One scholar, Denis Twitchett, remarked that "the popular notion of China as a xenophobic, inward-looking culture needs to be addressed. Few people in the West are aware of China's complex relations with other Asian cultures or of China's role as a sea power from the ninth through the fourteenth centuries."

Shih did preliminary research for the series during an extensive trip to China in 1980. One of the results of the trip was a documentary film, *Return from Silence: China's Revolutionary Writers*, written, directed, and produced by Shih and funded by NEH. With an Annenberg/CPB Director's Discretionary Grant, she was

Mary T. Chunko is senior editor of Humanities.

able to travel extensively to confer with leading scholars and to explore production arrangements with producers in the United States, Europe, and China. On subsequent trips, she gathered background material and conferred with leading scholars in the United States, Europe, and China.

While in Beijing in June 1987, Shih enlisted the cooperation of China's Central Television Station. "Under a recent reorganization, China's cinema, television, and radio production are now under one administrative department," she says. "They are eager to cooperate with foreign organizations on joint projects, especially with overseas Chinese." The Chinese station can provide facilities, personnel, and materials—including archival footage—and assist with location shooting.

By incorporating the latest research and scholarship with up-to-date film footage, the series will present an in-depth look at Chinese civilization. It will differ from *The Heart of the Dragon*, a British series that emphasizes the current scene in China, and from *China—The Enduring Heritage*, a series that was made before China's renewed contact with the United States and that relied almost exclusively on art objects and graphics, because on-location shooting was impossible at the time.

Peter Montagnon, executive pro-

ducer of *The Heart of the Dragon* and co-producer of Kenneth Clark's *Civilization* series, will serve as executive producer and assist with script preparation and cinematic treatment. Production is expected to begin in the summer of 1988.

The first two programs of the series will cover the period from pre-history to 221 B.C.E. and focus on the origins of China's pluralistic, multi-ethnic society. The dominant role of Confucianism in shaping a coherent culture based on widely held beliefs and a shared historical consciousness will be examined. "The reasons for Confucianism's hold on the Chinese for 2,000 years, its far-ranging influence throughout the East and Southeast Asia, and its significance and relevance today will be shown using contemporary film footage of family gatherings, pilgrims paying homage at a Confucian shrine, and interviews with Confucian scholars and Chinese from traditional households," Shih says.

The unification of the "Central Kingdom" during the Qin and Han dynasties will be the subject of program three. The achievements of the Qin empire—standardization of written characters, as well as coins and measurements—will be featured. Technological and artistic achievements during the Han dynasty, such as silk weaving and the invention of paper, will be high-

lighted. The program will also explore China's trade with Central Asia and the West via the Silk Road.

China's assimilation of foreign ideas—especially Buddhism in the first century C.E.—will be explored in the first part of program four. The second segment will treat Taoism, an indigenous philosophy that later evolved into a popular religion. "Taoism's metaphysical emphasis on simplicity and harmony with the forces of nature and its early appeal to intellectuals as a liberating force from the strictures of Confucianism will be illustrated by the paintings of Sung and Yuan literati and shots of life in a secluded Taoist temple."

Program five will feature the magnificent artistic achievements of the Tang period (C.E. 618–907). The period's outstanding sculpture, ceramics, paintings, and calligraphy will be used to illustrate aesthetic principles that underlie Chinese art. Shih plans to shoot contemporary footage of ceramic making and a demonstration of painting by the artist Li Keran, who excels in the traditional style. Readings of the nature poems of Li Bo and Du Fu, two outstanding poets of the Tang period, will be illustrated with scenes of Yangtze gorges and other natural wonders. A discussion of Tang poetry with scholars Qian Zhongshu and Kao Yu-kung will also be featured.

Programs six and seven will deal with the so-called "later empires" (C.E. 960–1850). The evolution of popular literary genres will be explored at length. "The Peking opera is a popular dramatic genre created during the Qing dynasty from 1644 to 1911. It is still a popular theatrical form," says Shih. "The program will include footage of outstanding theatrical performers filmed in the late 1950s and early 1960s, as well as a visit backstage at the Peking Opera."

The final two programs of the series will focus on the period from 1850 to the present. Program eight will examine China's responses to the Western world since the mid-nineteenth century and illustrate how contact with Western ideas—mostly those concerned with science and democracy—fueled Chinese discontent with monarchical rule, ponderous bureaucracies, poverty, and repressive social institutions.

"We will use excerpts from two

Shih Chung-wen



Scene on the Grand Canal, Wuxi. The canal system was built in the late sixth and early seventh centuries to link north and south China.

Chinese feature films, *Family*, based on Ba Jin's influential novel about the dissolution of traditional institutions in the face of challenges presented by modern, Western ideas, and the *The Lin Family Shop*, a film version of Mao Dun's famous story of the internal and external political and social strains that led to the collapse of the Nationalist government in 1949," says Shih.

Program nine will feature reminiscences of several participants in China's major political and social upheavals of the last fifty years. Both positive (e.g., land reform and more equitable distribution of resources) and negative (e.g., the disastrous Great Leap Forward and the Cultural Revolution) aspects of Mao's regime will be considered. "The importance of these events will be seen in terms of their influence on the mass of Chinese and on changes in the basic values of Chinese society," says Shih.

Companion publications to the series are planned. Nine of the conference participants will contribute chapters to a textbook, and Andrew Plaks, professor of Chinese literature at Princeton University, will prepare a student and faculty guide.

From its inception, Shih envisioned the series as one that could be used in college-level courses. Montagnon concurs: "It is entirely feasible, in my opinion, to visualize this series both as one designed primarily as the core of a credit course at the undergraduate level, and as a series for prime-time PBS broadcasting." Montagnon, former head of England's Open University radio and television division, is negotiating with the Open University about a credit course based on the series. Contacts have been made with the British Broadcasting Corporation, which has shown strong interest in participating in production of the series.

In the United States, discussions are under way with a number of Public Broadcasting Service stations regarding presentation of the series on national and local television. **△**

Shih Chung-wen was awarded \$20,000 in outright funds to plan a film documentary China: Change and Continuity. The award was made in 1987 through the Division of General Programs, Humanities Projects in Media.

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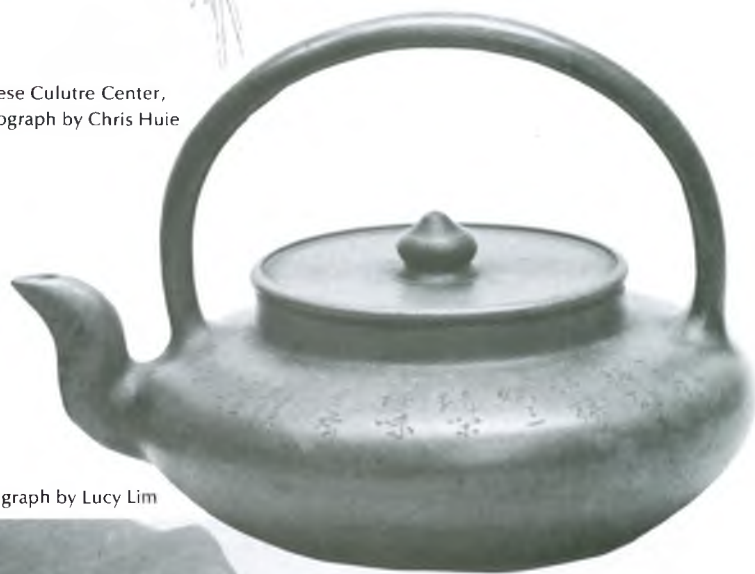
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Far left: *The Buddhist Sutra of the Great Demise*, "The Mahā-parinirvāna Sutra" (detail). Left: *Baimiao Lotuses* by Huang Yongyu, ink on paper (1981). Center: a teapot from Yixing in the southeastern province of Jiangsu. Below: The Yangtze gorges.

Chinese Culture Center, photograph by James Medley

Chinese Culutre Center, photograph by Chris Huie



Photograph by Lucy Lim





Changchun

Teaching American History in China

BY ROBERT V. REMINI

I SUPPOSE IT ALL BEGAN with Marco Polo. Ever since I read of his exploits in the court of the Great Khan when I was quite young, I dreamed of the day when I could visit China and see for myself all the marvels I imagined in that fabled land. The Forbidden City held an excitement and fascination for me that was no doubt enhanced by the mystery and lurking terror implicit in its exotic name. Somehow, someday I expected to enter the gates of the imperial kingdom and behold the wonders that had stirred my imagination.

The Communist Revolution and the lowering of the Bamboo Curtain that resulted from it temporarily dimmed the hope of fulfilling my dream. Then, after President Nixon's visit, I knew the day would come when I too would stand on the Great Wall and peer into the mists hovering over the surrounding mountains. The propitious moment came on March 12, 1986 (I shall not forget the date). A notice was circulated to the members of the Department of History at the University of Illinois at Chicago (UIC) that immediately stirred all my old hopes and desires. "Would you like to spend two months this summer in China and be paid for it?" was the seductive opening query. "UIC's new ex-

change program with Jilin University of Technology (JUT) in the city of Changchun in Manchuria would like to hire a UIC faculty member to teach a course in American history and culture for six weeks, beginning July 1." To add to my excitement, the announcement not only promised a regular summer session salary, room and board, and a round-trip ticket to China, but a two-week, all-expense-paid tour of the major cities and historical sights of China. What an opportunity! Here was the journey I had dreamed of!

So, invoking all the clout (the Chinese call it "back-door") I could muster, I applied for this unique teaching position and on Wednesday, April 30, 1986, I was formally notified that I had been selected. The exchange program, developed over a period of years by UIC with JUT, began in the summer of 1986 and basically involved linguistics and the teaching of the English language. It was only at the last minute that the Chinese themselves suddenly requested a course in American history and culture to inaugurate the program. The course was intended as background for the heavy language concentration to follow.

I had been given no adequate preparation as to what I might expect of my students except that their competence in English was supposedly very low. Because I would be teaching in English, I was warned against using English idioms—a virtually impossible task. Besides, I found the comprehension among my students far better than I had an-

ticipated. When I began my lectures, I spoke very slowly and repeated words and ideas frequently whenever I thought there might be a problem. But I soon discovered that I was wasting their time as well as my own. All the students brought English-Chinese dictionaries to class, and I noticed the very first day that when I used an uncommon word, the students would start leafing speedily through their dictionaries. Whenever I saw those pages start to fly, I knew I had to stop and either inquire about the problem or reword my last several sentences. On one occasion, I recall, I was discussing the various conventions leading to the convocation of the Constitutional Convention in 1787. I mentioned one such meeting in a Maryland city. Suddenly the pages started to turn. I reworded my sentence, but that failed to resolve the problem, so I asked one of the students what word or construction troubled him. The student replied that he didn't know what an "Annapolis" was.

This incident, I think, makes clear the extent to which Chinese students know the United States, its history, geography, or anything else. Unfortunately, most of what they do know is absorbed from television and motion pictures, and these are rarely the most accurate or attractive portrayals of American life. From these media, the Chinese absorb only the superficial artifacts of American life—the variety and amount of consumer goods available to us, for example—rarely penetrating to anything more profound. One

Robert V. Remini is a professor of history and Research Professor of Humanities at the University of Illinois at Chicago. He taught American history and culture at Jilin University of Technology in Changchun, China, for six weeks in the summer of 1986.

student who, as a member of the Communist Party, was permitted to attend a private showing of *Gone With the Wind*, came away from the film convinced that the antebellum South was little more than a collection of immense plantations, each staffed by hundreds of slaves. Certain that the South prior to the Civil War was simply a land of masters and slaves, he was deeply disappointed to be disabused of the idea.

Although Chinese students do have limited access to American literature by which they could more critically evaluate what they see on television and in motion pictures, these books are mostly classic works of the nineteenth and early twentieth centuries. When I asked several students for their favorite American authors, I was rather surprised to be told that they especially enjoyed William Dean Howells and Theodore Dreiser. *Sister Carrie* was a great favorite among a number of them, perhaps because of its unrelenting realism.



Above, a dormitory scene at Nankai University, in Tianjin, and, below, students using a reading room at Peking University.

Xinhua News Agency



The Cultural Revolution destroyed many university libraries, and foreign literature was especially hard hit. It is difficult for students to find modern literary works of quality, particularly in remote areas away from major cities. Several of the Chinese faculty members who teach English are especially anxious to learn about modern American writers. In speaking with one Chinese professor of English who had earlier been a librarian, I was rather taken aback to learn that he had never heard of Saul Bellow.

In teaching American history at JUT, I was required to bring my own textbook and to provide copies for all the students. On the advice of several colleagues, I chose *The American Dream* by Lew Smith. This high school text, which has been used successfully in New York City and elsewhere, combines chronology and the topical treatment of important issues. The book also includes many pictures, in color and black and white, and other illustrations of American life now and in the past. The students enjoyed the text, and at the end of the course I asked the class: "What in your mind is the American Dream?" Their answers were well taken. They most frequently mentioned personal freedom and economic betterment. When I asked what their own dreams might be, I found that many of them wanted desperately to come

to the United States. At first I thought this dream reflected a desire to escape the oppression of a Communist state and their regimented lives. On closer questioning, I learned that many of them hoped to further their education with the intention of returning to their country to assist in its modernization. The best students, not surprisingly, were fiercely nationalistic.

Unlike Western Communist dictatorships, the total lack of Chinese censorship in what I taught, how I taught, and what I distributed for the students to read was, I thought, quite remarkable. I even talked about the Korean War, the resolution of condemnation passed by the United Nations against North Korea for its unprovoked invasion of South Korea, and, of course, the Chinese invasion when UN troops crossed the thirty-eighth parallel. When I subsequently learned from a Chinese professor who participated in the Korean War that the Chinese regard the South Koreans as the aggressors, I decided to review these opposing interpretations before the class and ask for their opinions. One student responded for all when he said, "I choose to believe Communist propaganda." I could barely keep a straight face. The student, of course, was one of the brightest and cleverest in the class.

On the whole, my Chinese students constituted one of the finest

groups of young scholars it has ever been my pleasure to teach. They were eager to learn, grateful for my efforts to enlighten them about the United States, and tireless in their determination to master the subject as quickly as possible. From the beginning of their careers in school, they are taught to revere their teachers and professors, and all of them repeatedly demonstrated that reverence. But some went even further and expressed their affection and love because, they said, I was giving them so much of my time and knowledge, and I seemed to care about helping them understand the differences between our two cultures.

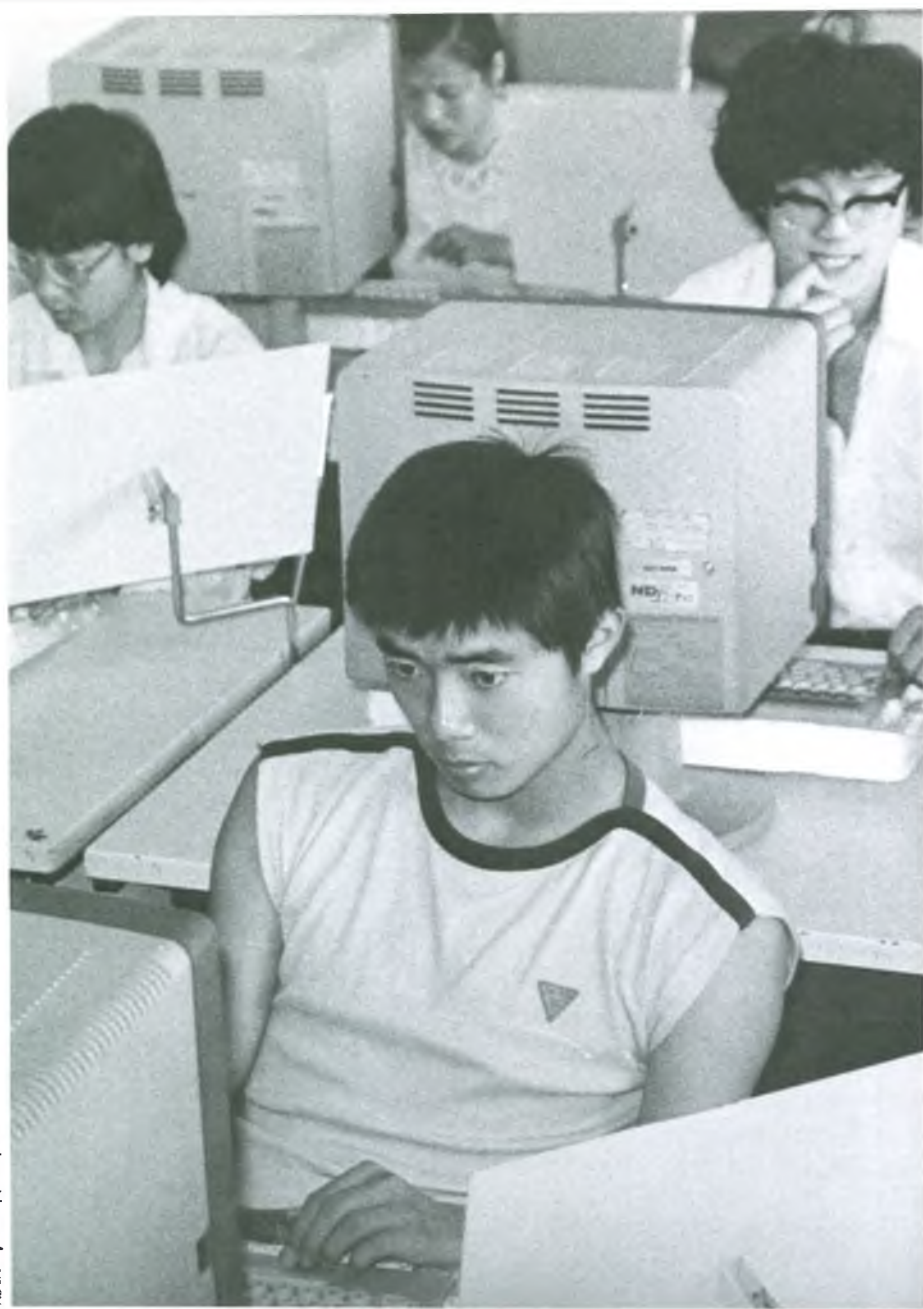
All the reading assignments were accepted without comment or complaint. No groans accompanied the announcement of weekend assignments, as frequently happens with American students. The Chinese were only too happy and eager to learn something new. For them the process of learning was exciting. It was a challenge. They worked long hours to improve their comprehension and understanding of American life, and they felt privileged to have the opportunity to expand their intellectual horizons. For me, the opportunity to teach these students was a revelation and a joy. Never before had I seen such an eager, attentive, perceptive, and committed group of young students.

Still, if truth be told, they were far from perfect. They seldom asked questions in class. They had been warned before I arrived in Changchun that they must not embarrass themselves and the university by asking foolish questions. It was assumed that any question they might ask was necessarily foolish in the eyes of the professor. Even though I began each class by asking if there were any questions, all I received were the blank stares of students who knew better than to disobey higher authority. After four weeks or so when the students got to know and trust me, a few of them would come to my room at night with questions or to fill in missing data. The meaning, importance, and value of "individualism" proved difficult for some of them because in the Chinese mind individualism is synonymous with selfishness, greed, and disregard for the needs and rights of others. And a few had

Xinhua News Agency



Students demonstrating martial arts at the Chinese People's Public Security Institute. Opposite: Students learning how to use computers at the Beijing Integrated University.



Xinhua News Agency

difficulty understanding the distinctions among Christian sects. Several times I was asked: "Are Protestants Christians?" "Are Catholics Christians?"

Another problem for the Chinese was rooted in the sort of instruction they had received all their lives. They were taught to memorize texts or the handouts of professors. What was written was virtually sacred, and they proceeded to commit whole texts to memory. Unfortunately, they expected all examination questions to be taken from the text. They were shocked and dismayed when I failed a good third of them after the first examination, which had several questions about John Locke and his *Second Treatise on Government*. Although I had spent several hours on Locke, he was not mentioned in the textbook. Some of

the students rarely took notes in class and therefore had little to say about Locke on the examination. They learned their lesson the hard way. Thereafter, the entire class took copious notes. △

As I prepared to leave Changchun, the students surprised me with a number of gifts, from fans, postcards, and small statues to paintings mounted on scrolls. Almost the entire class accompanied me to the train station and waited out the many minutes until the train arrived. There were emotional farewells and promises to correspond, promises that were kept and are being kept. And there were tears. It is a wonderful feeling for a teacher to know that his efforts have scored a measure of success with his students and have it so graphically demonstrated right before his very eyes. Since my return home, the letters I have received from these students have sometimes surprised and frequently embarrassed me by their directness and open expressions of affection.

"Never before have I ever been greatly influenced by anybody except you," wrote one.

"You know in China," said another, "it is inconvenient for students to visit professors because they are too busy, and most of them easily put on airs. Your kind, patient, and loving manners made these preoccupations disappear completely. So we began to see you."

"On your first examination," wrote a third, "I paid too much attention to the details such as the first shot from Lexington outside Boston and how the only 3,000 fighting men of George Washington fought against the 35,000 British troops in the battle of Trenton, and the victory raised the spirits of the Americans. I didn't expect you would examine us on the Puritans. As for the name, I just imagined in Chinese meaning they did not eat meat." △



Confucian Studies in the People's Republic

BY TU WEI-MING

Confucianism, one of the oldest and longest continuous humanist traditions in the world, is a way of life, a political ideology, and a mode of scholarship. As a way of life, its primary concern is moral self-education; the cultivation of the person, who is viewed as a center of relationships, serves as the basis for transforming society through ethics. The Confucian golden rule, "Do not do to others what you would not want others to do to you," suggests that the paths toward human flourishing are not exclusive and that empathy is the starting point of learning to be fully human. Although often characterized as a major historical religion, a salient feature of Confucianism is its faith in the capability of humans to transform the political order through moral persuasion.

Ideally, Confucians are socially committed intellectuals who dedicate themselves to the realization of the self through the harmonization of the family, the community, the state, and the world. Indeed, the highest Confucian ideal, "the unity of Humanity and Heaven," exhorts Confucians to rise above anthropocentrism as well as self-centeredness, nepotism, parochialism, ethnocentrism, and nationalism.

"Personal cultivation begins with poetry, is made firm by rules of ceremonials, and is perfected by music."

Tu Wei-ming is a professor of Chinese history and philosophy at Harvard University. He has conducted research and lectured on Confucian thought in China regularly since 1978.

Confucians are presumably knights of humanity: As one of Confucius' most celebrated disciples asserts, "They must be strong and resolute, for their burden is heavy and the road is long. They take humanity as their burden. Is that not heavy? Only with death does the road come to an end. Is that not long?" Understandably, as a way of life Confucianism has inspired numerous loyal ministers, patriotic warriors, reform-minded poets, revolutionary leaders, selfless educators, and folk heroes in East Asia.

Historically, the Confucian stream, to borrow from a favorite classical expression, flows as an open system, enveloping many divergent currents in religion, philosophy, art, education, politics, society, and economics over a very long period of time. The core curriculum in Confucian teaching has always been centered on self-cultivation as a way for society and the individual to become more humane. The cardinal Confucian virtue is *ren*, humanity, symbolizing both a personal quality of being genuinely human and a communal ethos of being properly humanized.

As a political ideology, Confucianism advocates moral leadership, rule by ritual, social harmony, and universal education. Prior to the advent of Western powers in East Asia in the mid-nineteenth century, the Confucian presence in the art of governance, the form and content of elite education, and the social ethics was so firmly established that China, Korea, Vietnam, and Japan were all distinctly "Confucian" states. Buddhism, Taoism, Shamanism, Shintoism, and a variety of popular religions have all significantly contributed to East Asian spirituality,

but a defining characteristic of East Asian political culture is its Confucian character. In China, Confucian values have served, for well over two thousand years, as the source of inspiration as well as the court of appeal for human interaction at all levels—between individuals, families, communities, and states.

Yet, despite its pervasive influence in pre-modern East Asia, Confucian humanism met a tragic fate in the last century. China, as a civilization-





state, characterized by an agriculture-based economy, a polity organized around a paternalistic bureaucracy, and a family-centered society, was overwhelmed by the market economy, political institutions, and military technology of the West.

The pervasiveness of Confucian values in traditional Chinese culture is perhaps the main reason that the unprecedented change in China since the Western impact has

brought about many waves of anti-Confucian campaigns. In the minds of the iconoclasts, Confucian humanism symbolizes China's backwardness: the lack of Faustian drive, social Darwinian competitiveness, a forward-looking attitude, individual initiative, adventurous spirit, and youthful vitality. Since the May Fourth Movement's 1919 campaign to modernize China by adopting Western ideas, Confucianism has been continuously criticized as the

Scholars of the Northern Ch'i Collating Classic Text.
Handscroll; ink and color on silk, northern Sung period, ca. eleventh century. The scroll is traditionally attributed to Yen Li Pen.

"feudal" mentality responsible for despotism, submissiveness of the young, conservative elitism, and the suppression of women in Chinese political culture. In short, Confucianism seems to have blocked China's path to modernization (that is, Westernization).

To this date, Confucian thinkers have not yet been able to marshal an adequate response to Western science and democracy. Indeed, Confucianism's viability in modern times has been widely debated. The triumph of Marxism-Leninism, a thoroughly Western mode of thought, as the guiding revolutionary principle in China has suggested to many that Confucianism, both as a way of life and as a political ideology, is totally outmoded.

Nevertheless, the story of Confucian China and its modern transformation is yet to be told. Those who predicted the demise of Confucianism in the early 1960s had difficulty explaining its relevance during the Cultural Revolution (1966-76). The shifting metaphors—from describing Confucianism as "museumized cultural relics" to "ghosts and monsters to be slain again"—can hardly do justice to the diversity and richness of the Confucian heritage. A glimpse at the revival of Confucian studies in the People's Republic is a step toward understanding the current status of Confucianism as a mode of scholarship. However, if Confucian scholarship continues to develop, questions of Confucianism as a political ideology and as a way of life will inevitably be raised.

In a recent presentation on the study of Confucian thought in China today, Xin Guanjie of the Institute of Philosophy at the Chinese Academy of Social Sciences (CASS) divided

the trends in Confucian studies since the founding of the People's Republic into three periods: before, during, and after the Cultural Revolution. Although Xin labeled the "before" as "attacks and criticisms," the overall thrust of Confucian studies in the first two decades of Communist China might be more appropriately characterized as a Marxist critique of Confucianism.

The exchange between young Marxist ideologists generated great intellectual excitement in the late 1950s and early 1960s. Although the ideologists, such as Guan Feng, insisted on relegating the Confucian tradition to the background as outmoded "feudalism," the scholars, notably Feng Yulan, continued to stress the relevance of Confucian ethics to the socialist mode of life. Both sides took pains to employ sinological tools—philology, textual analysis, commentaries and sub-commentaries, and collated interpretations—to substantiate their claims.

Shortly after the founding of the People's Republic, collaborative efforts were made to study Chinese classics, history, philosophy, and literature, the four main categories in the humanities according to Confucian scholarship. These projects to "put the national heritage in order"

involved hundreds of scholars working full time and took decades to complete. Obvious examples are the endeavor to punctuate and annotate the Twenty-four Dynastic Histories; the attempt to edit and reprint hundreds of completed works of traditional literati; the fifteen-year plan to compile a union catalogue for all rare books in China; and the ambitious undertaking to publish a multi-volume history of Chinese thought. Confucian studies have benefited from these projects; the modern reader, aided by this kind of sinological help, has much better access to the Confucian written heritage.

During the Cultural Revolution when, in Xin's words, "Confucian scholars had to endure the most turbulent phase of the Red Guard activity," literally millions of pamphlets on a variety of Confucian subjects, including annotated passages from the Confucian *Analects*, were circulated throughout the country as "black material" for mass education. A four-character phrase, *ke-ji fu-li* ("conquer yourself and return to propriety") in the *Analects* (12:1) alone provoked several collections of denunciatory essays. The main thrust of these essays was to show that Confucius advocated a return to the obsolete ritual system of the Zhou dynasty and thus plotted with his students to restore a reactionary ideology. Ironically, these obsessive iconoclastic attacks on the Confucian tradition, as a scapegoat for the political campaign against the disgraced Minister of Defense Lin Biao (d. 1972), who had openly expressed his admiration for Confucius, helped to spread Confucian ideas in an unprecedented and

(continued on page 34)

***"Do not do to others
what you would not
want others to do to
you."***

Smithsonian Institution, Freer Gallery of Art



Admonishing in Chains. Handscroll; ink and color on silk, Ming dynasty. This painting represents a historical incident of the fourth century in which the minister, Ch'en Yuan-ta, chained himself to a tree and admonished the ruler of the state of Chao for his extravagance.

SICHUAN SPECIALTIES: SALT, SINGING, & SILK

BY MATTHEW KIELL

Most Americans know a little about China, less about the Han dynasty (206 B.C.E.–C.E. 220), and even less of the remote southwestern province of Sichuan during that period. How, then, can the average person understand such a distant culture, half a world away and 2,000 years in the past?

Lucy Lim, executive director/curator of San Francisco's Chinese Culture Center, has organized an NEH-sponsored museum exhibition that attempts to answer that question. This is a tall order, perhaps suggesting the need for a program of giant proportions. One would not expect it to be mounted by a small museum. Yet working within its resource limits, the Chinese Culture Center's approach to an ambitious goal is an intimate exhibition, "Stories from China's Past."

A Breakthrough

The exhibition is, according to Lim, a breakthrough show in many ways. It features thirty archaeological treasures dating from the Han dynasty—stone and pottery figures, pottery reliefs, bronze "money trees," and other artifacts—that were excavated from tombs in Sichuan province. Seventy supplementary pieces—including photographic enlargements, maps, diagrams, drawings, rubbings of tomb reliefs (which the Chinese view as artistic works in themselves), and an impressive, six-foot-long model of a Han tomb near

Chengdu—complement the primary works. Eight museums from Sichuan province lent items for the exhibit.

Many of the objects have been found only recently and have never been exhibited outside the Orient. This exhibition is, in fact, the first in the United States to feature Sichuan regional art during the Han.

"This exhibition is different from almost any before of Chinese works in that we were able to select the pieces," says Lim. "With most exhibitions from China, the Chinese usually select the items and Chinese authorities organize the show, sometimes writing all the catalogue essays for American curators to translate." For this show, Lim and a team of American scholars worked together with the Sichuan museums and Chinese authorities in selecting items.

Digging Deep to Focus

The show also differs from past exhibitions from China in that it is focused. "It isn't a historical survey; it studies a specific regional culture during a specific period in Chinese history," explains Lim. "The Chinese authorities often organize shows that are historical surveys. I think one reason for this could be that the Chinese think an introductory survey exhibition is easier for Americans to understand and appreciate. But the American public has become more knowledgeable about China in the last few years, and a show of this nature is more challenging to them."

Many Chinese shows emphasize

the spectacular and favor archaeological finds from royal tombs. The result can be magnificent, but accessibility is often limited by the symbolism associated with royal objects. As remote and foreign as Han dynasty culture in southwestern China is to twentieth-century Americans, the Sichuan show is strikingly human. The tombs were not of royalty, but of rich men of commerce, such as landowners and salt-mine owners.

"The important permanent collections of ancient Chinese art and archaeological objects in the United States are mostly the bronzes and paintings. There are scattered examples of the Han pictorial tomb tiles but not enough to render a useful systematic study," says Lim. Han tomb reliefs are among the most important evidence for tracing the development of early Chinese pictorial art. The Sichuan reliefs also provide vivid glimpses into an ancient way of life in southwestern China and illustrate the religious beliefs that motivated the creation of the objects found in the tombs.

A vast panorama of everyday life is depicted in the tomb reliefs and figures. One tomb relief depicts a salt mine, which was an important industry of Sichuan during the Han dynasty. In the lower portion of another relief, farmers harvest grain, several swinging scythes, several gathering the cut stalks, and one

Matthew Kiell is an editor and free-lance writer in Chicago.

EXHIBITION SCHEDULE

"Stories from China's Past" will visit the following institutions:

University of Michigan Museum, Ann Arbor: September 8–October 25, 1987

Walters Art Gallery, Baltimore: November 20, 1987–January 10, 1988

Herbert F. Johnson Museum (Cornell University), Ithaca: January 26–March 13, 1988

Frederick S. Wight Gallery (University of California at Los Angeles): April 3–May 22, 1988

Phoenix Art Museum, Phoenix: June 18–August 21, 1988

China Institute, New York: September 15–October 31, 1988

bearing a load of sheaves at two ends of a stick. In the upper portion of the same relief, hunters shoot arrows at passing ducks as they kneel by a pond with lotus blossoms and huge fish. In a third relief, a busy city scene is depicted, showing merchants in their shops, pedestrians, and at the central square a government office for the control of commerce. One of the most unusual objects in the exhibition is a five-foot-high bronze money tree.

Unique Money Trees

Money trees are unique to Sichuan art during the Han dynasty. They are related to the cult of Xiwangmu, the Queen Mother of the West, who symbolizes immortality. Because of their extraordinarily fine openwork design, very few later Han money trees have survived intact. According to Lim, only two complete examples have been preserved.

Of course, a successful museum exhibition must be far more than just a display of beautiful or unusual artifacts. For scholars, the tomb relief of the salt mine, for example, is more than a mere illustration. Mentions of salt mining are numerous in ancient Chinese records and literature, but the exact mining methods were unclear. This tile provides important documentation of those ancient methods. And with the aid of scholars' interpretation, the exhibition visitor sees a vivid picture of

mining methods, ca. 100 B.C.E.—the derrick over the salt brine well with men working the ropes and pulleys, pipes that conveyed the brine to large pans, the evaporation pans, and men carrying bags of salt.

A relief showing a camel proved to historians how far cultural exchange extended during the Han dynasty. "It's the first time that we see the depiction of the camel on a tile in this part of China," notes Lim.

"Camels were usually associated with northwest China, the desert region. They came from Central Asia along the caravan routes. The camel's appearance on this tile shows there was contact between southwest and northwest China at that time."

Pottery figures of musicians have helped scholars learn more about the nature of various instruments, including flutes, zithers, and drums, showing how they were constructed and how they were played. Figures of storytellers—small men with baggy pants, twisted bodies, and protruding buttocks—have led researchers to realize that there were not merely one or two types of storytellers, but half a dozen.

Such figures are in contrast to the kind of Han funerary art found in other parts of China. "With the tomb figures from other places, you hardly ever see them smiling. They're usually quite sober," says Lim. For example, in Shandong, home of Confucius, piety rather than wealth was emphasized in tomb art after the first century B.C.E. Such tomb art depicted Confucian moral tales, lecture scenes, and other evidence of the deceased's cultural refinement. By contrast, the Sichuan reliefs and figures portray both the noble and ignoble aspects of life.

Sichuan's musicians and storytellers, faces beaming with smiles and laughter, welcome twentieth-century Americans, inviting us to enter their world. △

The Chinese Culture Foundation of San Francisco received \$200,000 in outright funds for the exhibit of "Sichuan Regional Culture during the Han Dynasty." With Lucy Lim as the project director, the award was made through the Division of General Programs' Humanities Projects in Museums and Historical Organizations Program in 1987.

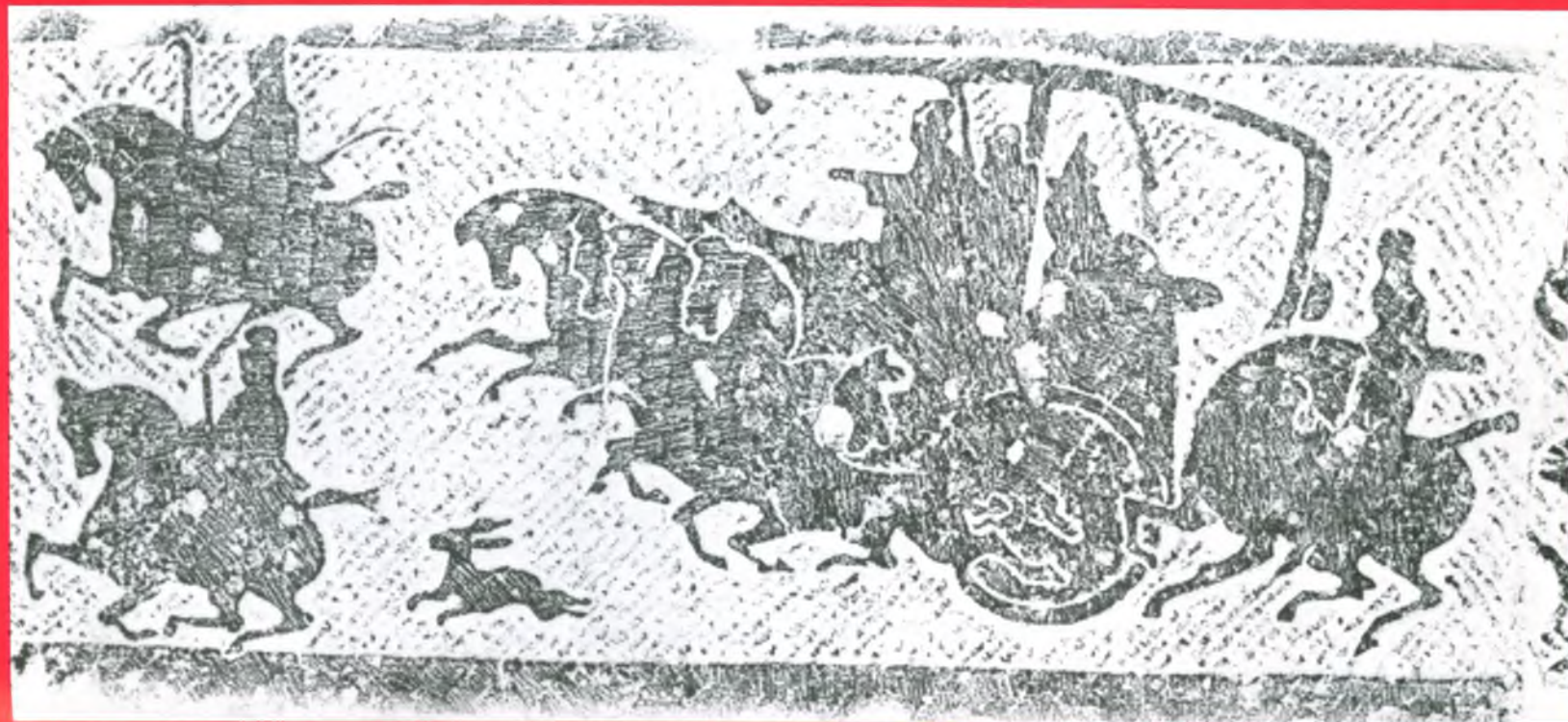
Chinese Culture Center



Pottery horse with saddle. Its stubby build suggests a breed indigenous to Sichuan.



Left: Bronze "money tree" with pottery base, later Han dynasty. Pottery figure of a flute player. The ladle-shaped device fastened to his belt supports the flute. Above: Pottery model of a tea-house showing characteristic features of Han architecture. Below: Detail of a rubbing of a pictorial relief from a Yangzishan tomb depicting a procession of carriages.



The Cambridge History of China

BY DARREL DECHABY

Shih Chung-wen



This pagoda is part of the Nan Pu Tuo Si, a Buddhist temple built during the Tang dynasty in the hills near Xiamen (Amoy). Right: Official portrait of the first Sung emperor, Chao K'uang-yin (R. 960-976). The portrait is in the Palace Museum, Taipei.



East Asian Studies Slides Project, Princeton University

In the nineteenth century, China was invaded by barbarians from the West. From the Chinese standpoint, these invaders were militaristic, superstitious, and materialistic. They arrived at a time when the agrarian-bureaucratic empire that had sustained the country for a thousand years had begun to crumble from within from challenges to traditional orthodoxy.

The resulting clash—and intermingling—of cultures eventually brought about a decline and fall “almost without equal in history,” says John King Fairbank, coeditor of the *Cambridge History of China*. “This tragedy was the more bitter because it was so gradual, inexorable, and complete,” he adds. “The old order fought a rear-guard action, giving ground slowly but always against greater odds, each disaster followed by a greater, until one by one China’s asserted superiority over foreigners, the central power of the emperor at Peking, the reigning Confucian orthodoxy, and the ruling elite of scholar-officials were each in

turn undermined and destroyed.”

The Cambridge History of China, the largest and most comprehensive scholarly history of China in any language, challenges not only Western perceptions, but also official histories written by Chinese scholars over the centuries. This major collaborative work involves more than 150 scholars from a dozen countries. The fifteen-volume history was planned in the late 1960s by professors Denis Twitchett of Princeton and John Fairbank of Harvard. Twitchett is general editor for the first nine volumes, covering the history of China from its beginnings to 1800; Fairbank is general editor for the remainder.

“Even in China there is nothing on this scale,” says Twitchett, “and no history even of a single period attempts so closely integrated an interpretation of all branches of history.” The fifteen volumes, researched and written over more than twenty years, cover the complex history of

Darrel deChaby is assistant to the director of the NEH Office of Publications and Public Affairs.

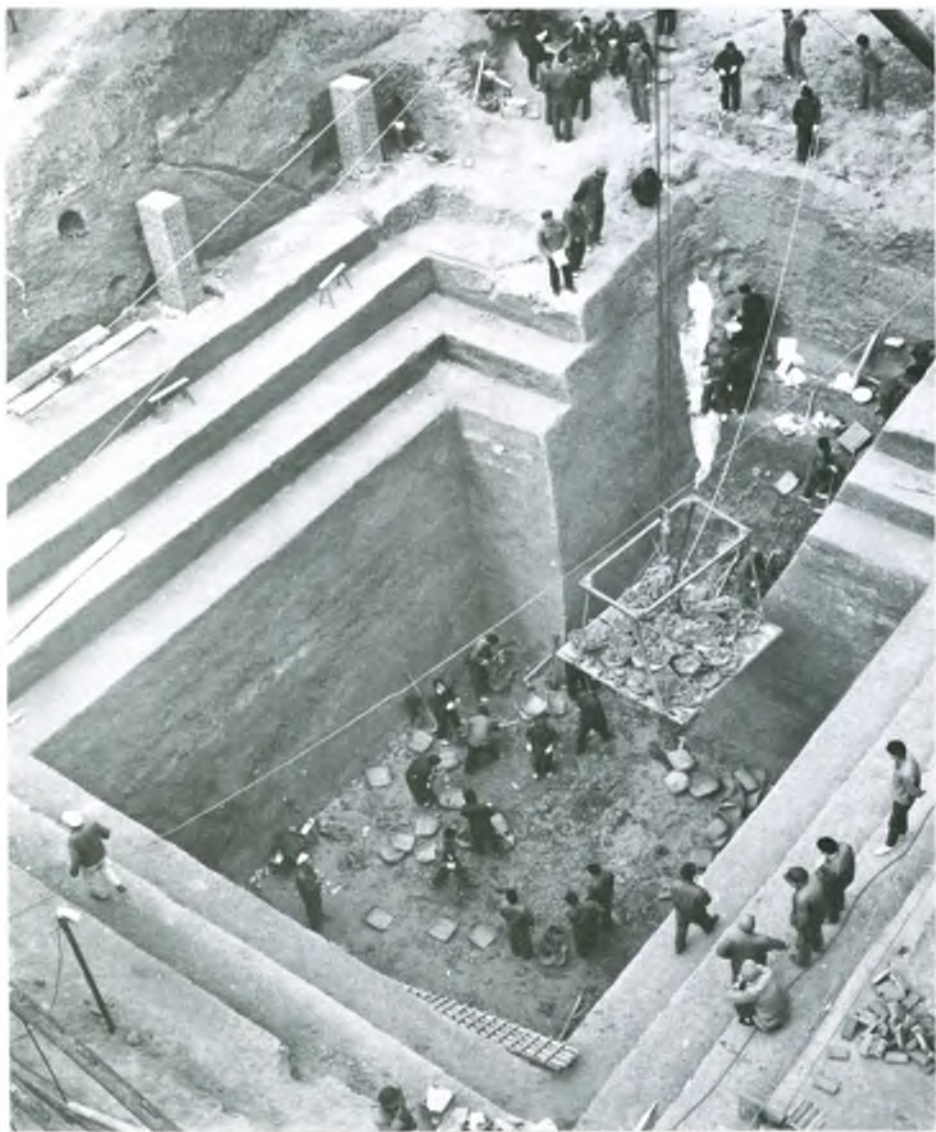
China from the third century B.C.E. until the death of Mao Zedong in 1976. Supported by NEH grants since 1977, the project has just received funding that will help carry it through June 1990, at which time work on the massive history will be nearly completed.

Because the writing of history on such a complex subject as China requires a very broad scholarly base, the Gest Oriental Library at Princeton was chosen as an ideal location for the project, says James Geiss, research associate for the project. The library houses the second largest university collection of printed books and manuscripts on and in the Chinese language in the United States and ranks among the world's six largest Chinese libraries outside the Far East. Among the Gest's resources is a rare sixteenth-century manuscript by Fan Shou-chi (1542-ca. 1611), an official during the Ming dynasty. There are probably only

two such manuscripts in the world; the other is in the People's Republic of China.

The manuscript, *Huang Ming Su-huang wai shih* (*The Unofficial History of the Austere Emperor of the Imperial Ming Dynasty*), contains information not found in any other sources available to Western scholars. According to Geiss, that information changes the interpretation of the political events in the Ming dynasty. When the Cheng-te emperor died in 1521, writes Fan, his chief grand secretary, Yang T'ing-ho, put the dead emperor's thirteen-year-old cousin Shih-tsung (the "austere" emperor) on the throne. This was a violation of the laws of dynastic succession, which decreed that only children born of women with the status of empress could ascend the throne. Although Yang claimed to be granting the emperor's dying wish, Fan writes that in fact the emperor died without naming a successor.

Lucy Lim



Excavation of Han tomb number three near Changsha in Hunan province. The tombs were one of the most important archaeological discoveries of this century.

PUBLICATION SCHEDULE

Volume 1, *The Ch'in and Han Empires, 221 B.C.-A.D. 220*, Dennis Twitchett and Michael Loewe, eds., 1986.

Volume 2, *The Period of Division, 221-589*, Denis Twitchett, ed., forthcoming.

Volume 3, *Sui and T'ang China, 589-906, Part I*, Denis Twitchett ed., 1979.

Volume 4, *Sui and T'ang China, 589-906, Part II*, Denis Twitchett, ed., forthcoming.

Volume 5, *Five Dynasties and Sung, 906-1126*, Denis Twitchett, ed., forthcoming.

Volume 6, *Alien Regimes and Border States, 710-1368*, Denis Twitchett and Herbert Franke, eds., forthcoming.

Volume 7, *The Ming Dynasty, 1368-1644, Part I*, Frederick W. Mote and Denis Twitchett, eds., 1987.

Volume 8, *The Ming Dynasty, 1368-1644, Part II*, Frederick W. Mote and Denis Twitchett, eds., forthcoming.

Volume 9A, *The Early Ch'ing, 1644-1800, Part I*, Frederic Wakeman, ed., forthcoming.

Volume 9B, *The Early Ch'ing, 1644-1800, Part II*, Frederic Wakeman, ed., forthcoming.

Volume 10, *Late Ch'ing 1800-1911, Part I*, John K. Fairbank, ed., 1978.

Volume 11, *Late Ch'ing, 1800-1911, Part II*, John K. Fairbank and Kwang-Ching Liu, eds., 1980.

Volume 12, *Republican China, 1912-1949, Part I*, John K. Fairbank, ed., 1983.

Volume 13, *Republican China, 1912-1949, Part II*, John K. Fairbank and Albert Feuerwerker, eds., 1986.

Volume 14, *The People's Republic of China, 1949-1976, Part I*, Roderick MacFarquhar and John K. Fairbank, eds., 1987.

Volume 15, *The People's Republic of China, 1949-1976, Part II*, Roderick MacFarquhar and John K. Fairbank, eds., 1987.

Fan's depiction of this event differs substantially from the "moralistic official history that describes Yang as an upright Confucian acting from the highest principles," says Geiss, "and his version is absolutely essential to a clear understanding of the political events of this period. Official historians would have us believe this period was serene and untroubled, but in fact it was filled with violence, intrigue, and murder."

The *Cambridge History* is an international work by Western and Japanese scholars and Chinese scholars living outside of mainland China. Scholars from the People's Republic have not been involved in the project because they have not been trained to write the kind of narrative history that is written in the West. According to Geiss, traditional Chinese history typically consists of compilations of data, statistics, or events produced for the use of the

country's rulers. There is little narrative or interpretation to link subjects or events. (For a comparison of the two types of exposition, see p. 22.)

Although the *Cambridge History* follows a straightforward chronology, its publication schedule does not. Departures from chronology were dictated by many factors, including the need either for new research where a given subject had never before been covered or for intensive reevaluation of old material, coupled with a lack of scholars to do the work.

Volume 2, which covers the period 221 B.C.E. to C.E. 581, the fall of the Han dynasty to the reunification of the empire by the Sui, required new research and writing, says Twitchett. Early Chinese historians of "The Period of Division," and Chinese historians since then, have either avoided research and writing on the period or have tended

to concentrate on the beginnings and endings of the Han and the Sui dynasties, neglecting the complicated political history in between. This is typical of other such lapses in Chinese history, he says, because it was not a period in which a native Chinese empire was strong or culturally influential. China was mostly divided into rival political regimes, a mosaic of short-lived dynasties, often ruled by non-Chinese elites. During this period, Buddhism became the dominant religion in both north and south China, and both Buddhism and Taoism developed strong institutional forms.

According to Twitchett, the best modern history of the period does not examine the social aspects of Buddhism and Taoism, which must be covered in order to do full historical justice to the period. These gaps must be filled, and to rectify the problem, Twitchett convened at Princeton this summer a team of young scholars for a three-day conference, the purpose of which was to outline volume 2 and to commission specific chapters. The scholars, who came from Australia, France, Taiwan, Canada, the Netherlands, and major universities in the United States, were identified by Twitchett on the basis of recently written doctoral theses devoted to the Han and Sui dynasties.

Work on volume 4, which covers economic and social history, government institutions and law, and religion and thought from C.E. 589 to 906, has entailed extensive original scholarship as new primary sources have come to light. Twitchett cites an invaluable cache of documents discovered at Tun-huang in Turkestan, which confirm official historical accounts of the effectiveness of the laws. More important still are the legal and administrative texts written on more than a thousand strips of bamboo, which were discovered in 1975 in the grave of a Ch'in official who died in C.E. 217. These texts, which include laws almost surely derived from the Ch'in legal code, predate by some nine centuries the hitherto earliest surviving Chinese legal code, that of the Tang.

Volume 5, "Five Dynasties and Sung, from 906 to 1126," also covers a period in which there is little modern scholarship and for which new material also had to be commis-

Chronological List vs. Narrative History

Translation of a passage from *The Comprehensive Mirror for Aid in Governing*, a chronology of events from the Ch'in to Sung dynasties (493 B.C.E.-C.E. 959), completed in 1085 by Ssu-ma Kuang, an official of the Sung dynasty:

"712 A.D. (the first year of the reign of Primordial Heaven)
8th lunar month
3rd day
Hsuan-tsung ascended the throne. He honored [his father] Jui-tsung [with the title] Retired Emperor. The retired emperor called himself his majesty, called his orders patents, and on every fifth day met the court at the Palace of the Great Ultimate. The emperor [Hsuan-tsung] called himself his highness, called his orders commands and edicts, and met the court every day at the Palace of Military Virtue. Promotions and transfers of officials of rank three and above and important criminal and administrative affairs were decided by the retired emperor, while the rest were decided by the emperor."

Same passage in narrative form from volume 3 of the *Cambridge History*:

The emperor [Jui-tsung], whose reluctance to rule had been growing steadily more apparent, finally decided to abdicate in favour of the heir apparent, his mind made up by the appearance of an inauspicious comet in the seventh month of 712.

Although the Princess T'ai-p'ing [Jui-tsung's sister] attempted to dissuade him, and the heir apparent tried to make him reconsider, the decision was irrevocable. His son, Hsuan-tsung, duly succeeded to the throne on the third day of the eighth month with all the due formality of a new reign title, Hsien-t'ien, the enthronement of his consort *née* Wang as empress, and a grand Act of Grace. However, despite Jui-tsung's formal abdication, the Princess T'ai-p'ing induced him to retain power in a most unusual way. Although Hsuan-tsung was now emperor and was to hold court daily, Jui-tsung remained Retired Emperor (*t'ai-shang-huang*), holding court himself every fifth day and retaining the authority to make all appointments to the highest offices of the third rank and above, and to judge the most serious criminal and administrative matters."

sioned. "A modern detailed narrative of the Sung simply did not exist," says Twitchett; "one had to be freshly researched and written in order to give meaning to a mass of statistics." Chinese historians have neglected the period because it was one in which China was overrun by Mongols. Together, volumes 5 and 6 will trace China's political division during the Sung dynasty (960-1278) when the Chinese population more than doubled. China underwent sweeping social and economic transformations, which were precipitated by invasions of nomadic tribes from the north, transformation of the Chinese government from an aristocracy to a meritocracy, and the growth of the Chinese civil service. According to Twitchett, these factors permanently changed Chinese culture and society and laid the foundation for the 'premodern' China of the Ming and Ch'ing periods.

Publication of the Cambridge volumes has not gone unnoticed in the two Chinas. Twitchett has found that scholars in both countries are becoming interested in the narrative model of writing history exemplified by the Cambridge histories. Translations of volumes 10 and 11 appeared in Beijing in 1986, and a translation of Twitchett's introduction to volume 3 has also been published in the People's Republic. On Taiwan, a research group composed of scholars from the Academia-Sinica is working with a Taiwanese publisher to translate all the volumes as they are published. Volumes 10 and 11 were published on Taiwan under this arrangement. Fairbank has discovered no appreciable difference between the Beijing and Taiwan translations, perhaps because both countries are interested in Western scholars' relatively independent interpretations of this volatile period in China's history. He describes the Beijing version as an "unauthorized but accurate translation of the history" and thinks that the People's Republic will also translate later volumes.

The Cambridge histories make it possible for the Chinese to gain a more complete understanding of their own history from a perspective that is both Western and Chinese. Only time—and the work of future historians—will tell whether Western scholars can discover a corresponding enhancement of understanding in Chinese histories of the West. △



Lucy Lim



W & S Productions

Mao Zedong at Beihai Garden, Beijing. Above, right: Joseph Stilwell, supervising a road-building project for the International Red Cross in Shansi province in 1921.

In 1983 Denis Twitchett was awarded \$197,525 in outright funds and \$75,000 in matching funds to support "Chinese History Project: Sung and Yuan (A.D. 907-A.D. 1367)." In 1986 he was

awarded \$58,361 in outright funds to complete volumes 4, 5, 6, and 8 of The Cambridge History of China. Both awards were made through the Interpretive Research category in the Division of Research Programs.

"All translation involves loss, and the loss is even greater if one sacrifices the form of the original..."



Breaking bread

BY DOROTHY GILBERT

"IF THE TRANSLATOR has failed to write a poem, he has done nothing," writes Peter Whigham in his fine essay "Do's and Don'ts of Translation." "But if that's all he's done he's not done enough. A poem that's a translation is required to be continually illuminating of its original."

Such a plain, muscular statement, this: and yet, as most of us know, it describes a quest of immense labor, exactitude, and faith. Only write the best poem you can write, naming a new experience, creating your own music; only make, as part of your

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construction, constant, minute comparisons to a parallel creation in another language; only fully understand the text and sub-text, and all possible nuances of your original; and, having defined for yourself one interpretation of your original that seems most congenial and workable, develop it with confidence. Do all these things expeditiously and sensitively, and—presto!—you've succeeded.

You may well have succeeded, but how long your contribution will be of value is hard to predict. Each age—these days, virtually each generation—seems to need to create its own interpretations of literature, not only in formal essays of criticism, but in translation. Translation is itself, of course, literary criticism, requiring as it does detailed knowledge of a text and creative interpretation of it. Some translations do last and become classic interpretations, even when other fine versions

of the same original are created later (for example, Alexander Pope's *Iliad*), or they survive as testaments to the thought and taste of their age (like Dryden's *Aeneid*). There are always works that survive through their poetic power and sympathy to the original; Arthur Waley's translations from the Chinese, Ezra Pound's translations from Chinese, Old Provençal, Old English, and Latin (among other languages), Robert Lowell's "imitations," W.H. Auden's Icelandic Edda, and (I think it is not too soon to say this), Richard Wilber's translations from the plays of Molière, with their wonderfully actable lines, their rhymes that always make dialogue seem like elegant contests of wit and that never seem to fall flat. Scholars continue to argue about the fidelity of some of these works, but they are a prized and beloved part of our literature, and they enrich our language and culture.



Lancelot and Guinevere. Detail from the manuscript of "Lancelot du Lac," M. 805, f. 66, written in Picard dialect and illuminated in northern France in the early fourteenth century.

[with the past

(GILBERT

There is a widespread prejudice against verse translation, not only among scholars with their special needs and purposes, but among general readers. We have all bought too quickly Robert Frost's dictum that "poetry is what gets lost in translation," or, as Vladimir Nabokov has written, "the clumsiest literal translation is a thousand times more useful than the prettiest paraphrase." (That daring and subtle genius, Nabokov, is being factitious here: What responsible interpreter wants to "prettify" anything?) Many people believe that only a prose translation, made word by word and phrase by phrase, will represent the "meaning" of a work: In their view, only these semantic values can be translated. Because translation necessarily involves loss, some of us despair of anything like an equivalent creation in our own language. But *all* translation involves loss, and the loss is even greater if one sacri-

fices the form of the original; one cannot, in fact, separate the meaning of any poem from its form. The best translation of a poem is another poem, written with a structure of sound and rhythm drawn from the translator language, and corresponding to a structure in the original language.

If poetry is to be translated into poetry, how to do it? Where it is technically possible, do we imitate the prosody of the original, or something like it? Do we construct some roughly equivalent form that we think works better in our language—as Burton Raffel adopts a three-beat line to replace French octosyllabics, or as John Ciardi creates an impression of something like Dante's *terza rima*, by rhyming the first and last lines of a tercet, but discarding the link of the middle lines? Do we use the forms of a certain period—Elizabethan sonnet forms, for instance, to evoke the Spanish Golden

Age when translating Spanish verse, thus evoking our own associations with the Renaissance? Blank verse, with its stateliness, versatility, and evocation of a tradition, can be very useful. Free verse is probably a requirement for a translation of a poem in free verse; but it must be genuine verse, and not the flaccid pieces of language, with no rhythmic unity of their own, that one often sees.

It is a mistake, I believe, to translate into free verse older literature written in strict forms—French rhymed octosyllabics, rhymed stanzas such as *ottava rima*. For us, free verse seems exciting in its stripped-down simplicity; we feel free of dead stringencies, able to speak directly of the dailiness of our world and the implications we see there. If a poetic translation works as a poem, what difference does it make whether it is free verse or a sonnet? The answer to this question, I think,

is that the free verse version may be a fine poem and valuable, but too much has been lost in translation. Poems written in strict forms are cages of sound—sound that bounds around, as it were—and there is no substitute for the cumulative power, the echoes and reflections, that occur in them.

Any verse translator works with a long list of priorities—some of them urgent priorities—which constantly compete with each other for first place, and which the translator must constantly reexamine, for these priorities can change from moment to moment. Each has its insistent claim. If one has opted to use rhyme and meter, they are of course of great importance; but they must inform and intensify the work, or they are worthless. Rhythm must be right: It can be rapid, slow, broken unexpectedly for a purpose, or “work like a sea,” as in Old English verse; but one clumsy cadence can ruin the illusion of dozens of lines. It goes without saying that accuracy and fidelity to the original are a constant priority. But which fidelity—fidelity to which bond? The best dictionary definition can misrepresent a connotation, or deny or exaggerate an association. Tone and diction de-

mand very careful consideration, especially in a long narrative. Many medieval poems are long tales. In them, a narrative voice, often a narrator’s voice, must be considered; then there are specific episodes and adventures, with their attendant emotions and nuances. Individual characters and voices must be considered. Jokes must be accounted for. Often one tries to save one’s reader the trouble of a footnote by making unfamiliar material clear in the translation itself. All of these elements must be carefully considered, again and again, nearly at every word. Some decisions are unconscious, but the labor is still great.

One major consideration: In translating older literature, are we to use diction *we* are accustomed to, or do we allow some archaic diction, or elevated diction, evoking the alterity of the original? The decision is subtler than it may seem. Most of us are not going to write, as W.W. Comfort did in his 1913 translation of a twelfth-century French Arthurian romance, “The king vouchsafed him the boon,” or “In sooth, my lady.” The imperative *Fui!* may not, for us, come out as either “Avaunt!” as in Comfort’s version, or a brisk contemporary “Get lost!” But shall we say “Flee!” or “Run!”? Is the enemy killed or slain? Is one’s *amie* one’s lady love, or one’s girlfriend—or either one, depending on the nuances of the situation (and the prosody)? Is one to shift back and forth, in a short passage, between the past tense and the historical present, as the original does—and, if so, does one faithfully follow the original in this respect? For this writer, the tense shifts give intensity and velocity to the narrative, but they are tricky to handle for an audience that is not used to them. In general, good colloquial English, devoid of slang, is the answer (though there are some instances, most obviously in the comedy of the fabliaux, where even slang is appropriate). In text there are bound to occur certain recurring expressions typical of its era, such as medieval French *Biax sire*, (fair sweet sire) or *Biax dolz amie* (fair sweet friend). They should be retained: They are very much part of the poem’s courtly flavor. Certain concepts, such as *aventure*—the knight’s quest, with its associations of courage, trial,

and manly ideals—should also be retained.

Translators of French medieval works frequently dismiss the idea of working with the rhymed octosyllabics that are used for such a variety of genres of the period. One reason that is given—along with difficulty of execution or fear of a sing-song quality in English—is that octosyllabics are merely a convention. So many genres are indeed written in octosyllabics that the form must here have no intrinsic significance to the work—so the reasoning goes—and therefore we should eschew them and use something more suited to our language and era. The many kinds of poems in octosyllabics, however, testify to the great versatility of the form, and to its extraordinary vitality. It serves Marie de France, when she shows the frailty, often the cruelty, of human beings in the presence of the supernatural; it serves Chrétien de Troyes in his Arthurian tales; it is the form of the great thirteenth-century *Roman de la Rose*, part of which is an allegory by Guillaume de Lorris, and part (written about forty years later) a satire by Jean de Meun. It is the usual form of the fabliaux, comic, often obscene and mordant tales of one-upsmanship, in which fools and hypocrites—often clerics, sometimes knights—get shown up for what they are.

Let us look at some examples of French octosyllabic verse, translated into the corresponding form in English. Although it is difficult to show the power of narrative verse in short selections, these will give some idea of their character. Here is the opening passage of “The Sacristan,” a gruesome satire so visually powerful one wishes Jean Cocteau had filmed it, included in Robert Harrison’s brilliant volume of translations *Gallic Salt*:

D’une moine vos dirai, la vie
segretain fu de l’abaie,
qui aama une borgoise
qui molt estoit preuz et cortoise;
Ydoine ot non, et son seignor
Dant Guillaume le changeor . . .

I’ll tell you one about a man,
a monk and abbey sacristan
who coveted a burgher’s wife,
who led a gentle, courtly life;
Ydoine by name, her lord and peer
was Sir Guillaume the financier . . .



toz ne paroir pui n'oumer a n'ou
ne d'lor q'paigmes ains retorne a par
ler dou Roi artu.



En ceste pte dit
dit li contes
que alentree
d'auril au ior
d'une pasque
estoit li Rois
artus acara
haiz une sive
cite mlt bele.

Et bñ leant de toutes choses. Ce fu
apres la gñt ment. que li Rois art
se fu au dñer ans. Aceliu tñs ano
it li Rois acoustume. que plus riche
ment se demenoit a pasques que

Opposite: Bronze dragon aquamanile, German, twelfth or early thirteenth century.
Above: Arthur, King of Britain. Detail from the manuscript of "Lancelot du Lac,"
M. 805, f. 34v.

After an accident that financially ruins her husband, Ydoine is sought out in church by the sacristan:

Cele ne fu pas enpruntee,
ainz tert ses elz, si li respont:
"Diex vos gart, sire, et bien vos
dont."

Puis li a dit par grant douçor:
"Sire, comment le faites vos?"

Betraying no discomfiture,
she dried her eyes, and then replied:
"God bless you, sir, and be your
guide,"
and then inquired of her seducer
dulcetly, "and how are you, sir?"

This sort of work permits of more
burlesque, and more modern slang,
than a work with more exalted in-
tentions. Chrétien de Troyes, the
creator of the first known Arthurian
romances, expresses a wide range of

feeling in his octosyllabic tales. Some
things in Chrétien defy translation;
for instance, the very beginning of
the story:

Au jor de Pasque, au tans novel,
a Quaradigan, son chastel,
ot li rois Artus cort tenue;
Einz si riche ne fu veue . . .

The bell-like ringing-in of the
rhymes, "novel . . . chastel," the
ringing-in of the story, and the refer-
ence to Easter Day—"jor de Pas-
que"—as "the new time," rich with
medieval association, cannot be
matched. One can only hope to
match later passages. Still, the cages
of sound can be created in English in
the catalogues of knights and magi-
cal beings (their names must be used
in rhyme, evoking their magic
power, as in the original); in the ago-
nized deliberations of the heroine,
often forced to disobey her husband

in order to save his life; in the
thunder and velocity of combat
scenes, such as this one:

Li uns contre l'autre s'esmuet,
si se fierent par les escuz
des deus fers tranchanz esmoluz
Erec son fort espié d'acier
li fist dedanz le cors glacier;
ne li escuz, ne li haubers,
ne li valut un cendal pers.

Each on his swift and powerful
horse,

they came on their collision course,
hurrying, striking, in the field,
trenchant sword upon brilliant
shield.

Into his adversary's side
Erec allowed his lance to glide
as if the shield and hauberk were
dark blue silk ribbon, nothing more.

Nothing will equal the sibilants of
the French *s* and *ts* sounds, which
suggest the hiss of battle-action; but
one can have in English the velocity
of the rhythm, and the dramatic
emphasis of the rhyme.

So much for the Middle Ages.
What is the task of the contemporary
translator? Carolyn Tipton has had
the exacting work of translating
Rafael Alberti's *A la Pintura*, or *To
Painting*. Alberti, born in 1902, was
one of the "Generation of '27" in
Madrid, a group that also included
Federico García Lorca. Part of a
Spanish literary renaissance blasted
by Franco and the Fascists in 1936,
Alberti fled to Argentina. *A la Pin-
tura*, written between 1945 and 1948,
is poetry of exile; it reflects the
poet's feeling that European culture,
European painting, and his beloved
Museo del Prado were lost to him
forever. Here, Tipton gives her Eng-
lish version of the sounds, rhythms,
and ideas in his poem "Bosco" (or
"Bosch"):

Predica, predica,
diablo pilindrica.

Saltan escaleras,
corren tapaderas,
revientan calderas
En los orinales
letales, mortales,
los mas infernales
pingajos, zancajos,
tristes espantajos
finales.

Guadaña, guadaña,
diablo telaraña.

He preaches, he preaches,
The devil puts on leeches.

Ladders sliding,
potlids flowing,
cauldrons blowing.
In the lethal
chamberpots,
the most infernal
rags, shoe-toes—
sad, ultimate
scarecrows.

He scythes, he scythes,
Devil cobweb harvests lives.

While some of the echoes of the Spanish are lost, the translator does a fine job in constructing her lines and in giving a sense of the plethora of the infernal garden.

The poems of Robert Marteau, (born in southwestern France in 1925) have been admirably translated by Anne Winters in *Salamander: Selected Poems* (Princeton University Press, 1979). Like Alberti, Marteau is extremely visual and feels strong affinities with painting. Among his formative influences have been the landscapes of his native region near Charente and Poitou; a fascination with such arcane subjects as alchemy, Spanish culture, and the bullfight; and classical and medieval mythology and iconography, represented in carvings on the Romanesque churches in the countryside where he grew up.

In his long poem *Circe* (written on the Yugoslavian island of Krk, which claims to be Circe's island), Marteau uses the legend of Homer's sorceress who directs Odysseus to the underworld, the legend of Europa and the bull god from whom Europeans are

descended, the Minotaur monster, and the death of a child, hit by a tourist's car on Krk. Marteau is here seeing European civilization as shrunken and desolate, transformed by Circe into swine who have "traded their humanity for the peace of the pigsty," as Winters says. Here is the end of the poem:

pour l'âne dont les cartilages
fleurissent le fossé
pour le chien, pour l'enfant
qui refroidit sous ma paume
dans l'herbe de l'Europe
je revois tes pieds nus
qu'un peu de sang tache
et ta robe gitane
et ton épaule tachée de framboise
ou l'aile lentement pousse son duvet
noir

ainsi la beauté de l'oiseau et celle
de la renarde
ici succombent
dans le chuintement de la gomme
sur l'asphalte
aucun dieu ne vient

for the ass whose gristle
flowers the ditch
for the dog, for the child
grown cold beneath my palm
in the smooth grass of Europe
again I see your bare feet
stained with a little blood
and your gypsy dress
and the raspberry stain of your
shoulder, where slowly
the wing puts forth its dark down
so the beauty of birds and vixens
perishes here
in the screeching of rubber on
asphalt
and no god comes

The translator cannot reproduce the slight ripple of the French, which gives the original heart-breaking restraint, and of course the wonderful sibilance, the underlying whisper of the original—"fleurissent le fossé . . . je revois tes pieds nus . . ." etc.—is partly lost. It is a frightening whisper, like that of one's own spirit telling one that this terrible episode must be faced and experienced. But Anne Winters's translation uses the emphasis of stressed syllables in English and takes advantage of alliteration and assonance. Some of the ghostly sibilance is there, too, in words like "ass . . . grass . . . stained raspberry." Emphasis comes on crucial words like "dog" and "child," and on "and" and "no god comes." The echoes of alliteration—"dog . . . ditch," "bare feet . . . blood," "dark down . . . beauty of birds"—are beautifully effective, as are the internal rhymes of "shoulder . . . slowly," and "gristle . . . ditch." The division of lines in the tenth and eleventh line—the passage differs from the French here and cannot simply imitate it—shows a fine balance.

W.H. Auden has said somewhere that in translating, we break bread with the past. Whether it is the long past that lives only in our consciousness, or the recent past, that breaking of bread—with its sacramental connotation—nourishes our knowledge of the possibilities of art, saves our past from the accidents of time, and sharpens our sense of the limitations and possibilities of our own language.



Lancelot fighting the champions of false Guinevere; false Guinevere and Bertolais burned at the stake. Detail from the manuscript of "Lancelot du Lac," M. 805, f. 119v.



South of the Mongolian grasslands and the Great Wall, north of the Central Plain where the dramas of much of early Chinese history were enacted, the tallest peaks of northern China rise in Shansi province. Since the fourth century, the Wu-t'ai ("Five Terrace") mountain range has provided a refuge in times of unrest and revolt.

The range is also the site of many Buddhist monasteries and convents, where distinctive ways of spiritual practice have been maintained for centuries. The five greatest peaks, flat-topped and arrayed like the fingers of an upturned hand, protectively encircle the valleys and stand like tall earthen altars for the worship of the Buddhist lord of wisdom, Mañjuśrī. These mountains have been the goal of pilgrims from all parts of the Buddhist world since the sixth and seventh centuries.

Sacred Landscape

Religious life in China has been intimately bound to the landscape since ancient times. Many concepts, deities, and practices are closely tied to the natural world. Numerous pre-

modern texts discuss China's physical terrain, revealing views that differ markedly from most modern Western perceptions. The texts describe a landscape invested with mythological, historical, and religious significance—a terrain marked by sites vibrant with barely concealed power. Places are identified as the sites where important events occurred, events significant in the formation of China's mythic history. Actual historical events are also located at specific places, and specific places gain in significance because of their existing mythic importance. A religious element is tied inextricably to the historical and mythic context: Deities live at some of these potent sites, or are known to

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Translator as Pilgrim

BY RAOUL BIRNBAUM

The Venerable Hung-si, a Buddhist monk who has lived on Mount Wu-t'ai for almost sixty years, surveys the view from the summit of the Southern Terrace.

appear there. Some sites are thought to have their own sacred power, becoming places where only a carefully prepared religious specialist may cautiously tread for specific ritual purposes.

References found in philosophical, historical, and religious texts dating from the second century B.C.E. suggest that the religious significance of such sites was pervasive. By the seventh century, special works about the important sacred mountains were composed. This type of text, known as a mountain monograph (*shan-chih*), eventually became an established literary genre. Although few of the early works have survived intact, many of them formed the basis for revised and updated monographs and for successive compilations of regional and provincial gazetteers. Fragments of such works also were preserved in a massive, imperially sponsored encyclopedia project of late imperial times, in which there are extended entries (some of book length) on more than 260 significant mountains.

Several such monographs were written about Mount Wu-t'ai, which was considered to be the site of earthly manifestation of the Buddhist deity Mañjuśrī. The most comprehensive early text, written by the eleventh-century Buddhist monk Yen-i, is *The Extended Records of Mount Clear-and-Cool* (*Kuang Ch'ing-liang chuan*). It is an "extended record" because it builds on an earlier work of the mid-seventh century; Mount Clear-and-Cool is the ancient name for Mount Wu-t'ai, referring to the icy streams that flow abundantly from its slopes. This remarkable text portrays in rich detail the medieval religious world of the mountain community. In twenty-three chapters, Yen-i treats such nominally disparate topics as topography, historical geography, Buddhist theology related to the mountain cult, unusual plants found on the mountain, vision records and tales of the manifestations of Mañjuśrī, biographies of important persons who lived in the mountain or visited there (monks, nuns, and laypeople), poems written in praise of the mountain's presiding deity, descriptions of important temples and their art treasures, and much more.

Since 1982, I have been immersed in a study of Mount Wu-t'ai in medi-

eval times, from the first habitations there in the early fourth century to the mid-eleventh-century completion of the great monograph. Originally, I had expected simply to write a brief follow-up essay on the mountain cult after completing a monograph on the iconography and significance of Mañjuśrī in the East Asian traditions. Then I stumbled into the rich treasure-maze of the *Extended Records* text, and I have not yet found an end to its enticements and unfolding potentialities.

The years 1985 and 1986 were devoted almost exclusively to concentrated study and translation of the text, made possible by a grant from NEH. This will be the first full translation into a Western language of a text of this type.

Discourse with the Past

The translator's task in some ways is a peculiar one, for he carries on a sustained conversation—sometimes for years—with a respondent whose discourse has precise limits. The author cannot say more than what he has said; one of the translator's duties is to listen closely until that author's voice attains a resonant presence. The translator may be interested in more than a faithful rendering of a text into another language; as in this project, he may have intense interest in the content and manifold implications of what the author has chosen to set down in writing. It took months before I began to understand the *Extended Records* on terms that could be perceived to be its own—before I was able to ask its author questions that he could answer comfortably.

Still, the text continued to present many seemingly insoluble difficulties of imagination. All the tales and descriptions, biographies, and plant records were rooted to specific places in the mountain region, yet I had no way of visualizing a real setting, beyond some black-and-white photos made by Japanese scholars in the 1930s. When Yen-i described the slopes of the Southern Terrace as carpeted by flowers, resembling silken brocade, or when he wrote of gazing out at dawn from the Eastern Terrace at a veritable sea of clouds, or when he discussed the unpredictable weather and the mysterious pools of water on the various peaks, where was the reality underlying

these statements? Where in his text does description end and poetic flight begin?

I came to Mount Clear-and-Cool, then with a long list of sites to see, and many questions. I was able to arrange for a stay of two weeks. (The mountain has recently been opened to foreigners, who customarily stay there for three days and are shown a circumscribed set of temples and sites.) I hoped there would be sufficient time to see these places, as well as to experience some varied weather conditions. Of course, I was especially interested in meeting long-time residents—senior monks and village elders—and speaking with them about the mountain traditions. Much of the richness of my experience on the mountain derived from talks, walks, and adventures with these people.

Fortunately, following a formal meeting with the senior leaders of the local branch of the China Buddhist Association, one of these men offered to show me some sights. For ten days, this kind and learned monk took me to almost every site on my list, as well as to a few not mentioned in texts. We visited numerous historic sites and old temples, often spending a few hours chatting with the abbots of these establishments about their life on the mountain and the legendary histories of their temples. We traipsed over hills and ridges to study unpublished memorial stones dating from the eighth to eleventh centuries. These stones bore direct and startling relevance to my research, for engraved on them are biographies of famous monks and histories of the region's important temples.

Buddha's Mother

With permission from local civil authorities, we were able to climb the traditional five terraces (the towering flat-topped peaks), as well as several subsidiary precipices. We also went to four sacred grottoes, including a womb-like cavern known as the Grotto of the Buddha's Mother. To reach the inner chamber of this grotto, which is filled with mysterious mineral formations, a monk-attendant literally pushes pilgrims through a cleft in the rock wall.

A number of places on my list, based on references in the eleventh-

century *Extended Records*, were no longer known to anyone in the region. We decided to try to find one of them, the "lion's paw print." Mañjuśrī is said to ride upon a lion as he descends from the clouds to instruct devotees in visionary experience; the paw print is believed to have been left on a rocky outcropping during such an event. (Medieval Chinese geographical texts are filled with references to sacred footprints impressed in rocks at various places.) The medieval monograph located this site on Incense Peak near the Western Terrace. We found a steep peak below the Western Terrace, towering above a famous spring. After much clambering along a cliff on the peak, we stumbled upon a depression in the side of the rock looking much like the paw print of a very large lion. As this discovery, and other such adventures, were made known to many monks and local people, it became easier to arrange for jeep transportation to remote sites; some old monks who earlier had looked askance at my project began to offer advice and interesting tales.

The transformative value of such field research, which only recently has become possible for foreign scholars in China, is difficult to exaggerate. This initial visit has radically changed my long-term research project: Laconic descriptions of sites in medieval texts are now mentally accompanied by a view of the setting, and stylized tales of famous monks are easier to decipher. Through discussions with learned and indomitable religious men and women, and examination of old temples and artwork in their natural setting, I have become more aware of the right human dimensions of religious studies. Visiting sites previously accessible to me only through Classical Chinese texts, I discovered that the lives of both the famous and the now nameless can be better understood through direct contact with some of the geographic realities of their experience. △

In 1985 Raoul Birnbaum received \$25,000 in outright funds to support the translation from Chinese of the "Extended Records of Mount Clear-and-Cool." The award was made through the Translations category in the Division of Research Programs.



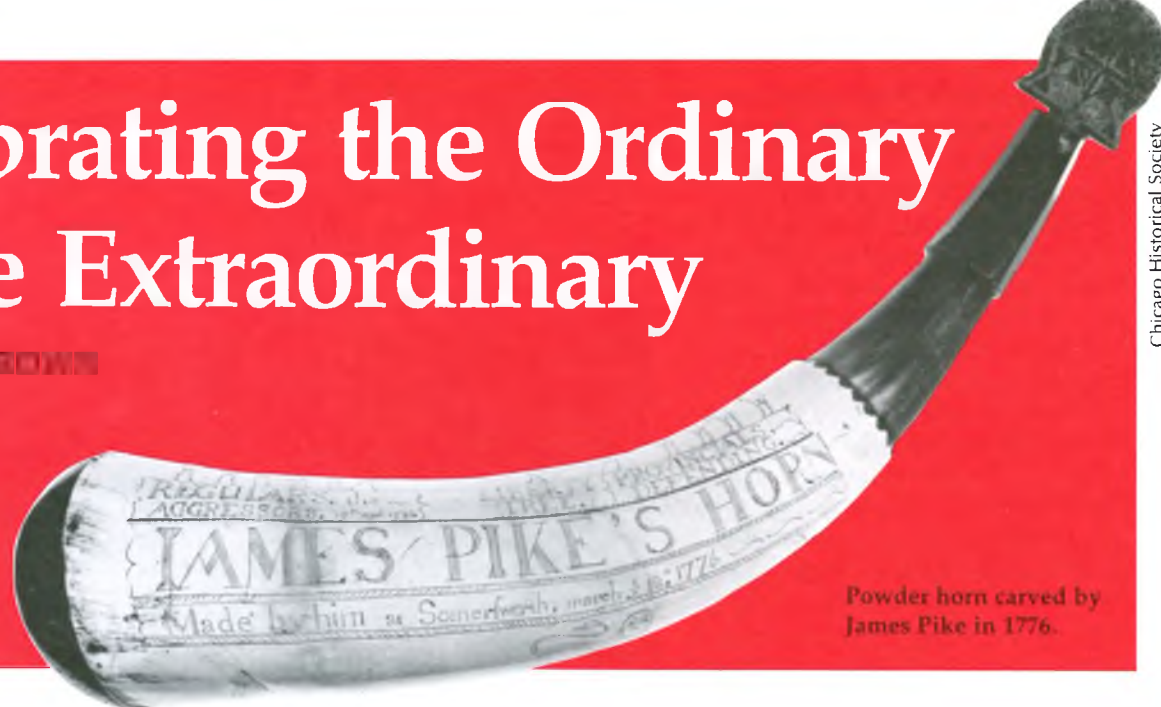
Above: The eighteenth-century Chu-lin ssu monastery, largely in ruins, is the subject of a chapter in Yen-i's monograph. Right: The rediscovered "lion's paw print." Below: Hung-si examines a toppled eight-sided memorial pillar. The inscription, dating to the eleventh century, recounts the biography of a noted monk of the region.



Photographs by Raoul Birnbaum

Celebrating the Ordinary in the Extraordinary

BY JOSEPH H. BROWN



Chicago Historical Society

Powder horn carved by James Pike in 1776.

Everyone knows who George Washington was. But few of us have heard of Phillis Wheatley, Mercy Otis Warren, or Paul Cuffe, and no one remembers John Jones, James Pike, or Uriah Chapman. Yet their contributions to the Revolutionary War effort and to the formation of the American Republic were by no means insignificant. The Chicago Historical Society (CHS) is celebrating all the people—both great and ordinary, famous and unknown—who participated in the events of those years. With "We the People," the CHS marks the bicentennial of the Constitution and inaugurates the first major installation in its new American History wing. Terry J. Fife of the Chicago Historical Society and Alfred F. Young, professor of history at Northern Illinois University, are the curators of "We the People," which opened on September 12.

In recent years, the CHS has seen itself mainly as an urban historical society. With "We the People," it renews its commitment to American history. The society draws the artifacts and documents on display entirely from its significant holdings in the period. According to Fife, "The whole process has been one of enormous discovery. Some items we've had for 100 years, and we never even knew it." These "discoveries" were mostly donated before a modern cataloguing system was introduced in 1920.

Joseph H. Brown is a promotions manager at the University of Chicago Press.

The exhibition will feature rare early printings of the Declaration of Independence, the Constitution, the Bill of Rights, the Northwest Ordinance, and the Treaty of Greenville. It will also recall the great men and significant events of the period, which are linked with those documents. But the exhibition seeks to dispel an aura surrounding the period that deifies the men and enshrines the documents. As Fife notes, "There is no other era in U.S. history that is as remote and inaccessible to people. It is shrouded in larger-than-life legends, obscured by a cloud of romantic ideas."

"We the People" will bring people's notions of the period down to earth. It will feature ordinary men and woman and the role they played in the Revolution, in establishing democratic institutions, and in extending government into the West. "We want to give a sense of how these people were affected by the events of the revolutionary era, how they themselves influenced those events, and what happened to them in the process. We want people to come away with a sense of the momentous changes seen by the revolutionary generation, by someone who was born in the mid-eighteenth century and lived through the early nineteenth."

The most momentous change that a contemporary American would have experienced was the Revolution. Because we now rely on 200 years of hindsight, we too easily forget how difficult it must have been to decide whether to join the re-

bellion or to remain loyal to the mother country. Just how uncertain things were throughout the war is brought home by a letter that will be on display. In it, a John Jones writes to his "Loving Wife" on April 22, 1775, three days after fighting in the battles of Lexington and Concord: "There was a hot Battle fought Between the Regulars that march'd to Concord and our People."

After listing fellow townsmen killed in action, he passes on to more everyday concerns: "If you have an Opportunity you may send Brother Hapgood a Shirt and a pair of Stockings—T'is uncertain when we shall Return." But the pressure of events turns his mind again to the rebellion and to a hope that further conflict can be avoided: "May we all be Ennabled to Repent & turn to our God that he may save us from Ruin."

Once colonists decided to join the rebellion, partisan sentiment ran high. Attesting to this is one of the more personalized items in the show, a powder horn inscribed by its owner "JAMES PIKE'S HORN Made by him at Somersworth, march ye 12th, 1776." Above his name Pike rendered images of soldiers. Those to the left are identified as "REGULARS, the AGGRESSORS. 19th Apr 1775" and those to the right "PROVINCIALS, DEFENDING." Between them stands the "LIBERTY TREE." There can be no doubt where this patriot's sympathies lay.

James Pike's horn is a good example of what Fife and Young set out

to find for "We the People." As Fife notes, "All along, our search has been informed by our agenda to remember the unremembered from the era. What's exciting about this show is that it blends the history of the Founders, whom you expect to see in a history book, with that of the unknown, ordinary people." But the obscurity of ordinary people can cause problems for a curator. Often, the only information available about them is the artifact or document they left behind.

One such unremembered person is a black woman known to history only as Hannah the Weaver. A slave, Hannah was to be freed in January 1793. On April 5, 1792, she applied to her master, Robert Carter, as follows: "Dear Master Hannah Begs one favour that is to Bye her loom that She now workes with and you will oblige her mighty from your Humble Servant Hannah the Wever." Nothing more is known about Hannah. Indeed, her request survives not for its own sake but because it was included among Carter's papers, preserved because he was one of the signers of the Declaration.

Besides the lack of information, we are further distanced from our revolutionary forebears by changing

customs, notions, and technology. To bring the past to life for the museum visitor, the curators are helping documents like Hannah's letter speak graphically by including relevant artifacts. A small box loom will recall the roles that common men and women played in then-flourishing cottage industries. Period tea caddies will call to mind the importance of tea on both sides of the Atlantic and to all stations.

"We the People" also evokes the pioneer spirit. As the republic prospered, grew, and began to move west, young and old alike saw a chance to make their fortunes in the Northwest Territory. On display will be a letter dated December 29, 1803, in which Uriah Chapman wrote to his grandson, "I am pleased . . . that you are Capable to Teach a School to the Satisfaction of your Employers. Teaching Schools is but Small Business here tho' the prices are various . . . Was I to give you my Advice 'twould be to go to Charles who is in a Good Country and Doing well where Land is yet Cheap and you might work on Land in the Summer and keep School in the Winter. Getting On Land in Youth Generally makes Young men the more Steady and makes the most Perman[en]t and Comfortable fortune."



Left: The poem on this Liverpool pitcher, ca. 1800, extols the independence of a yeoman farmer. Above: *A View of the Town of Concord*, engraving by Amos Doolittle, 1775.



Ultimately, "We the People" is not an exhibition about everyday life in the early Republic. Rather, it conveys the experiences and contributions of many different people during the early years of the Republic. Drawing on the rich and varied sources of evidence that have come down to us, Fife and Young hope "to give people a sense that the Constitution, and other documents like it, did not simply drop down from heaven, that these were tumultuous, turbulent, chaotic times and that the Constitution embodies the concerns, struggles, and achievements of Americans during the founding era. The people who declared their independence, settled the land, and drafted the Constitution set about an ambitious undertaking with no certain outcome." Δ

For "We the People: Creating a New Nation," Ellsworth Brown was awarded \$250,000 in outright funds and \$75,000 in matching funds through the Division of General Programs, Humanities Projects in Museums and Historical Organizations.

certainly unintended way.

Obviously, Confucian humanism could not be eradicated simply by ideological attacks; nor could it be easily manipulated for political expediency. Underlying the apparent trend of cultural iconoclasm there seemed to exist a strong sense of confidence—no matter how much destruction there was, the identity of Chineseness would remain powerful. This partly explains why decades of iconoclastic attacks on Confucian symbols have not yet brought about a total rejection of Confucian humanism. It is quite plausible that, beneath the sound and fury of the campaigns against Confucius, there lurks an urgent need to demonstrate the uniqueness of Chinese cultural identity, of which Confucianism is an indispensable constitutive element.

Today, the awareness that Confucianism is an integral part of the "psycho-cultural construct" of the contemporary Chinese intellectual,

1985 more than 500 writers authored more than 1,000 articles and books on Confucius.

From a scholarly point of view, the publication in 1986 of *Confucian Studies*, a quarterly journal of the Confucius Foundation, symbolizes a significant step toward the development of Confucian studies as an academic field. By allowing different perspectives to coexist as the considered opinions of independent researchers, the journal comes close to being an open forum.

The process of establishing the study of the Confucian tradition as an intellectual inquiry, rather than as a political inquisition, actually began in 1980 when historians of Chinese thought in Beijing founded a scholarly society with a quarterly publication, *Research of History of Chinese Philosophy*. A distinctive feature of this journal is its periodic reports on conferences, seminars, and dialogues organized by the society. The reports, which consist of a series of digested conversations covering a wide range of approaches to Confu-

twentieth-century Confucian master Zhu Xi. Since then, numerous monographic studies of Confucian classics, institutions, and personalities have been published. Those that have received critical acclaim include a reappraisal of Confucius in light of the value system in contemporary China by Li Zehou of CASS, a comprehensive historical study of the Confucian theme, "the unity of thought and action," by Fang Keli of Nankai University, a synoptic view of the development of Neo-Confucian thought by Meng Peiyuan of CASS, a proposal for analyzing the prospects of Confucian humanism in socialist China by Tang Ijie, and a focused investigation into the formation of the Five Classics by Zhu Weizhen of Fudan University.

An obvious tendency in recent years is the professionalization and internationalization of Confucian studies at institutes of higher learning. Peking University awarded its first doctoral degree in the social sciences to a scholar of Confucian studies, Chen Lai, in 1985. Graduate students pursuing either a master's degree or a Ph.D. must work closely, sometimes exclusively, in tutorials with individual scholars who are authorized to supervise postgraduate studies. The rights to grant advanced degrees are given to individual scholars rather than to specific institutions by the State Education Commission. As a result, the traditional Confucian pedagogy with emphasis on the master-disciple relationship is religiously practiced at all major institutions of higher learning.

The establishment in 1985 of the Academy of Chinese Culture in Beijing, as a response to an upsurge of interest in traditional Chinese studies throughout the country, marked the beginning of a systematic endeavor to introduce current discussion on the Confucian tradition to the educated lay person. Through videocassettes, tapes, and printed media, the academy distributes to distant cities lectures given by distinguished scholars from the Beijing area on topics relating to Chinese culture in general and Confucian thought in particular.

Chinese Culture and Chinese Philosophy, a collection of essays published in 1986, includes several articles by scholars of Chinese origin from

"The commander of the forces of a large state may be carried off, but the will of even a common man cannot be taken from him."

no less than the Chinese peasant, has led several reform-minded thinkers to renew the familiar criticism of the Confucian tradition as the embodiment of authoritarianism, bureaucratism, conservatism, and male chauvinism. Nevertheless, in the post-Cultural Revolution period, impressive attempts have been made to revive Confucian studies in academia and to revitalize the Confucian heritage as a living tradition.

As part of a concerted effort to restore Confucius' image in China, Kong Lingren, a member of the Confucius Foundation of China and a seventy-sixth-generation descendant of Confucius, has donated her family's residence in Qingdao to be used as a Confucius memorial hall. Another example is the establishment in 1985 of the Confucian Studies Institute of China at the site of the Imperial University (commonly known as the Confucius Temple) in Beijing. A preliminary survey conducted by the institute shows that from 1980 to

cian studies, even include the work of foreign scholars.

Among Chinese scholars, the views of leading authorities, particularly the septuagenarians Zhang Dainian, Jen Jiyu, and Feng Qi, as well as scholars in their fifties, such as Pang Pu, Yu Dunkang, Zhong Zhaopang, Mou Zhongjian, and Fang Keli, offer such a spectrum of interpretations—both Marxist and non-Marxist in nature—that Confucianism emerges as a gold mine awaiting further exploration by the academic community.

Although the main pattern of research in China has remained one of large-scale collaboration among leading institutions (Peking, Fudan, Xian Normal, and Wuhan universities as well as CASS), a salient feature of the style of research in the last decade has been single-authored monographs. Zhang Liwen of the People's University set the tone for this new style with his 1981 publication of a comprehensive study of the

Hong Kong, the United States, Australia, and Canada. The inclusion of an article by Mou Zongshan, the dean of Confucian philosophy in Hong Kong and Taiwan and a staunch critic of Communism, demonstrates the ecumenical intention of the Academy of Chinese Culture. Even the editorial board for this series is international.

In the Chinese scholarly world today, it is no longer unusual to have works on Confucianism in English translated and widely circulated among college students. For example, Joseph Levenson's trilogy, *Confucian China and Its Modern Fate*, is now available in Chinese, and the Chinese version of my book, *Confucian Ethics Today: The Singapore Challenge*, is scheduled to be published by the People's Press next year.

This intellectual effervescence is not confined to major cities. Throughout the country, all sorts of local initiatives are taken to honor historically significant Confucian masters. The motives are complex, including fostering local pride, attracting national attention, fund raising, promoting scholarship, and encouraging tourism. A common practice is to organize scholarly conferences in memory of native sons.

The revival of Confucian studies in the People's Republic of China, encouraging as it is, faces a major crisis in continuity. As the generation of older scholars fades away, scholars in their fifties, thoroughly socialized in Marxist education, will have to assume the responsibility of training Confucian scholars for the twenty-first century. Unfortunately, the most brilliant students in the social sciences and the humanities, influenced by the immediate concerns of China's modernization, are most often lured to subjects such as international trade and business administration. Unless extraordinary measures are taken to make the study of traditional China in general and Confucianism in particular intellectually stimulating, the field is not likely to captivate the brightest young minds.

In March 1987, a five-member team from the Confucius Foundation of China visited the Institute of East Asian Philosophies in Singapore to finalize arrangements for a jointly sponsored conference on Confucian studies. The conference, which was

held in Qufu in September 1987, was attended by more than fifty eminent Chinese researchers and by well-known scholar-teachers from the United States and other countries. Among the views exchanged at this conference were several on the direction that Confucian studies must take as an academic field in China in order to make it truly professional and international.

Despite negative signs, the authentic possibilities of thinking both philosophically and religiously about perennial human concerns from Confucian roots are there. The excitement of examining the contribution that Confucian ethics can make to human self-understanding in an increasingly secularized and pluralistic world may enable Chinese scholars in the People's Republic to gain a new perspective on their own heritage. From them, the transformation of the Confucian tradition into a new humanism, clearly differentiated from its "feudal" past, is no longer wishful thinking; it is a moral imperative. △

Smithsonian Institution, Freer Gallery of Art

Courtesy Facts On File, Inc.



Qingdao

Left: Taoist Sage Lao-tzu. Handscroll, ink on paper, by Ch'iu Ying (ca. 1510-52), Ming dynasty. The picture accompanies the *Huang-t'ing-ching*, a Taoist text on immortality. Above: Rubbing of a stone engraving portraying Confucius, who is shown as a court official. The engraving is believed to reproduce a painting by the Tang dynasty artist Wu Daozi (active ca. 720-60).

HUMANITIES AFTER SCHOOL

Ed. Note: In recent years, the number of college students electing to major in the humanities has declined sharply. Rising costs of undergraduate education, changes in the job market, and shifting cultural values have all played a part in these declining enrollments. Many students believe that the best preparation for professional success lies in the study of skills-oriented courses and subjects. Arguing from a practical standpoint, defenders of the humanities have made the case that, in a world where the average person will hold nine jobs over a lifetime, what is needed from a college education is breadth of knowledge and the ability to learn. They also cite the fact that many of the most successful individuals in American society studied the humanities as undergraduates. To learn how study of the humanities has contributed to the lives of several prominent Americans, Humanities asked leaders in business, media, the arts, politics, and industry to describe how the humanities have shaped their lives. Here are some of their responses:

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James Scherer

Julia McWilliams Child

Cook, Cooking Teacher, Cookbook Author, Free-lance Writer. Smith College/History, B.A.

I took history in college because it allowed me the most freedom in the curriculum. The humanities certainly taught me how to use the library, how to do research, how to organize my thoughts and my work, and they made me literate. History and languages, to say nothing of some required science courses, widened my horizons and gave me a good general background in the civilized thought of the period.



Richard A. Chase

Linda A. Hill
Assistant Professor, Harvard University Graduate School of Business Administration. Bryn Mawr College/ Psychology, A.B.

I know of no better way to understand the nuances and complexity of human behavior than through literature. Who can tell us more about the fears and desires of the worker than Charles Dickens or John Steinbeck or resistance to change than Nadine Gordimer or Sinclair Lewis? At Bryn Mawr, I was especially enthralled with literature by women and blacks and ancient and modern religious writings.



Loring Studios

Elizabeth Atwood Lawrence

Veterinarian/Anthropologist. Mount Holyoke College/English, B.A.
My undergraduate study of the humanities has benefited my profes-

sional and personal life by stimulating me to look at the universal rather than the particular, considering each segment of life not as a complete unto itself but rather as part of an intricate whole. Scientific validity and poetic joy can be part of the same experience. The result is true creativity, the quality that brings the deepest personal and professional fulfillment, and makes possible a unique individual contribution to the world.



Jim Kalet

Peter Tarnoff
President, Council on Foreign Relations. Colgate University/Philosophy, A.B.

I arrived at Colgate thinking that I would study political science, but I discovered philosophy and stayed with it through my undergraduate and graduate studies. Although I finally chose to enter the Foreign Service, I have continued to read books of the kind I studied in my philosophy courses more than thirty years ago. I am convinced that my introduction to philosophy helped shape my intellectual and professional interests.



Richard Threlkeld
Chief Correspondent, ABC News. Ripon College/History, Political Science, B.A.

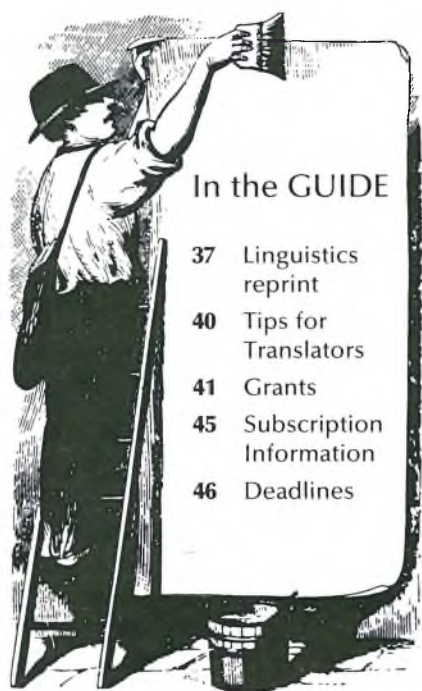
I discovered, quite simply, that the joy of knowledge is not in having it, but in searching for it. That very little news is truly "new." And that a journalist, equipped with some curiosity and good grounding in what has gone before, can begin to fashion a garden of understanding from the wilderness of current events. Ever since, in my work and in my life, the humanities have been my trusty compass.

THE Humanities GUIDE

for those who are
thinking of applying
for an NEH grant

Linguistics

EDITOR'S NOTE: The Linguistic Society of America has received a challenge grant from the National Endowment for the Humanities to support special activities and publications which will enhance the quality of scholarship in linguistics and disseminate information about the society and the field of linguistics to the public. The society established the Fund for the Future of Linguistics and, in addition to the NEH grant, solicited support from a wide range of sources. One of the special publications supported by the fund is a brochure, *The Field of Linguistics*, which offers an overview of the history and development of linguistic study, and explains the society's role in advancing the scientific study of language through its annual meeting, quarterly journal and bulletin, and other publications. The following material is excerpted from the brochure.



The Intellectual Role of Linguistics

Throughout its history, linguistics has had an intellectual influence on neighboring sciences that is disproportionate to its size, in part because of the technical understanding of language it provides, and in part because of the unique properties of language among human capacities and institutions. For the first, linguistics has provided a language for talking about language—a “meta-language”—that could be used by scholars in other fields who were interested in describing or classifying linguistic phenomena, at the level of sounds, words, phrases, or whatever. It is this metalinguistic vocabulary that a literary critic would refer to in order to characterize the style of a particular author, for example, as when he says that so and so favors the passive voice, or that such and such a poem uses words beginning with labial consonants at certain key points. Or, in a very different sort of endeavor, a neurologist would require a linguistic categorization of speech deficiencies before he or she could set out to classify various types of aphasia, and correlate them with the types of physical lesions that caused them. And so on for the sociologist, philosopher, computer scientist, or psychiatrist who wants to talk about language, and looks to linguistics to provide the means for doing so.

But for many of the human sciences, linguistics has been more than a source of terminology and classificatory schemes. It has also been a model for the development of new methods and theoretical approaches, which allow scholars to attack traditional problems with a

greater rigor and understanding than before. In large part, linguistics has assumed this role because linguistic data are relatively tractable, especially when compared to the sorts of data that other fields must work with. For example, it is easier to identify the discrete elements of a sentence—words and phrases—than those of a narrative—episodes, events, or whatever. And it is easier to discern and classify the relations between words or sound than between the various cultural attitudes that might interest an ethnographer. So it is natural enough that a literary theorist should borrow some concepts from the theory of syntax, or that an ethnographer should try to develop an account of the structure of cultural systems by reference to the structural properties of linguistic systems. In fact, quite a few of the broad intellectual movements of the twentieth century have arisen out of developments in linguistic theory. One of the most notable of these is the family of theoretical approaches described as “structuralism,” which has at various times dominated fields like literary theory, anthropology, and psychology. More recently, the theoretical apparatus of generative grammar has been exported in various ways to sociology, psychology, and philosophy. In more purely metaphorical exploitations, linguistic concepts have even made their way into theories of architecture and genetics.

In a similar way, linguistics has often provided the best ground for formulating and testing views about basic questions that arise in one form or another in all of the human sciences. Take the problem of “cultural relativism”; how much of the conceptual framework that we

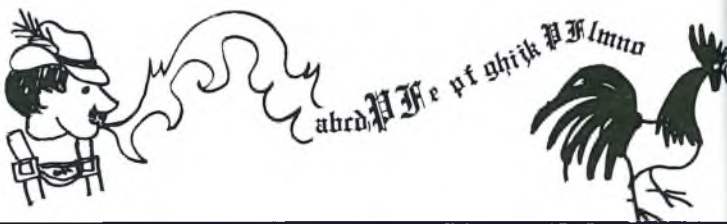
PROPOSALS

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GUIDE

LINGUISTICS AND ITS SUB-FIELDS



At the heart of LINGUISTICS is the study of GRAMMAR

by which linguists mean not the niceties that make for "correct" speech, but the entire system of rules that mediate between sounds and meanings in a given language. The grammar of any natural language is a complex of different sorts of rules, which belong to several distinct components of the overall system.

PHONETICS

deals with the sounds of language. Articulatory phonetics studies the way sounds are produced by the vocal organs; acoustic phonetics the physical properties of the sounds themselves

PHONOLOGY

studies the ways in which speech sounds are classified in the sound systems of particular languages and are combined to form meaningful units. English and German are alike in that both have the sounds 'p' and 'f', but the phonologist observes that only in German can a word begin with the sequence 'pf'.

MORPHOLOGY

studies the way in which words are put together out of prefixes, roots, and suffixes. A morphologist asks how to determine in English whether an adjective is formed by the addition of *-al* (as in *regimental*), *-ar* (as in *polar*), or *-ic* (as in *parasitic*).

use in classifying experience is particular to our culture, and how much is universal? Anthropologists, political scientists, and economists have all had to grapple with this problem, in order to justify the introduction of theoretical notions ("kinship," "oligarchy," "the market") that can be assumed to have a universal applicability. But when it comes to clarifying the general issues, it is easier to work with the relatively concrete examples that language provides than with more abstract cases from other domains; to ask, for example, whether there are universal features that are realized in all systems of color names, before asking whether there is a universal concept of justice. Or take the age-old debate about "innate ideas"; are we born knowing some things, or is all knowledge acquired through experience? In recent years, some linguists have argued that children could not learn language unless a certain amount of linguistic information was included in their genetic program, framing their arguments in terms of mathematically formal analyses of language structure and inductive learning. And while their claim remains quite controversial, their approach has enabled philosophers and psychologists on both sides of the question better to understand what is really at stake in the debate

For all that relatively few people make a profession of linguistics, then, their work plays a central role

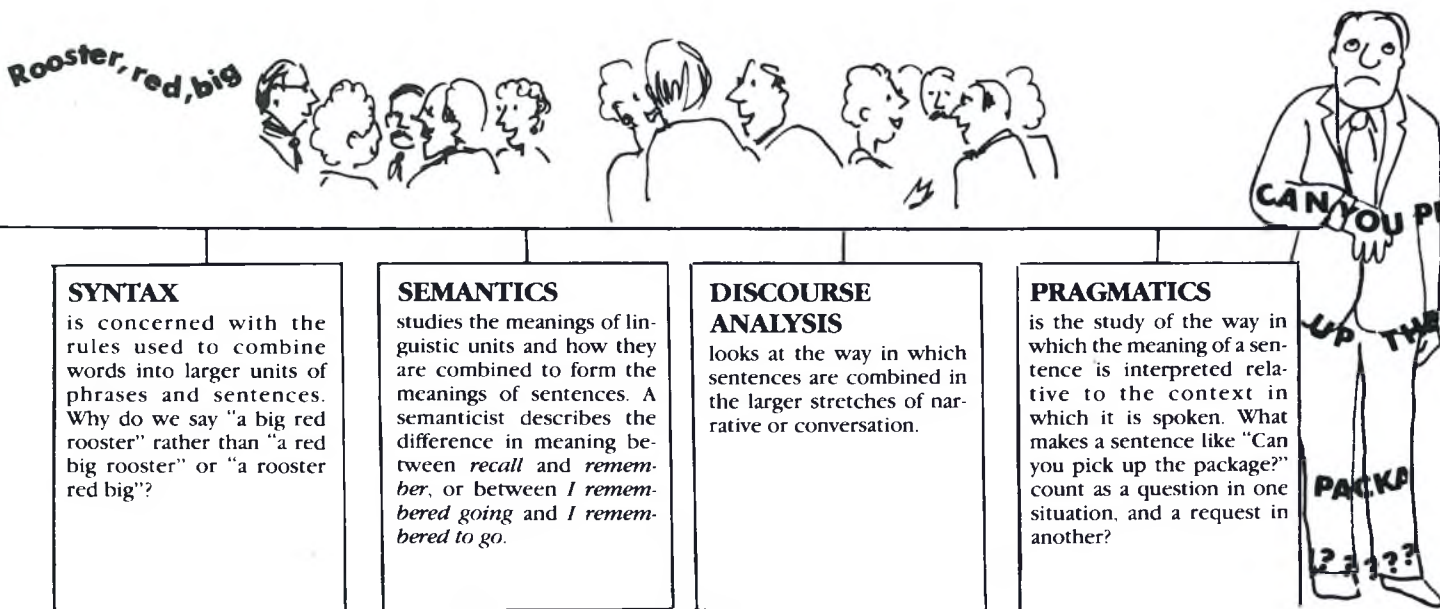
in the larger intellectual community. So while a university need not have a separate linguistics department—these tend to be found only at major research institutions—it cannot afford to be without linguists, if it expects to provide adequate programs in any of the fields, from literature to computer science, that depend on linguistics in various ways. This need seems generally to be appreciated so far as it affects advanced research, graduate training and the like. But linguistics is less frequently regarded as an essential part of undergraduate education, and has had virtually no place as an independent subject in the secondary curriculum. On the other hand, it has had a considerable influence, direct and indirect, on the way in which language is taught at these levels. This is hardly surprising, inasmuch as most people still regard linguistics as a new and recondite field. But in the same way that a familiarity with linguistic concepts is necessary for theoretical research on language, it could be incorporated to advantage in the standard undergraduate and secondary curriculum, in the effort to encourage the kind of understanding of language that we expect the educational process to provide.

Applications of Linguistics

Linguistics can have applications wherever language itself becomes a matter of practical concern, as it does in fields ranging from educa-

tion to medicine to public policy. Certainly the earliest application of the study of grammar was to language teaching. The concepts that are incorporated in the categories of traditional school grammar—"predicate nominative" and the like—are inherited from the linguistic theories of classical times. With the rise of modern linguistics has come a new understanding of language structure, and of how language learning takes place, which has far-reaching effects on the way in which first- and second-language skills are taught. The influence of linguistic theory is now evident virtually everywhere in language education, from the structure of a first-grade reader to a businessman's "immersion course" in Japanese or French.

A somewhat different application of linguistic theory and method has been brought to bear on the problems of learning and describing the thousands of unwritten languages of the world, and of devising writing systems that can be used to record them. Traditionally, this has been a particular concern of missionary societies, who are eager to make the scriptures available to the peoples of the Third World. For a long time, in fact, such groups have supported a great deal of linguistic research, and many of the important linguists of this century have been drawn from their ranks. But in the postcolonial world, many of these problems have come to have



an even broader secular importance. The emerging nation states in regions like Africa, for example, often find it essential to develop writing systems, dictionaries, and grammars for their indigenous languages, so that their speakers can participate in the benefits of literacy. And in other nations, it has been necessary to refashion a traditional language so as to make it adequate to the requirements of modern society, whether by providing it with a new alphabet, simplifying its grammar, or coining words for new concepts. Within the broad area of language planning, linguists work with social scientists and others to address these problems. And closer to home, linguistics has had an important influence on the practice of lexicography, which is evident both in how dictionaries are compiled, and in how they present their information.

Other applications of linguistics address the problems that arise when language doesn't work as it should. It is easy to see why linguistic research should play a central role in the diagnosis and treatment of a wide range of language disorders, among them speech and hearing defects, learning disabilities, schizophrenia, and aphasia. Without a knowledge of how speech and language function in normal individuals, it is impossible to understand what has happened when the process is psychologically or physiologically disrupted. But linguists

have also been called in to help remedy a variety of problems that come up when communication breaks down for social reasons; when conversational misunderstandings lead to air accidents; when the standard working of a contract or statute makes it impos-

sible for the average citizen to understand his rights and obligations; or when the language of advertisements or product labels is potentially misleading. (In fact, linguists are often called as expert witnesses in court cases that may turn on a question of precise interpretation.)

Subfields of Linguistics

Historical and social backgrounds of language

- **HISTORICAL LINGUISTICS** considers how languages change over time in pronunciation, syntax, and meaning.
- **STYLISTICS AND POETICS** study literary language and how it achieves its effects.
- **SOCIOLINGUISTICS** considers how languages are embedded in the surrounding frameworks of cultures and social institutions. How do the various features that make for different social groups correlate with the linguistic features that distinguish dialects and language varieties? How do social features influence the way in which linguistic changes spread throughout the larger community?
- **DIALECTOLOGY** observes how language varies across geographical or social boundaries.

Language as an individual capacity

- **PSYCHOLINGUISTICS** looks at the relation between language and mind and tries to uncover the perceptual mechanisms that people use in processing and producing utterances.
- **DEVELOPMENTAL PSYCHOLINGUISTICS** is concerned with the question of how children acquire their knowledge of language.
- **NEUROLINGUISTICS** deals with the way in which language is represented in the brain.

Language as a formal system

- **MATHEMATICAL AND COMPUTATIONAL LINGUISTICS** look at languages as essentially formal systems, which could be mastered by (actual or hypothetical) machines. The goal of research in these areas is to uncover the logical and mathematical structures that underlie linguistic systems.



Most, if not all, of the basic texts of Western civilization have been made available to the general public through the efforts of translators. The *Bible*, the *Iliad*, and the works of Machiavelli, Plato, and Aristotle are among the many translations that have retained their original freshness to the point that there is little evidence of a middleman—the translator—to come between the reader and the text.

Through the Division of Research Programs, the NEH supports efforts to translate into English works that provide insight into the history, literature, philosophy, and artistic achievements of other cultures. Most of these translations provide critical introductions and explanatory annotations that clearly establish the historical and intellectual context of the work involved. The Endowment provides support for translations that have meaning not only for specialists or scholars but also for a general reader—works that illuminate the cultures of other civilizations and, in doing so, shed light on our own culture. Although support is provided for works of fiction, their significance as works of literature must be clearly evident.

The Endowment accepts applications for translation of materials from all linguistic groups and all geographic areas. Through the years, there has been a significant variation in the proposals submitted, although the Endowment does not have a policy of encouraging or discouraging particular proposals. For example, during the past year, there has been a notable increase in the number of applications for translations of texts in history and

literature, compared with philosophy and religion. A slight decline in the number of proposals for translations of Slavic and Asian languages has been offset by an increase in applications to translate Germanic, primarily Scandinavian, languages. The number of proposals to translate Latin and Greek texts has remained stable, although proposals tend increasingly to be for translations of medieval and Renaissance, rather than ancient, texts.

Projects have ranged from hieroglyphics to monastic texts, from poetry of the island of Madagascar to a retranslation of ancient commentaries on Aristotle. Materials chosen for translation should be intrinsically important, the proposed translation should be accurate, and the proposal itself should be carefully prepared. Here are some tips for translators:

- Read the guidelines. Specific guidance and advice can also be obtained from the staff of the Division of Research Programs through the early stages of a preliminary pro-

posal up until the deadline of June 1 each year.

- Make a compelling case for the significance of the translation to those scholars and general readers who do not command the language of the original text. The fact that a work has never before been translated does not make its significance self-evident.

- Avoid excessively technical language in the proposal. Reviewers will look for both specific familiarity with the subject matter and the ability to present it to the general reader. Of course, the application should also convey a thorough knowledge of the original work and any other translation, the pertinent secondary literature, and both the culture from which the translation is being made and the audience for whom the translation is intended.

- Prepare an accurate, readable sample translation that places the work in context. The selection of a significant sample—not necessarily the portion most easily translated—will often demonstrate to evaluators the value of the text.

- Do not include scholars who have a conflict of interest with respect to the proposed project when providing names for the list of suggested specialist reviewers. For example, an application for a collaborative translation should not include in the list of suggested reviewers the names of persons who are involved in the project.

- Check the application to ensure that the budget and narrative are related to one another. Any major expenses listed in the budget should be justified in the narrative. For example, the sudden appearance of expenses for a paid graduate assistant in the budget summary will raise questions with panelists and reviewers such as "What duties will this person perform? Why weren't they described in the narrative?"

Guidelines, application instructions, and further assistance may be obtained from the Translations category, Texts Program, Division of Research Programs, Room 318, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506 (202/786/0207).

Susan Querry is a writer-editor in the NEH Office of Publications and Public Affairs.

RECENT NEH GRANT AWARDS

Some of the items in this list are offers, not final awards.

Archaeology and Anthropology

American Federation of Arts, NYC; Samuel H. McElfresh: \$50,000. To plan a traveling film exhibition, drawn from the first decade of the Margaret Mead Film Festival, and humanities symposia in five cities. *GP*

American Schools of Oriental Research, Philadelphia, PA; Thomas E. Levy: \$20,000 OR; \$33,291 FM. To continue excavation and analysis of a Chalcolithic (fourth millennium) village and mortuary complex in the Negev Desert, Israel. *RO*

American Schools of Oriental Research, Philadelphia, PA; Marilyn Buccellati: \$30,000 OR; \$153,394 FM. For excavation and publication of archaeological studies at Tell Mozan, Syria, a third millennium B.C. urban settlement in northern Mesopotamia, possibly the ancient city of Urkish. *RO*

Diana M. Buitron: \$29,108. To publish the interpretive publication of the finds of the Archaic Precinct at the Sanctuary of Apollo at Kourion, Cyprus. *RO*

Emory U., Atlanta, GA; James M. Miller: \$44,574. To prepare reports of the archaeological surveys conducted between 1979 and 1983 in the al-Kerak district of Jordan, the center of the ancient kingdom of Moab. *RO*

Film Arts Foundation, San Francisco, CA; Patricia J. Amlin: \$176,085. To produce the second half of a 60-minute animated film on the *Popul Vuh*, the creation myth of the Maya. *GN*

Florida Bureau of Archaeological Research, Tallahassee; Gary Shapiro: \$10,000 OR; \$12,383 FM. To investigate the archaeological changes resulting from interaction between the Apalachee Indians and Spanish missionaries in the 17th century in the founding of the Florida town of San Luis de Talimali. *RO*

Folktale Film Group, Delaplane, VA; Tom Davenport: \$223,538. To produce a 30-minute adaptation of *Ashpet*, a variant of the Cinderella tale, as the second half of a 60-minute family viewing special for young people ages eight to 18. *GN*

Harvard U., Cambridge, MA; Jane A. Scott: \$80,000 OR; \$15,000 FM. To complete publication of five volumes of the archaeological exploration of Sardis, Turkey. *RO*

Historic Annapolis, Inc., MD; Anne E. Yentsch: \$21,000 OR; \$25,000 FM. To prepare a monograph describing the archaeological data and interpreting their significance for the history of high-status households in Annapolis in the early 18th century. *RO*

Illinois State Museum, Springfield; Steven R. Ahler: \$20,000 OR; \$87,396 FM. To examine the changes in complex social organization during the Archaic Period (about 8,500 to 4,500 years ago) as seen in the archaeological remains from Modoc Rock Shelter, a site in Randolph County, Illinois. *RO*

Institute of Andean Research, NYC; John Hyslop: \$11,800 OR; \$4,000 FM. To research and write a comparative study of Inca provincial cities. This monograph brings together ar-

chaeological and ethnohistorical research on 13 Inca sites throughout the Andes. *RO*

North Carolina State U., Raleigh; S. Thomas Parker: \$10,000 OR; \$41,668 FM. To continue the fourth of five seasons of excavation and analysis at a section of the ancient Roman fortified frontier east of the Dead Sea. *RO*

Pennsylvania State U., Main Campus, University Park; William T. Sanders: \$142,400. To produce instructional materials to complement a one-semester television course on archaeology. How this discipline examines ancient societies will be the focus. *EG*

Ritva M. Poom: \$15,340 OR; \$2,500 FM. To translate a 1985 Finnish study of that country's mythology and myth creation. *RL*

Anna C. Roosevelt: \$30,000 OR; \$24,996 FM. To investigate the archaeology of Santarém City and Taperinha in order to establish the prehistoric chronology and subsistence practices for an understanding of the aboriginal adaptation to the Amazon Basin. *RO*

SUNY Res. Fdn., Albany, NY; Dean R. Snow: \$20,000 OR \$19,791 FM. To fund the Mohawk Valley Project which applies the evidence of documents and archaeology to determine the Mohawk tribe's culture as it evolved in the 17th century from pre- to well documented post-epidemic conditions. *RO*

U. of Florida, Gainesville; Prudence M. Rice: \$20,000 OR; \$50,552 FM. To conduct an archaeological research project in southern Peru, focusing on the 16th-century wineries established by the Spanish and their role in the processes that led to the formation of a Hispanic-Peruvian culture. *RO*

U. of Iowa, Iowa City; Margaret A. Alexander: \$38,358. To complete two fascicles of *The Corpus of the Mosaics of Tunisia*. *RO*

U. of Missouri, Columbia; Michael J. O'Brien: \$10,000 OR; \$33,283 FM. To initiate the archaeological investigation of the Saline Creek valley of eastern Missouri. *RO*

U. of Oregon, Eugene; William S. Ayres: \$30,000 OR; \$37,500 FM. To survey the archaeology and excavation of Nan Modol and environs, the center of a complex Micronesian society, in order to refine the prehistoric cultural sequence of the area. *RO*

U. Press of New England, Hanover, NH; Charles Backus: \$10,000 OR; \$2,695 FM. To publish a study of the earliest and most important of the hymns to Isis. *RP*

Yale U., New Haven, CT; Harvey Weiss: \$120,000 OR; \$30,000 FM. To analyze and survey an excavation at Tell Leilan. *RO*

Arts-History and Criticism

American Antiquarian Society, Worcester, MA; John B. Hench: \$4,448. To publish a bibliography of American tune-books published between 1698 and 1810. *RP*

American Dance Festival, Inc., Durham, NC; Gerald E. Myers: \$20,000. To plan three, 60-minute television programs on the history

and interpretation of the black tradition in American modern dance. *GN*

American Musicological Society, Philadelphia, PA; Richard Crawford: \$11,650. To plan a conference for a coordinated series of scholarly editions of American music. *RE*

Aston Magna Foundation for Music, Inc., Great Barrington, MA; Raymond Erickson: \$100,000 OR; \$50,000 FM. To conduct symposia on the historical background of 17th- and 18th-century musical composition. *GP*

CUNY Res. Fdn./City College, NYC; David Willinger: \$102,000. To develop two interdisciplinary courses in art, music, theater, and dance. *EK*

Columbia U., NYC; Alan Lomax: \$14,100. To complete a cross-cultural interpretation of American urban performance styles in dance, music, and song. *RO*

Connie Goldman Productions, Inc., Washington, DC; Connie J. Goldman: \$80,380. To produce four, 30-minute radio programs on the intersection of life stages and musical creative genius. *GN*

Cornell U., Ithaca, NY; Michael Tomlan: \$41,366. To microfilm selected 19th-century American architectural and building trade periodicals. *PS*

Indiana U., Bloomington; Natalie F. Wrubel: \$5,880. To publish a study of the dance rhythms of the French Baroque. *RP*

National Public Radio, Washington, DC; Dean Boal: \$20,000. To plan a series of critical reviews of the arts, starting with music, to be broadcast on National Public Radio's daily arts magazine. *GN*

New York Foundation for the Arts, NYC; Mary E. Lance: \$37,500. To write a script for a 60-minute documentary on the life and work of Mexican artist Diego Rivera. *GN*

David L. Schulenberg: \$6,250. To prepare an edition of seven keyboard sonatas by C.P.E. Bach, a volume in the complete Carl Philipp Emanuel Bach Edition. *RE*

U. of California Press, Berkeley; Lynne E. Withey: \$8,000. To publish a biography of the Hungarian filmmaker and cultural figure Bela Balazs. *RP*

U. of Maryland, College Park; Rachel W. Wade: \$115,000 OR; \$20,000 FM. To prepare a scholarly edition of the collected works of Carl Philipp Emanuel Bach. *RE*

U. of Massachusetts, Boston; Lois P. Rudnick: \$107,183. To conduct a four-day conference to examine the artistic, social, and cultural issues that shaped the development of the Provincetown Players. *GP*

WGBH Educational Foundation, Boston, MA; Judith Wechsler: \$185 OR; \$170,000 FM. To produce one television program on the tradition of portraiture in Western painting. *GN*

Classics

Johns Hopkins U., Baltimore, MD; Eric Halpern: \$3,000. To translate a 1984 study by the Italian classicist Bruno Gentili on the poetry of ancient Greece. *RL*

Saint Louis U., St. Louis, MO; Clarence H. Miller: \$35,000. To translate the Latin poems of Erasmus. *RL*

Vergilian Society of America, College Park, MD; Susan Ford Wiltshire: \$28,791. To conduct a four-day program of public lectures and tours examining ways in which Americans have drawn on the art, architecture, literature, and political thought of Rome. *GP*

History-Non-U.S.

American Asian Cultural Exchange, Washington, DC; Shirley Sun: \$25,000. To write a script for a 90-minute documentary film on Stilwell's experience in China. *GN*

American U., Washington, DC; Joan Newlon Rander: \$29,000. To translate three 11th- and 12th-century chronicles from Middle Irish legends. *RL*

Assumption College, Worcester, MA; John F. McClymer: \$100,000. To develop new required courses in history and literature. *EK*

Ciesla Foundation, Washington, DC; Aviva H. Kempner: \$30,000 OR; \$5,000 FM. To write and publish a viewer's guide for the NEH-supported film, *Partisans of Vilna*. *GN*

Columbia U., NYC; Ehsan Ollah Yarshater: \$256,410 OR; \$10,000 FM. To translate and annotate al-Tabari's account of universal history to 915 AD. *RL*

Columbia U. Press, NYC; Jennifer Crewe: \$4,000. To publish a study of the Confucian monarch of Korea, Yongjo. *RP*

Louise Allison Cort: \$21,000 OR; \$6,495 FM. To translate the *Morita Diary*, a detailed annotated and illustrated record of a professional potter's journey through 17th-century Japan's political and cultural centers. *RL*

Defiance College, OH; Kenneth Christiansen: \$32,682. To conduct a faculty development institute and plan a two-course core interdisciplinary sequence in Western civilization. *EK*

Eureka College, IL; Gary E. Gammon: \$21,075. To develop an interdisciplinary sequence in Western civilization and culture. *EM*

Film News Now Foundation, NYC; Orinne Takagi: \$68,192. To conduct post-production of a 58-minute documentary film, about the history of the division of Korea into two countries and its impact on individual families. *GN*

Cathy A. Frierson: \$25,000. To translate a collection of essays on Russian peasants. *RL*

George Washington U., Washington DC; Joan Chung-wen Shih: \$20,000. To plan a nine-hour documentary film series on the history and culture of China over two millennia. *GN*

Harcum Junior College, Bryn Mawr, PA; Katherine B. O'Neil: \$31,290. To prepare a new required course, "Introduction to the Humanities: Human Liberty." *EK*

Harvard U., Cambridge, MA; Omeljan Pritsak: \$204,620. To translate 13 of 43 volumes of primary literary, theological, and historical texts composed between the 11th and the 18th centuries in the Ukraine. *RL*

Medici Foundation, Princeton, NJ; Theodore K. Rabb: \$365,240. To produce *The Prince*, a 60-minute documentary film and the second in a series about Renaissance history. *GN*

Michigan State U., East Lansing; David W. Robinson: \$29,000. To translate Arabic chronicles, treatises, and correspondence about an Islamic state in Western Sudan. *RL*

North Texas State U., Denton; Gustav L. Seligmann: \$166,089. To conduct a program to integrate nontraditional students into a classical learning core curriculum. *EG*

Pennsylvania State U., Main Campus, University Park; Gerard J. Brault: \$80,000. To prepare a critical edition of the lists of coats of arms used during the reign of Edward I. *RE*

Princeton U. Press, NJ; Margaret H. Case:

\$6,850. To publish a study of the University of Vienna in the 14th century. *RP*

Rollins College, Winter Park, FL; R. Barry Levis: \$150,355. To establish a master of liberal studies program with an interdisciplinary series of courses using the major texts and issues of the Western tradition. *EG*

U. of California, Los Angeles; Fredi Chiappelli: \$23,265 OR; \$10,000 FM. To translate firsthand Italian accounts of the Columbian voyages, and a variety of public and private texts that reflect the response of Renaissance Italy to its earliest contact with the New World. *RL*

U. of Hawaii, Honolulu; Edward J. Shultz: \$5,000. To revise scripts for a 60-minute documentary film on the culture and history of Korea, focusing on Kyongju, capital of the Silla kingdom (first century to A.D. 934). *GN*

U. of Nebraska, Lincoln; Willis G. Regier: \$4,088. To publish an analysis of the economy of Ghent, the principal industrial town in medieval northern Europe. *RP*

U. of North Carolina, Asheville; Sandra C. Obergfell: \$94,840. To conduct a faculty development project to integrate four required university-wide humanities courses. *EM*

U. of North Carolina, Chapel Hill; Konrad H. Jarausch: \$7,5000. To analyze the German professions in the period between the late Empire and the Federal Republic (ca. 1910-50). *RO*

U. of North Carolina Press, Chapel Hill; Lewis A. Bateman: \$7,000. To publish a history of the German liberal movement during the Weimar republic. *RP*

U. of Northern Iowa, Cedar Falls; Kenneth E. Baughman: \$19,870. To redesign two interdisciplinary humanities courses that are expected to become required courses in the general education core. *EK*

U. of San Francisco, CA; Brenda D. Schildgen: \$75,000. To develop two humanities courses in the master of arts program in the College of Professional Studies. *EG*

U. of Southern Maine, Portland; Martin A. Rogoff: \$54,700. To develop the third and fourth courses in a four-course introductory humanities sequence for a recently established honors program. *EL*

U. of Texas, El Paso; Philip J. Gallagher: \$216,233. To implement a required three-semester sequence of courses, "Western Cultural Heritage." *EM*

Yale U., New Haven, CT; David E. Underdown: \$125,000 OR; \$50,000 FM. To complete the edition of the proceedings in the parliament of 1626. *RE*

History-U.S.

American U., Washington, DC; Charles C. McLaughlin: \$40,000 OR; \$100,000 FM. To fund work on a 12-volume edition of the papers of Frederick Law Olmsted. *RE*

Chicago Filmmakers, IL; Richard J. Cusack: \$80,000. To complete scripts three and four for a projected four-part, four-hour dramatic mini-series on the life of American industrial pioneer Henry Ford. *GN*

Delaware Division of Historical & Cultural Affairs, Dover; John R. Kern: \$15,000. To revise a script for a 90-minute dramatic film on the life of John Dickinson (1732-1808). *GN*

Helga B. Doblin: \$9,060. To translate unpublished journals and letters written by military and civilian personnel from the Duchy of Braunschweig who fought with the British in the American revolutionary war. *RL*

Fairfax County Public Library, VA; Penelope W. Fiske: \$210,000. To conduct three series of programs with lectures, panels, book, and film discussions about America's view of the world before, during, and after World War II.

GL

Film America, Inc., Washington, DC; Karen Thomas: \$20,000. To write a script for a 60-minute documentary about the history of the Virginia Statute for Religious Freedom. *GN*

Friends of Independence National Historical Park, Philadelphia, PA; Florence M. Zeller: \$155,020. To distribute a poster exhibition and organize lectures and reading and discussion groups in seven states. *GB*

Illinois State Historical Library, Springfield; Janice Petterchak: \$16,127. To plan Illinois' participation in the U.S. Newspaper Program. *PS*

Institute of Early American History & Culture, Williamsburg, VA; Steven J. Schechter: \$150,000. To write scripts for the first two parts of a four-part dramatic mini-series depicting the lives of a Connecticut family during the revolutionary war. *GN*

Institute of Early American History & Culture, Williamsburg, VA; Charles F. Hobson: \$71,000. To prepare an edition of the papers of John Marshall. *RE*

Johns Hopkins U., Baltimore, MD; Henry Y.K. Tom: \$5,340. To publish a study of the emergence of liberal capitalism in America during the War of 1812. *RP*

Maryland Library Association, Baltimore; Patricia L. Bates: \$110,000. To conduct reading and discussion groups in 35 to 40 libraries and older adult centers in four Maryland counties. *GL*

Milwaukee Public Library, WI; Virginia Schwartz: \$67,627. To support six public lectures, three portable exhibitions, and interpretive brochures on the physical and cultural geography of the upper Midwest from the earliest settlements to the present. *GL*

Multnomah County Library, Portland, OR; Ella Seely: \$14,699. To plan a series of public programs and exhibitions that will explore Oregon's history and heritage. *GL*

National Yiddish Book Center, Amherst, MA; Marlene J. Booth: \$300,185. To produce a 60-minute documentary film about the *Jewish Forward*. *GN*

U. of California, Berkeley; Arlie R. Hochschild: \$60,000 OR; \$100,000 FM. To prepare a microfilm edition of the papers of Emma Goldman. *GE*

U. of the State of New York, Albany; Peter R. Christoph: \$50,000 OR; \$81,935 FM. To select, edit, and translate documents of the Dutch administration in colonial America. *RL*

New Jersey Historical Commission, Trenton; Carl E. Prince: \$38,119. To complete an edition of the selected papers of William Livingston. *RE*

New York Historical Society, NYC; Paul E. Cohen: \$100,000 OR; \$50,000 FM. To exhibit manuscripts, books, prints, and other materials illustrating the drafting of the Constitution and the debate surrounding its ratification in New York. *GL*

Niagara U., Niagara Falls, NY; Diane Garey: \$238,516. To produce a 60-minute film on the history of the American nurse from pre-Civil War times to the 1970s. *GN*

Panhandle-Plains Historical Museum, Canyon, TX; Bobby D. Weaver: \$37,269. To complete the first stage of the Texas Newspaper Project, which involves cataloguing more than 4,000 newspaper titles held in Texas repositories. *PS*

Radio America, Washington, DC; James C. Roberts: \$30,663. To produce 122 three-minute programs to be aired daily during the bicentennial of the Constitutional Convention (May 18-September 18, 1987). *GN*

Radio America, Washington, DC; James C. Roberts: \$7,000. To write one 30-minute script on the life of Mercy Otis Warren, American poet, dramatist, and historian (1728-1814). *GN*

Rhode Island Historical Society, Providence;

Richard K. Showman: \$50,000 OR; \$60,000 FM. To prepare a critical edition of the papers of Nathanael Greene. *RE*

Ripon College, WI; Kimberly C. Shankman: \$8,757. To conduct a public conference on the Free Soil Party of the 1850s and the party's interpretation of the Constitution. *GB*

State Historical Society of Wisconsin, Madison; John O. Kaminski: \$74,320. To conduct a series of reading and discussion programs in cities and towns throughout Wisconsin on the era of the American Revolution and the Constitution. *GL*

U. of Nebraska, Lincoln; Gary E. Moulton: \$90,000 OR; \$32,338 FM. To continue preparation of the 11-volume edition of *The Journals of the Lewis and Clark Expedition*. *RE*

U. of Nebraska, Lincoln; Willis G. Regier: \$9,960. To publish the fourth volume in a scholarly edition of *The Journals of the Lewis and Clark Expedition*. *RP*

U. of New Mexico, Albuquerque; John L. Kessel: \$50,000 OR; \$150,000 FM. To work on the edition and translation of the journals of Diego de Vargas. *RL*

U. of South Carolina, Columbia; Clyde N. Wilson: \$65,027 OR; \$10,000 FM. To prepare an edition of the papers of John C. Calhoun. *RE*

U. of South Carolina, Columbia; David R. Chesnutt: \$110,000 OR; \$20,000 FM. To prepare a critical edition of the papers of the South Carolina planter and politician Henry Laurens. *RE*

U. of Wisconsin, Madison; John P. Kaminski: \$100,000 OR; \$70,000 FM. To continue preparation of an 18-volume documentary history of the ratification of the Constitution and the Bill of Rights. *RE*

WGBY-TV, Springfield, MA; Robert B. Toplin: \$600,197 OR; \$400,000 FM. To produce a two-hour dramatic film about Lincoln's decision to supply Fort Sumter, an action that precipitated the Civil War. *GN*

WITF, Harrisburg, PA; Stewart Cheifet: \$10,226. To plan a series of four 60-minute television programs on the origins and development of the American Constitution. *GN*

WYES-TV, New Orleans, LA; Michael J. LaBonia: \$19,331. To plan a 90-minute biographical documentary film focusing on the presidency of Dwight David Eisenhower. *GN*

Interdisciplinary

CUNY Res. Fdn./Medgar Evers College, Brooklyn, NY; John O. Killens: \$54,619 OR; \$4,000 FM. To conduct a national conference at which writers, scholars, critics, and members of the general public will examine the topic, "Images of Blacks in Black American Literature." *GP*

Catholic U. of America, Washington, DC; William A. Wallace: \$20,203. To prepare an annotated English edition of Galileo's *Logical Treatises*. *RL*

Columbia U., NYC; Robert Wedgeworth: \$449,453. To support graduate instruction in conservation and preservation administration in the School of Library Service. *PS*

Columbia U., NYC; George A. Saliba: \$52,330. To prepare a critical edition of the astronomical treatise of Ibn al-Shatir of Damascus (d.1375). *RE*

District of Columbia Public Library, Washington, DC; Mary E. Raphael: \$44,935. To conduct a series of reading and discussion programs to explore issues in intellectual freedom. *GL*

ETV Endowment of South Carolina, Inc., Spartanburg; Calvin L. Skaggs: \$135,000. To write scripts for three hours of a five-hour dramatic mini-series based on the life of one of American's preeminent literary families, the

Jameses. *GN*

East Central Colleges Consortium, Tiffin, OH; Nancy Siefert: \$121,393. To conduct faculty development seminars in history and literature, focusing on a set of narrative texts. *EL*

Indiana U., Bloomington; Raymond J. DeMallie: \$90,000 OR; \$5,000 FM. To edit five collections of historical texts in Sioux and Pawnee. *RE*

Mars Hill College, NC; LeRoy J. Lenburg: \$137,850. To conduct curriculum development, faculty workshops and seminars, library acquisitions, and a humanities lecture series. *EM*

Princeton U. Press, NJ; Margaret H. Case: \$5,000. To publish a study of the use of Avicenna's *Canon* as a textbook of medical theory in Italian universities after 1500. *RP*

Southern Education Communications Assn., Columbia, SC; Jeanne Phillips: \$175,177 OR; \$50,000 FM. To produce and distribute three 90-minute radio programs, the scripting of six, and the writing of six treatments for children's humanities programs. *GN*

U. of Maryland, College Park; Stuart B. Kaufman: \$90,000 OR; \$40,000 FM. To prepare a critical edition of the papers of American labor leader Samuel Gompers. *RE*

U. of Pittsburgh, PA; M. Alison Stones: \$15,000. To plan an interpretive exhibition of unpublished manuscripts and incunabula from public and private collections in western Pennsylvania. *GL*

U. of Vermont, Burlington; Janet S. Whatley: \$20,000 OR; \$2,000 FM. To translate *History of a Voyage to Brazil* by Jean de Lery, a French Huguenot pastor who went to Brazil in 1550 as part of Protestant mission to provide a New World haven for religious refugees. *RL*

Vermont Library Association, Burlington; Sally C. Anderson: \$131,330 OR; \$32,000 FM. To conduct reading and discussion programs in 206 Vermont public libraries. *GL*

WGBH Educational Foundation, Boston, MA; Peter S. McGhee: \$80,000. To write scripts for two films, "Geronimo and the Apache Resistance" and "Robert Moses and the Building of New York," as part of a new PBS series on American history and heritage. *GN*

Merrimack College, North Andover, MA; Patricia J. Hennessey: \$17,150. To plan for a new humanities curriculum for career-oriented students. *EM*

Metropolitan Pittsburgh Public Broadcasting, PA; Greg Andorfer: \$45,000. To write a script for a 90-minute documentary on the life and work of W. Eugene Smith. *GN*

National Council on the Aging, Inc., Washington, DC; Ronald J. Manheimer: \$150,000. To conduct a nationwide humanities program for older adults and intergenerational groups. *GP*

National Humanities Center, Research Triangle Park, NC; Wayne J. Pond: \$177 OR; \$50,000 FM. To produce 52 radio programs featuring discussions with scholars at the National Humanities Center. *GN*

New York Foundation for the Arts, NYC; Susan Fanshel: \$5,000 To fund post-production of a documentary film on the cultural adaptation of one Navajo family from 1938 to the present. *GN*

Princeton U. Press, NJ; Margaret H. Case: \$5,000. To publish a bibliographic guide to the archives and manuscript repositories in the Ukraine and Moldavia. *RP*

Saint Mary's College of Maryland, St. Mary's City; Sandra L. Underwood: \$171,239. To provide faculty released time to modify core courses, to create a new faculty position in philosophy, and to conduct summer workshops on course development. *EM*

Smith College, Northampton, MA; Neal Salisbury: \$71,775. To plan increases in the use of archival sources in undergraduate American

studies courses. *EL*

U. of Chicago, IL; Nancy E. Plunkett: \$3,176. To publish a work that analyzes, through three case studies, the interplay of theory and experiment in modern physics. *RP*

U. of Idaho, Moscow; J. Gary Williams: \$31,396. To develop an interdisciplinary humanities course in American studies and the training of faculty from various departments to teach it. *EK*

U. of Toledo, OH; Roger D. Ray: \$53,315 OR; \$20,000 FM/ To conduct four public programs designed to promote an understanding of the disciplines of the humanities. *GP*

Wright State U. Main Campus, Dayton, OH; Lillie P. Howard: \$142,412. To implement the humanities portion of a program of general education mandated in 1985. *EM*

Jurisprudence

U. of Alabama, Tuscaloosa; Robert J. Norrell: \$180,533. To conduct a scholarly conference and eight regional symposia on the historic role of federalism and the Constitution in southern life. *GB*

U. of Chicago, IL; Halil I. Inalcik: \$15,829. To translate a selection of the basic law codes of the Ottoman Empire (1500-1800). *RL*

Washington U., St. Louis, MO; Stanley L. Paulson: \$25,000. To select, edit, annotate, and translate 19th and 20th century German texts dealing with legal theory and legal hermeneutics. *RL*

Language and Linguistics

Language Project, NYC; Gene Searchinger: \$200,123. To complete the scripts for a four-part series on language. *GN*

Michigan Technological U., Houghton; Sandra M. Boschetto: \$226,968. To develop a senior-level foreign language curriculum, including three interdisciplinary senior seminars. *EL*

U. of Mexico, Albuquerque; Jon M. Tolman: \$34,500. To fund the Portuguese language materials project. The staff will edit 20 beginning-level films, produce and edit ten intermediate films, and finish writing the texts to accompany the films. *EH*

Literature

Boston U., MA; Grigory E. Tamarchenko: \$132,415. To conduct a series of public lectures, film discussions, and two symposia on the cultural life of the Soviet Union with an emphasis on 20th-century Russian art and literature. *GP*

Nancy Pollard Brown: \$55,000. To prepare a critical edition of the prose works of the Elizabethan Catholic writer Robert Southwell, S.J. (1561-95). *RE*

CUNY Res. Fdn./City College, NYC; Norman Kelvin: \$45,000. To complete a three-volume edition of the letters of William Morris. *RE*

Cambridge U. Press, Cambridge, England; Kevin J. Taylor: \$6,000. To publish the correspondence of Robert Dodsley, an 18th-century London publisher and bookseller. *RP*

Cather Project, NYC; Helen C. Whitney: \$20,000. To plan a 60-minute documentary film on the life and work of American writer Willa Cather, with particular attention to the complex role her Nebraska experience played in both her life and her work. *GN*

Jared R. Curtis: \$65,000. To support a volume in the Cornell Wordsworth edition containing Wordsworth's early poetry, written from 1785

to 1797. *RE*

Deep Springs College, CA; Timothy A. Hunt: \$32,500 OR; \$3,000 FM. To prepare a complete edition of the poetry of Robinson Jeffers. *RE*

Foundation for Public Broadcasting in Mississippi, Inc., Jackson, MS; Edward A. Van Cleef: \$20,000. To write a script for a 60-minute documentary on the works and literary career of American writer Eudora Welty. *GN*

Leonard B. Fox: \$26,170. To translate the first comprehensive anthology of *hainteny*, the traditional poetry of Madagascar. *RL*

Globe Radio Repertory, Seattle, WA; John P. Siscoe: \$18,500. To write scripts for 13, 30-minute radio programs dramatizing Gustave Flaubert's *Madame Bovary*. *GN*

Johns Hopkins U., Baltimore, MD; Eric F. Halpern: \$4,800. To publish the last volume in a complete edition of the letters of Mary Wollstonecraft Shelley. *RP*

KCET/Community TV of Southern California, Los Angeles; Phylis J. Geller: \$48,000. To write one 60-minute dramatic script based on William Dean Howell's novel, *A Hazard of New Fortunes*, for a proposed 15-part television series. *GN*

KCRW Foundation, Santa Monica, CA; Marjorie R. Leet: \$55,050. To produce, promote, and distribute 13, 30-minute radio programs in which major contemporary writers read their short stories and comment on the creative process. Herbert Gold, the writer, is host for the programs. *GN*

Philip Kelley: \$175,000 OR; \$5,000 FM. To prepare an edition of the complete correspondence of Robert and Elizabeth Barrett Browning. *RE*

Learning in Focus, Inc., NYC; Robert Geller: \$500,000 OR; \$100,000 FM. To produce two 60-minute dramatizations of American short stories for young people ages 13 to 18: "Pigeon Feathers," by John Updike, and "First Love and Other Stories," by Harold Brodkey. *GN*

Maine Library Association, Augusta; Julia R. Walking: \$97,251. To conduct a series of reading and discussion programs at 20 libraries throughout the state of Maine. *GL*

Mississippi Library Commission, Jackson; Mary J. Smith: \$27,364. To disseminate the scholar-developed "Mississippi Mindscape" materials to all 252 Mississippi public libraries and to conduct reading and discussion programs on the theme in 15 libraries throughout the state. *GL*

Mississippi State U., Mississippi St.; Peter L. Shillingsburg: \$20,790. To prepare the final stage of the publication of four volumes of an edition of the works of William Makepeace Thackeray. *RE*

Newberry Library, Chicago, IL; Ruth E. Hamilton: \$87,552. To support an exhibition, publications, and related public programs to explore the relationships between high culture and popular manifestations of the Arthurian legend at several key periods in its history. *GL*

New York Center for Visual History, NYC; Lawrence Pitkethly: \$123 OR; \$500,000 FM. To produce three 60-minute documentary films on T.S. Eliot, Robert Lowell, and Sylvia Plath as part of a 13-part series on the world and work of American poets. *GN*

North Texas Public Broadcasting, Inc., Dallas; Patricia P. Perini: \$251,763. To produce a 60-minute dramatization of Katherine Anne Porter's short story, *The Fig Tree*, targeted for children ages 8 to 12. *GN*

Ofeq Institute, Inc., Wickliffe, OH; Abraham Shoshana: \$58,656 OR; \$30,000 FM. To prepare a critical edition of Rabbi Abraham Ben David's commentary (ca. 1198) on Sifra, itself a commentary on the book of *Leviticus*. *RE*

Pennsylvania State U., Main Campus, University Park; Alan E. Knight: \$36,000. To prepare

a two-volume critical edition of the pageant plays of Lille, a collection of 15th-century French dramas from the Herzog August Bibliothek in Wolfenbüttel, West Germany. *RE*

Princeton U. Press, NJ; Margaret H. Case: \$9,435. To publish volume two in a translation of the *Wen Xuan*, an eight-volume anthology of ancient Chinese literature compiled in the sixth century. *RP*

Stephen P. Sartarelli: \$10,000 OR; \$5,000 FM. To translate the Italian novel, *Horcynus Orca*, by Stefano D'Arrigo. *RL*

South Dakota Library Association, Aberdeen; Elizabeth E. Williams: \$215,210. To conduct a two-year series of reading and discussion programs using texts on South Dakota history and culture within the framework of the broader history and culture of the Great Plains region and the country. *GL*

Southern Oregon State College, Ashland; Alan R. Armstrong: \$67,488. To conduct a series of programs exploring plays by William Shakespeare. *GL*

Stanford U., CA; Grant Barnes: \$3,691. To publish a new interpretation of the life and works of Edward Gibbon. *RP*

Tuscon Public Library, AZ; Judy N. Lensink: \$67,431. To conduct a three-day conference that would bring together scholars, writers, and the general public to explore contemporary southwestern literature. *GL*

U. of California, San Diego, La Jolla; Diego Catalan: \$37,444. To work on the General Catalogue of the Pan-Hispanic Romancero and on the International Electronic Archives of the Romancero, both significant tools to Hispanic studies and to European balladry. *RT*

U. of Georgia Press, Athens; Karen K. Orchard: \$4,275. To publish a literary analysis of the earliest work of futuristic fiction in French and English. *RP*

U. of Illinois, Urbana; Philip Kolb: \$60,000. To prepare an edition of the correspondence of Marcel Proust. *RE*

U. of Michigan, Ann Arbor; Bogdana M. M. Carpenter: \$40,000 OR; \$5,000 FM. to prepare a bilingual anthology of Polish poetry. *RL*

U. of Michigan, Ann Arbor; James A. Bellamy: \$27,500. To translate the collected works of the Arab poetess Khansa (ca. 585-645), whose preservation of the ancient original structure of the elegy was imitated by medieval Arabic poets. *RL*

U. of Pennsylvania, Philadelphia; Robert A. Kraft: \$25,810. To encode, verify, and reformat the Greek textual variants of the ancient Jewish scriptures for the data base of Hebrew and Greek scriptures, the Computer Assisted Tools for Septuagint Studies Project. *RT*

U. of Virginia, Charlottesville; Cecil Y. Lang: \$95,000. To prepare an edition of the letters of Matthew Arnold. *RE*

U. Press of New England, Hanover, NH; Charles Backus: \$4,790. To publish a historical and literary analysis of saints' lives as a literary genre. *RP*

Utah Library Association, Salt Lake City; Helen A. Cox: \$136,350. A two-year project to combine reading and discussion programs on literary themes with the distribution of audio tapes containing scholarly commentary for radio broadcast and individual or group use. *GL*

WGBH Educational Foundation, Boston, MA; Brigid Sullivan: \$75,185 OR; \$175,000 FM. To acquire and present dramatic adaptations of seven landmark children's books and stories previously produced abroad. *GN*

Philosophy

Cazenovia College, NY; Eric R. Boyer: \$10,558. To plan an ethics course to be part of a new baccalaureate program. *EM*

Indiana U., Bloomington; Joan M. Catapano: \$15,000. To publish a scholarly edition and

translation of Petrarch's *Of the Remedies of Fortune Fair and Foul*. *RP*

Indiana U., Indianapolis; Christian J. W. Kloesel: \$130,000 OR; \$15,000 FM. To prepare an edition of the work of Charles S. Peirce. *RE*

Massachusetts Institute of Technology, Cambridge; Laurence Cohen: \$10,000. To publish a translation of *The Genesis of the Copernican World* by the contemporary German philosopher Hans Blumenberg. *RP*

Rutgers U., New Brunswick, NJ; William W. Fortenbaugh: \$5,020 OR; \$15,000 FM. To complete the editing of the 1,500 major identified fragments of the writings of Theophrastus, who was largely responsible for preserving the knowledge of Aristotle that was transmitted to Western Europe. *RL*

Saint Bonaventure U., St. Bonaventure, NY; Girard J. Etzkorn: \$115,000 OR; \$50,000 FM. To prepare critical editions of Duns Scotus's philosophical commentary *Questions on the Metaphysics* and of Adam Wodeham's *Lecture Secunda*. *RE*

Saint Olaf College, Northfield, MN; Howard V. Hong: \$39,295 OR; \$69,000 FM. To complete the translation of all the works Søren Kierkegaard. *RL*

Southern Illinois U., Carbondale; Jo Ann Boydston: \$160,000 OR; \$152,000 FM. To complete *The Later Works of John Dewey*, part of *The Collected Works of John Dewey*. *RE*

Texas A&M Research Foundation, College Station; Herman J. Saatkamp, Jr.: \$95,000 OR; \$15,000 FM. To prepare a critical edition of the works of American philosopher George Santayana. *RE*

U. of Hawaii at Manoa, Honolulu; Graham R. Parkes: \$33,700 OR; \$25,000 FM. To translate *Nihirizuma* (Overcoming Nihilism), a study of Nietzsche from the perspective of the Kyoto School by the 20th-century Japanese philosopher Nishitani. *RL*

Utah Valley Community College, Provo; Elaine E. Englehardt: \$113,500. To develop a core humanities program and the prepare faculty members to teach the courses. An ethics course will introduce students to the basic program. *EM*

Religion

John R. McRae: \$35,583 OR; \$2,500 FM. To translate, with extensive critical apparatus, the surviving writings of Shen-hui (684-758), a monk of the early Ch'an school of Chinese Buddhism. *RL*

Syracuse, U., NY; John D. Nagle: \$4,500. To publish an analysis of a sixth-century Tamil epic about a courtesan's daughter who renounces her hereditary occupation to become a Buddhist nun. *RP*

U. of Chicago, IL; Douglas C. Mitchell: \$5,673. To publish a book that examines the interaction between canon law and marriage, property, moral values, and institutions in Western Europe during the Middle Ages. *RP*

U. of London, England; Markham J. Geller: \$27,500. To produce a new edition and translation of *Evil Demons*, a group of incantations inscribed on clay tablets in Sumerian and Akkadian script, which were used in Mesopotamian rituals from the third millennium B.C. *RL*

U. of Nebraska, Lincoln; Willis G. Regier: \$10,000. To publish a critical edition of 36 sermons by the American clergyman Edward Taylor (1642-1729). *RP*

Social Science

Jefferson Foundation, Washington, DC; William R. Merriman, Jr.: \$132,875. To conduct a symposium in Washington, D.C., and a series of regional meetings to examine proposed constitutional revisions in light of fun-

PS U.S. Newspaper Program

National Endowment for the Humanities, Washington, D.C. 20506.

GUIDE

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Area code for all telephone numbers is 202.

**Deadlines in
boldface**

For Projects
beginning

Division of Education Programs—Jerry L. Martin, Director 786-0373

Higher Education in the Humanities—Lyn Maxwell White, Barbara Ashbrook, Elizabeth Welles, Thomas Adams, Frank Frankfort 786-0380

October 1, 1987 April 1988

Elementary and Secondary Education in the Humanities—Stephanie Quinn Katz, Jayme A. Sokolow, Thomas Gregory Ward 786-0377

January 8, 1988 July 1988

High School Humanities Institutes at Historically Black Colleges and Universities—Jayme A. Sokolow 786-0377

March 15, 1988 September 1988

Faculty Humanities Institutes at Historically Black Colleges and Universities—Lyn Maxwell White 786-0380

March 15, 1988 September 1988

Division of Fellowships and Seminars—Guinevere L. Griest, Director 786-0458

Fellowships for University Teachers—Maben D. Herring 786-0466

June 1, 1988 January 1, 1989

Fellowships for College Teachers and Independent Scholars—Karen Fuglie 786-0466

June 1, 1988 January 1, 1989

Fellowships on the Foundations of American Society—Maben D. Herring, Karen Fuglie 786-0466

June 1, 1988 January 1, 1989

Summer Stipends—Joseph B. Neville 786-0466

October 1, 1987 May 1, 1988

Travel to Collections—Kathleen Mitchell 786-0463

January 1, 1988 June 1, 1988

Faculty Graduate Study Program for Historically Black Colleges and Universities—Beatrice Stith Clark, Maben D. Herring 786-0466

March 15, 1988 September 1, 1989

Younger Scholars—Leon Bramson 786-0463

November 1, 1987 May 1, 1988

Summer Seminars for College Teachers—Kenneth Kolson 786-0463

Participants
Directors

March 1, 1988 Summer 1988
March 1, 1988 Summer 1989

Summer Seminars for Secondary School Teachers—Steven S. Tigner 786-0463

Participants
Directors

March 1, 1988 Summer 1988
April 1, 1988 Summer 1988

Guidelines are available from the Office of Publications and Public Affairs two months in advance of the application deadlines.
Telecommunications device for the deaf: 786-0282.

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Area code for all telephone numbers is 202.

	Deadlines in boldface	For Projects beginning
Division of General Programs — <i>Donald Gibson, Director 786-0267</i>		
Humanities Projects in Media— <i>James Dougherty 786-0278</i>	March 18, 1988	October 1, 1988
Humanities Projects in Museums and Historical Organizations— <i>Marsha Semmel 786-0284</i>	December 11, 1987	July 1, 1988
Public Humanities Projects— <i>Wilsonia Cherry 786-0271</i>	March 18, 1988	October 1, 1988
Humanities Projects in Libraries— <i>Thomas Phelps 786-0271</i>	March 18, 1988	October 1, 1988

Division of Research Programs—*Richard Ekman, Director 786-0200*

Texts— <i>Margot Backas 786-0207</i>		
Editions— <i>Charles Meyers 786-0207</i>	June 1, 1988	April 1, 1989
Translations— <i>Martha Chomiak 786-0207</i>	June 1, 1988	April 1, 1989
Publication Subvention— <i>Margot Backas 786-0207</i>	April 1, 1988	October 1, 1988
Reference Materials— <i>Jane Rosenberg 786-0358</i>		
Tools— <i>Helen Aguera 786-0358</i>	November 1, 1987	July 1, 1988
Access— <i>Jane Rosenberg 786-0358</i>	November 1, 1987	July 1, 1988
Interpretive Research— <i>Dorothy Wartenberg 786-0210</i>		
Projects— <i>David Wise 786-0210</i>	October 1, 1987	July 1, 1988
Humanities, Science and Technology— <i>Daniel Jones 786-0210</i>	October 1, 1987	July 1, 1988
Regrants— <i>Crale Hopkins 786-0204</i>		
Conferences— <i>Crale Hopkins 786-0204</i>	February 15, 1988	October 1, 1988
Centers for Advanced Study— <i>David Coder 786-0204</i>	December 1, 1987	July 1, 1988
Regrants for International Research— <i>David Coder 786-0204</i>	February 15, 1988	October 1, 1988
Regrants in Selected Areas— <i>David Coder 786-0204</i>	February 15, 1988	October 1, 1988

Division of State Programs—*Marjorie A. Berlincourt, Director 786-0254*

Each state humanities council establishes its own grant guidelines and application deadlines. Addresses and telephone numbers of these state programs may be obtained from the division.

Office of Challenge Grants — <i>Harold Cannon, Director 786-0361</i>	May 1, 1988	December 1, 1988
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Office of Preservation—*George F. Farr, Jr., Senior Preservation Officer 786-0570*

Preservation— <i>George F. Farr, Jr. 786-0570</i>	December 1, 1987	July 1, 1988
U.S. Newspaper Program— <i>Jeffrey Field 786-0570</i>	December 1, 1987	July 1, 1987

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