New Series Established in Classics of Chinese Thought

Reflecting the University of Washington’s academic strengths, the University of Washington Press has published many distinguished books on Chinese history and culture. As the U.S. educational system integrates Chinese-language instruction into the curriculum nationwide—with an AP Chinese language and culture exam to be offered by the College Board beginning in 2007—there will be an increasing need by libraries, schools, and individuals for reliable primary sources on Chinese civilization. The University of Washington Press is proud to inaugurate a new series, Classics of Chinese Thought, which aims to meet this need for the students of tomorrow.

Set into motion by an anonymous lead gift of $50,000, the new series, managed by Press Senior Acquisitions Editor Lorri Hagman, will provide English translations of seminal works from the early (ca. 10th century B.C.E. – 9th century C.E.) Chinese intellectual tradition. These translations, which will be based on the most reliable original texts and executed by outstanding scholars from around the world, will become standard, dependable sources for students and scholars. Although a handful of these classical texts have been translated more than once, many gems in the corpus of early Chinese thought have never been translated into English at all, and some only partially. The Classics of Chinese Thought series will assemble a complete set of these texts, including the Five Classics and Four Books of the Confucian canon as well as the basic texts of all the leading schools of early Chinese thought.

R. Kent Guy, chair of the China Studies Program at the University of Washington, says of the series, “[These books] will certainly become standard reference works…. Having [them available] in symmetric, handsome volumes … will mark one of the signal achievements of the China field in the twenty-first century.”

The series’ academic editors, Professor Andrew H. Plaks (East Asian Studies and Comparative Literature, Princeton University) and Professor Michael Nylan (History, University of California, Berkeley), will closely monitor the progress of each volume and ensure that it meets the highest academic standards. An average of two volumes will be published per year, beginning in 2009 and ultimately including dozens of vital works.

As China rises in global economic and cultural stature, it is increasingly important to correct Western biases regarding world history and ignorance of classical Chinese civilization. Today’s books must reflect a new world order and a higher level of mutual respect and cultural understanding, in which the ancient Chinese world is accorded its place alongside that of classical Greece and Rome. With the Classics of Chinese Thought series, the Press positions itself at the forefront of this noble and necessary effort.
Dear Friends:

Publishing books is a labor of love. To meet the high editorial and design standards that we demand at the University of Washington Press, every book travels through many hands. An acquiring editor works with the author to prepare the manuscript for approval by our faculty committee; the managing editor works with the copy editor, designer, proofreader, and author to polish the text; and the designer chooses type and places illustrations to permit the reader’s eye to share the author’s vision. And when the finished book is delivered to our warehouse, a whole new host of hands—sales representatives, booksellers, and librarians—facilitate the final delivery of a book to the reader. It is at this moment that we let the book go, hoping that it will do its good work in the world.

Most of the time, we do not get to witness the impact that our books make on their readers. But recently, an author wrote us and described what a book can mean on a most personal level.

Paul Takemoto is the author of *Nisei Memories: My Parents Talk about the War Years*, a book we published in the spring of 2006. It is a unique and extraordinarily moving account of two second-generation Japanese Americans who were demonized as threats to national security during World War II. Based on Paul’s interviews with his parents, in which they speak candidly about their past after decades of silence, his book follows their lives before, during, and after the war—his father serving our country, his mother imprisoned by it.

Shortly after publication, we received a letter from Paul in which he described how his parents, his extended family, and his community responded to the book:

“[My parents] were overwhelmed by how it turned out. I tried to get them involved with every step of the process. So whenever I got an email from one of you I showed it to them. I showed them all of the edits. I had them go over all of the photographs with me and decide which ones should be sent in. The arrival of first galleys was a big moment—they could see how the book would look. (It’s beautiful.) I showed them all of the subsequent proofs. When the final book arrived I brought it over to their house. They didn’t say anything—they don’t say anything when they’re emotional. They just kept handing it back and forth, turning it over in their hands. Later I heard my dad say, “Mom, I guess we did okay.”

And then, Paul wrote, he began to hear from readers:

“For some reason none of us imagined people actually reading it. I pictured a couple of our Japanese American friends reading it—that’s about it. But what’s been happening is that someone will read it and tell someone about it. A neighbor up the street read it in one sitting, then felt compelled to go to [my parents’] house and talk to them about it. A couple of friends read it and organized readings—one invited a bunch of people to their house and another rented a town hall.

“All of this had the effect,” Paul concluded, “of giving [my parents] healing late in their lives. I can see it in them. Maybe you can see why it’s hard for me to come up with the words to thank you. You’ve brought peace to them at the end of their lives, and how can you thank someone for that.”

This is what publishing a book can do, and this is why we at the University of Washington Press so passionately pursue our craft.

We invite you to support our work by contributing to one of the twelve endowments and funds that help us publish great books. With your help, we can continue to promote a deeper understanding of the Asian American experience, as well as African American history, Native American art, architectural history, classics of Chinese literature, and Pacific Northwest art, history, and culture. These books change lives, and you can contribute to that change.

Please join us in making books that do good work.

Sincerely,

Pat Soden
Director
Each year, the University of Washington Press joins forces with diverse institutions across the region and around the world to publish books that reflect our mutual interests. These partnerships not only produce books of impressive depth and breadth, but they also enhance our reputation as a leading publisher in several fields, including Native American art and Asian art. In 2006 alone, the Press has teamed with nearly two dozen different institutions and organizations near and far to make books about such varied topics as Pacific Northwest history, the culture of sleep, and the illustrated books of Japan (ehon).

*River of Memory: The Everlasting Columbia*, by William D. Layman, and *Raven Travelling: Two Centuries of Haida Art*, by Peter Macnair, Daina Augaitis, Marianne Jones, Nika Collison, and others, are two examples of collaborations close to home. *River of Memory* is copublished by the Press and the Wenatchee Valley Museum, which has organized a traveling exhibit of the same name. Both book and exhibit pay tribute to the history of the storied Columbia River through poetry, photographs, and essays. Similarly, *Raven Travelling* is a joint effort with the Vancouver Art Gallery, whose impressive exhibit of Haida art ran from June to September of 2006.

The Press is also proud to have teamed with the Gilcrease Museum of Tulsa, Oklahoma, to bring forth *The Many Faces of Edward Sherriff Curtis: Portraits and Stories from Native North America*, by Steadman Upham and Nat Zappia. Filled with Curtis’s rich, sepia photographs and thoughtful commentary by Upham and Zappia, it is a book of remarkable power and beauty. The same can be said of *Milton Rogovin: The Making of a Social Documentary Photographer*, by Melanie Herzog, a tribute to and biography of Rogovin, whose photographs are a testament to the tenacity, dignity, and resilience of people living in difficult circumstances. Copublished with the Center for Creative Photography in Tucson, Arizona, it is a book that, as Studs Terkel once said of Rogovin’s work, “celebrates the non-celebrated, the ones who make the world go round.”

The diversity of our work does not stop there. The Press recently paired with the Museum of International Folk Art in Santa Fe, New Mexico, to produce *Sleeping Around: The Bed from Antiquity to Now*, by Annie Carlano and Bobbie Sumberg, which takes readers on a lively tour of beds and sleeping customs over time and around the world. We worked with the Addison Gallery of American Art in Andover, Massachusetts, to produce *Portraits of a People: Picturing African Americans in the Nineteenth Century*, by Gwendolyn DuBois Shaw, which looks critically at images made of and by African Americans, exploring the politics and the role of race in nineteenth-century American art.

This fall, we have worked with the New York Public Library to produce *Ebon: The Artist and the Book in Japan*, by Roger S. Keyes, whose elegant, colorful pages trace the history and evolution of illustrated books in Japan. The book accompanies a remarkable exhibition on view in the New York Public Library’s Humanities and Social Sciences Library through February 4, 2007. These are only a sampling of the many collaborations that bring remarkable books into the world each year. We are proud to be a part of so many vital, exciting projects, and we look forward to the books to come.
Each book published by the University of Washington Press is the fruit of years of hard work and careful attention. Our authors hold themselves to the highest standards of scholarship, producing books that deliver new knowledge, innovative research, and inspiring insights to our communities. None of our books, however, has been so long in the making as *Fables of La Fontaine: Illustrated*, an idea born in nineteenth-century France and brought to fruition this year in Seattle.

In 1855, the French caricaturist Honoré Daumier and a group of other artists proposed a tribute to revered poet Jean de la Fontaine (1621–95), the creator of a collection of fables that lie at the heart of the French collective memory. Daumier and his fellow artists sought to produce a new edition of La Fontaine’s fables, with each artist contributing several illustrations. Their vision, however, would not be achieved in their lifetime. Nearly a century and a half later, American artist Koren Christofides would take the idea under her wing. Inspired by Daumier’s intention, Christofides set to work in 1997 to coordinate a traveling exhibition based on La Fontaine’s fables. The exhibition would be shown in Aix-en-Provence, France; Rome, Italy; Baltimore, Maryland; and Seattle, at the University of Washington’s Jacob Lawrence Gallery. The extraordinary book *Fables of La Fontaine*, published by the University of Washington Press in 2006, is a natural outgrowth of the exhibition.

Christofides, a University of Washington alumna who divides her time between Seattle and Aix-en-Provence, France, began by inviting three artists to participate. They invited other artists, who in turn invited other artists, to illustrate a fable of their choice. The only requirement was that the artwork be eight by eleven inches in size: otherwise, the artists were free to interpret their fable as they wished. Joining Christofides in heading up the project were Constantine Christofides, professor emeritus of comparative literature, French, and art history at the University of Washington and distinguished professor of humanities at the Institute for American Universities in Aix-en-Provence, and poet Christopher Carsten. Constantine Christofides and Carsten shared the task of translating the fables.

Incorporating the work of 65 artists—including 16 Seattle-area luminaries—and designed by Press Art Director Audrey Meyer, *Fables of La Fontaine* is a book of incomparable beauty—a fitting tribute not only to La Fontaine, but to the vision of Honoré Daumier as well. The book benefited from partial support from the Donald R. Ellegood International Publications Endowment, as well as the generosity of nearly three-dozen individuals: art lovers, gallery owners, and local patrons of the arts.

La Fontaine’s fables possess a depth and richness that make them timeless. We could not be more proud to have helped produce a work that will no doubt inspire generations to come.
William C. Brumfield, author of *A History of Russian Architecture*, has been elected to the prestigious Russian Academy of Arts. The academy, founded in 1757, is today the premier institution in Russia for professional honorary recognition. Brumfield was chosen for membership because of his extensive work to document Russian architecture. Since 1970, over the course of many trips through Russia and other parts of the former Soviet Union, Brumfield has photographed historic and disappearing indigenous architecture. His photographs have been widely exhibited in museums and galleries, and thousands of his images are included in the archives of the National Gallery in Washington, D.C.

Sergio Palleroni was featured in “Design e2: The Economies of Being Environmentally Conscious,” a six-part series on PBS. The series, which aired in June and was narrated by Brad Pitt, explored issues and examples of sustainable (also known as “green”) architecture and design. Architect and activist Palleroni, author of *Studio at Large: Architecture in Service of Global Communities*, appears in episode two, “Green for All,” which follows him on his mission to provide architectural and design solutions to regions in social and humanitarian crisis. Palleroni has four global initiatives under way aimed at providing architecture students with hands-on field experience building houses for the poor. “Green for All” finds him in East Austin, Texas, and Mexico, where he and his student team help threatened communities build thousands of homes while teaching residents to be resourceful in cutting costs and using local materials. For more information, visit www.design-e2.com.

With nearly 100,000 copies sold, Carlos Bulosan’s *America Is in the Heart* is one of the University of Washington Press’s best-selling titles. On April 28, Bulosan, who also penned *All the Conspirators*, was the subject of a daylong symposium held by the Asian Division of the Library of Congress in Washington, D.C. The symposium, titled “America Is in the Heart for the 21st Century,” sought to illuminate the ideology, philosophy, and vision of this landmark author of Filipino heritage. The festivities concluded on April 29 with the inauguration of the Carlos S. Bulosan Archives in the Library’s Asian Reading Room, Jefferson Building.

Brian Atwater has been selected by the Incorporated Research Institutions for Seismology (IRIS) and the Seismological Society of America (SSA) as a speaker for 2007 annual IRIS/SSA Distinguished Lectureship Series. Atwater, coauthor of *The Orphan Tsunami of 1700: Japanese Clues to a North American Earthquake*, will speak to general audiences about the Japanese tsunami of 1700 and the quest to find its origin. From Japanese clues and evidence found in the Pacific Northwest, Atwater pieces together the story of a massive earthquake that took place in our region three centuries ago.

The Press is pleased to announce that Ruth Eller is the new chair of its Development Advisory Board. A resident of Seattle since 1989, Ruth also serves on the boards of the Decorative Arts and Paintings Council at the Seattle Art Museum, the Medieval Women’s Choir, and the University of Washington Faculty Auxiliary. With her husband Dr. Alvin Eller, who serves alongside her on the Press Advisory Board, she is also a docent at the Henry Art Gallery. Joining her as vice-chair is Virginia Wyman. Co-owner and co-operator of The Ruins, Virginia also serves as family trustee of the Wyman Youth Trust and is a co-founder of the V Ethel Willis White Endowment for African American History and Literature at the University of Washington Press. In addition, the Board welcomes two new members: John Wilcox, a University of Washington graduate and retired partner of Howard Johnson & Company, and Payton Smith, an attorney with Davis Wright Tremaine. The Press also mourns the death of Board member Fred Shanaman, whose counsel and support will be greatly missed.
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Supporters of the University of Washington
The University of Washington Press publishes authors from around the world, but it always remains connected to its home. In fall-winter 2006, we are pleased to publish books by these University of Washington colleagues:

Herbert J. Ellison (Boris Yeltsin and Russia's Democratic Transformation) is professor emeritus of history and international studies.

Peter Jamero (Growing Up Brown) is former assistant professor of rehabilitation medicine.

Marshall Brown (Reading for Form) is professor of comparative literature.

Grant Hildebrand (Frank Lloyd Wright's Palmer House) is professor emeritus of architecture and art history.

Alex T. Anderson (The Problem of the House) is professor of architecture.
Award Winners

Pacific Voices: Keeping Our Cultures Alive, by Miriam Kahn and Erin Younger; Becoming Citizens: Family Life and the Politics of Disability, by Susan Schwartzzenberg; and Yup'ik Elders at the Ethnologisches Museum Berlin, by Ann Fienup-Riordan, were chosen as “Outstanding Titles” by a committee of librarians from the American Association of School Librarians and the Small and Medium Sized Library Committee of the Public Library Association.

Becoming Citizens: Family Life and the Politics of Disability qualified for the 2006 Quills Book Awards. Qualifying titles are derived from Publishers Weekly bestsellers and starred reviews, as well as bestseller and “pick” lists from Borders, Barnes & Noble, and Book Sense booksellers.

The American Society of Plant Taxonomists has recognized Arthur Kruckeberg with its Peter Raven Award.

The award is given to a plant systematist who has made exceptional efforts at outreach to non-scientists. Kruckeberg is the author of Gardening with Native Plants of the Pacific Northwest, Geology and Plant Life: The Effects ofLandforms and Rock Types on Plants, and The Natural History of Puget Sound Country.

Tradition and Transformation: Studies in Chinese Art in Honor of Chu-Tsing Li, edited by Judith G. Smith, and John Donne’s Marriage Letters in the Folger Shakespeare Library, edited by M. Thomas Hester, Robert Parker Sorlien, and Dennis Flynn, were selected by the American Institute of Graphic Arts as two of the fifty best books of 2005. The former is distributed by the University of Washington Press for the Spencer Museum of Art at the University of Kansas, and the latter for the Folger Shakespeare Library. In addition, Letter-writing in Renaissance England, by Alan Stewart and Heather Wolfe and distributed for the Folger Shakespeare Library, was chosen by the mid-Atlantic chapter of AIGA as one of the 50 best books in the mid-Atlantic area.