

CURRICULUM VITAE

JONATHAN CHAVES
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BORN: June 8, 1943

EDUCATION: Columbia University 2/65-5/71:
MA 12/66, PhD 5/71 (both degrees, Chinese Literature)
Brooklyn College 9/60-2/65: BA 2/65

DISSERTATION: *Mei Yao-ch'en and the Development of Early Sung Poetry*, granted
Ansley Award of Columbia University.

SCHOLARSHIPS, GRANTS, HONORS:

Lucien Stryk Award for Best Asian Translation,
conferred by American Literary Translators
Association (ALTA), 2014,

Visiting Scholar, Shanghai University, School of
Liberal Arts, Spring, 2011.

GWU-ESIA Sigur Center for Asian Studies,
research grant for sabbatical in China,
Spring, 2011.

GWU Dilthey Grant for multidisciplinary
research project on Ike no Taiga (18th cent.
Japanese painter and poet), Summer, 2004

Named Columbian School Professor, The George
Washington University, May, 2001

Japan-U.S. Friendship Commission Award
for the Translation of Japanese Literature
(for *Japanese and Chinese Poems to Sing: The Wakan rōei shū*),
conferred by Donald Keene Center of Japanese Culture,
Columbia University, shared with J. Thomas Rimer (1998)

Named Distinguished Visiting Lecturer, Foreign Service

Institute (1995)

GWU GSAS Grant for research in Japan (Summer 90); National Endowment for the Humanities grant for creation of new Course sequence, "China: Literature in Society" (81-83); National Endowment for the Humanities grant for translation of Ming dynasty poetry (78-79); Asia Society Asian Literature Program grant for translation of Chinese Poetry (76); American Council of Learned Societies grant for study in Taiwan (Summer 73); NDFL Fellowships (9/65-6/69); University of Wisconsin Undergraduate Year in India Program (63/64); Ansley Award (Columbia); F. J. E. Woodbridge Fellowship (Columbia).

TEACHING EXPERIENCE:

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| 9/79- present | The George Washington University, Professor.
Chinese language and literature. |
| 9/77-6/79 | Cornell University
Classical Chinese language and literature. |
| 9/73-8/77 | S.U.N.Y. Binghamton, Assistant Professor.
Classical Chinese language and literature, Chinese art, Japanese Literature (in translation). |
| 9/70-6/73 | Brooklyn College, Instructor and Assistant Professor.
Chinese language and literature. |

COURSES TAUGHT:

Chinese language, both classical and modern, on all levels; general, introductory courses on Chinese literature or Japanese literature, or both, in translation; graduate seminars on the poetry of the T'ang and Sung dynasties, read in the original classical Chinese; graduate seminar on traditional Chinese fiction, read in the original texts. Also, undergraduate course on Chinese art; design, coordination, and team-teaching of undergraduate course on "Asian Humanities."

EXHIBITION CURATED:

The Chinese Painter as Poet, Sept. 14-Dec. 10, 2000
at The China Institute in America, 125 E. 65th St.,
New York 10021.

BOOKS:

CAVE OF THE IMMORTALS: THE POETRY AND PROSE OF BAMBOO PAINTER WEN TONG (1019-1079). Warren, CT: Floating World Editions, 2017.

EVERY ROCK A UNIVERSE: THE YELLOW MOUNTAINS AND CHINESE TRAVEL WRITING. Warren CT: Floating World Editions, 2013.
Winner, 2014 Lucian Stryk Award for best translation from an Asian Language, conferred by ALTA (American Literary Translators Association).

WEST CLIFF POEMS: The Poetry of Weng Chüan 翁卷 (d. after 1214). Tokyo and Toronto: Ahadada Books, 2010.

CLOUD GATE SONG: The Verse of Tang Poet Zhang Ji [Chang Chi] 張籍 (766?-830?). Warren, CT: Floating World Editions, 2006.

The Chinese Painter as Poet. Catalogue of the exhibition, New York: China Institute in America, 2000.

Old Taoist: The Life, Art, and Poetry of Kodōjin. Co-authored with Stephen Addiss. New York: Columbia University Press, 2000.

Japanese and Chinese Poems to Sing: The Wakan rōei shū. Co-authored with J. Thomas Rimer. New York: Columbia University Press, 1997. **Given Japan-U.S. Friendship Commission Award for Translation of Japanese Literature.**

Singing of the Source: Nature and God in the Poetry of the Chinese Painter Wu Li(1632-1718). Honolulu: University of Hawaii Press, SHAPS (School of Hawaiian, Asian and Pacific Studies) series, 1993.

Shisendō: Hall of the Poetry Immortals. Co-authored with J. Thomas Rimer, Stephen Addiss, Hiroyuki Suzuki. New York and Tokyo: Weatherhill, 1991.

The Columbia Book of Later Chinese Poetry: Yüan, Ming and Ch'ing Dynasties. New York: Columbia University Press, 1986.

Pilgrim of the Clouds: Poems and essays from Ming China by Yüan Hung-tao and His Brothers. New York and Tokyo: Weatherhill, 1978.
Nominated for National Book Award in Translation.
Second ("Inklings") Edition, 1992.
NEW EDITION: White Pine Press (Buffalo, N.Y.), 2005.

Mei Yao-ch'en and the Development of Early Sung Poetry. New York and London: Columbia University Press, 1976.

Heaven My Blanket, Earth My Pillow: Poems from Sung Dynasty China
By Yang Wan-li. New York and Tokyo: Weatherhill, 1975.
NEW EDITION: White Pine Press (Buffalo, N.Y.), 2004.

ARTICLES, ESSAYS, BOOK CHAPTERS, SHORT MONOGRAPHS

"The Message of The Mountains: The Yellow Mountains as Source of Inspiration for Painting, Poetry, and Photography," chapter in Willow Hai *et al*, *Art of the Mountain: Through the Chinese Photographer's Lens*, China Institute in America Art Gallery, New York, 2018.

“‘Letters and Wine, Morning, Noon and Night!’ Literary Gatherings in Seventeenth-to Eighteenth-Century China,” chapter in Stephen Little, ed., *17th Century Chinese Paintings from the Tsao Family Collection*. Los Angeles County Museum of Art and DelMonico Books.Prestel, Munich, London, New York, 2016, pp. 57-93. In addition, numerous translations of the Chinese colophons (poems, etc.) on the paintings and calligraphies. **(Winner George Wittenborn Memorial Award, 2017.)**

“Asleep or Awake? Thoughts on Literature and Reality,” *Translation Review*, 93.1 (2015; actually 2016), pp. 51-54.

“Wu Li’s Vision of Zither Music as Resonating with Christianity: Tones of Western Wonders,” *Sino-Western Cultural Relations Journal*, Vol. XXXVI (2014), pp. 7-13.

“Movements of the Heart: Collaborating with Stephen Addiss.” Essay in *No Eye Flowers: Paintings, Calligraphy, and Ceramics by Stephen Addiss*. University of Richmond Museums, Virginia, 2014.

"Still Hidden by Spirits and Immortals
—The Quest for the Elusive Stele of Yu the Great." *Asia Major*, third series, Vol. XXVI, Part I (2013). Pp. 1-22.

“‘Traces buried among the market towns:’ Literary Expressions of Reclusion.” Chapter in Peter C. Sturman and Susan S. Tai, *The Artful Recluse: Painting, Poetry and Politics in Seventeenth-Century China*.” Catalogue of an exhibition at the Santa Barbara Museum of Art, 2012. **(Winner Alfred H. Barr Jr. Award for Smaller Museums, Libraries, Collections, and Exhibitions, 2014.)**

“Startled Birds and Angry Dragons: Chinese Poets Sing of Calligraphy.”

Chapter in Michael Knight and Joseph Chang, *Out of Character—Decoding Chinese Calligraphy*. Catalogue of an exhibition at the Asian Art Museum, San Francisco, 2012.

"An Eighteenth-Century Poem on Infanticide by Chiang Shih-ch'üan (1725-1785)," and

"A Chang Jui-t'u (1570-1641) Poem in Honor of Giulio Aleni, S.J. (1582-1649)," both in *Sino-Western Cultural Relations Journal* XXIX (2007).

"Wu Li (1632-1718) Lives in Poetry." A translation with analytical essay of the poem, "Wu Li Paints a Picture at the Bayside" by contemporary Hong Kong poet, Leung Ping-kwan, *Chinese Cross Currents* (July 2007).

"Taiga and Chinese Poetry (*Kanshi*)." Chapter in book, Felice Fischer *et al.*, eds., *Ike Taiga and Tokuyama Gyokuran: Japanese Masters of the Brush*, Yale University Press, 2007.

"Taiga's Chinese Poetry." Appendix in Felice Fischer *et al.*, *op. cit.*

The first complete, annotated translation of Taiga's Chinese-language poetry into any Western language.

(Winner of *The Art Book Award* 2008, conferred by the editorial board of *The Art Book* and the Association of Art Historians in the UK; also nominated for Outstanding Exhibition Catalogue, 2007, The Association of Art Museum Curators.)

The grass is deep, good for hiding deer; The pine-needles seem to be turning to dragons. Catalogue dedicated to the study of a 17th century Coromandel lacquer screen, with annotated translations of the 40 poetic inscriptions. Marseille, France: Cédric Curien, Art Asiatique, 2006.

"Boating Beneath the Red Cliff." *Journal of the International Chinese Snuff Bottle Society*, Vol. XXXVI, No. 3, Winter 2004-5, pp. 18-23.

"Soul and Reason in Literary Criticism: Deconstructing the Deconstructionists." *Journal of the American Oriental Society*, Vol. 122, No. 4, Oct.-Dec. 2002 [actually published summer 2003], pp. 828-35.

"Judges of the Past." *Praesidium: A Journal of Literate and Literary Analysis*, 3.3 (Summer 2003), pp. 5-8.

"Kicking the Stone and Viewing the Icon: Realist Epistemology Between Heaven and Earth." *Praesidium: A Journal of Literate and Literary*

Analysis, 3:2 (Spring 2003), pp. 5-23.

“Confucianism: The Conservatism of the East.” *Intercollegiate Review*, Vol. 38, No. 2 (Spring 2003), pp. 44-50.

“Wu Li (1632-1718) and the First Chinese Christian Poetry.” *Journal of the American Oriental Society*, Vol. 122, No. 3, July-Sept. 2002, pp. 506-19. Reprinted in Elizabeth Koepping, ed., *World Christianity* (Routledge, 2010), Vol. I, pp. 506-519.

“Gathering Tea for God.” *Sino-Western Cultural Relations Journal*, Vol. XXIV, 2002.

“Inculturation versus Evangelization: Are Contemporary Values Causing us to Misinterpret the 16-18th Century Jesuit Missionaries?” [Review article on Gauvin Alexander Bailey, *Art on the Jesuit Missions in Asia and Latin America, 1542-1773* (Toronto, etc.: University of Toronto Press, 1999)], *Sino-Western Cultural Relations Journal*, Vol. XXII, 2000.

“The Sister Arts in China: Poetry and Painting,” *Oriental Art*, Vol. 31, No. 7, Sept., 2000.

“Painter-Poet Wang Fu (1362-1416),” (essay with translations), *Oriental Art*, Vol. XLV, No. 4, 1999/2000.

“Pien Chih-lin” (essay with translations), *Delos*, 25-26, July, 1999.

“Gone With the Flow of Time: Lost Water Paintings of China,” *Asian Art & Culture*, Vol. VIII, No.2, Spring/Summer 1995.

“When West Meets East,” *Chronicles: A Magazine of American Culture*, Sept., 1995.

“‘Increasingly We Meet Only Ourselves:’ Thoughts on the Chinese Literature Roundtable at the Association for Asian Studies Meeting of April 7, 1990,” *CLEAR (Chinese Literature: Essays, Articles, Reviews)*, Vol. 13, Dec., 1991.

“‘Meaning Beyond the Painting’ - The Chinese Painter as Poet,” in Alfreda Murck and Wen Fong, eds., *Words and Images: Chinese Poetry, Calligraphy, and Painting*, Metropolitan Museum of Art and Princeton University Press, 1991.

“The Yellow Mountain Poems of Ch’ien Ch’ien-i (1582-1664): Poetry as *Yu-chi* [travel essay],” *Harvard Journal of Asiatic Studies*, Vol. 48, no.2, Dec., 1988.

“Reading the Painting: Levels of Poetic Meaning in Chinese Pictorial Art,” *Asian Art*, inaugural issue, Fall/Winter, 1987-88.

“Moral Action in the Poetry of Wu Chia-chi (1618-84),” *Harvard Journal of Asiatic Studies*, Vol.46, No.2, Dec., 1986.

“The Expression of Self In the Kung-an School: Non-Romantic Individualism,” in Robert E. Hegel and Richard C. Hessney, eds., *Expressions of Self in Chinese Literature*, Columbia University Press, 1985.

“‘Not the Way of Poetry:’ The Poetics of Experience in the Sung Dynasty,” *CLEAR*, Vol. 4, No.2, “July, 1982,” actually published in 1984.

“The Panoply of Images: A Reconsideration of the Literary Theory of the Kung-an School,” in Christian Murck and Susan Bush, eds., *Chinese Theories of the Arts*, Princeton University Press, 1982.

“Chinese Influence or Cultural Colonialism: Some American Poets,” *Ironwood*, No. 19, Spring, 1982.

“A Devout Prayer of the Passion of Chang Chih-hsin,” *Modern Chinese Literature Newsletter*, Vol. 6, No.1, “Spring 1980,” actually published April, 1982.

“Ko Li-fang’s Subtle Critiques on Poetry,” *Bulletin of Sung and Yüan Studies*, No.14, 1978.

“The Legacy of Ts’ang Chieh: The Written Word as Magic,” *Oriental Art*, New Series, Vol. XXIII, No.2, Summer, 1977.

“Notes on the translation of a Chinese Poem,” in Marilyn Gaddis Rose, ed., *Translation in the Humanities*, S.U.N.Y. Binghamton, 1977. Reprinted in *Translation*, vol. VIII, Fall, 1980.

“Some Relationships Between Poetry and Painting in China,” *Renditions*, spring, 1976. Reprinted in the Book, *The Translation of Art*, ed. by James C.Y. Watt, Hong Kong, Seattle and London, 1976.

“Mei Yao-ch’en and Sung Poetic Theory,” *Sung Studies Newsletter*, #7, March, 1973.

“The Poetry of Mei Yao-ch’en,” *Acta Asiatica* [*Transactions of the International Conference of Orientalists in Japan*] (Tōhō gakkai 東方學會, Tokyo), No. 15, Jan. 1971.

“A Han Painted Tomb at Loyang,” *Artibus Asiae*, Vol. XXX, No.1, 1968.

ADMINISTRATIVE EXPERIENCE:

Chairman of Department of East Asian Languages & Literatures,
The George Washington University, July 1, 1993 – Aug. 15, 2002

EDITORIAL EXPERIENCE:

Chinese Poetry book review editor for *CLEAR*, 1985-1987.

Member editorial board, *CLEAR*, 1988-2001.

CONSULTATION AND EVALUATION:

Research grant evaluator, National Endowment for the Humanities,
present.

Member, Board of Advisors, *Asian Art & Culture*, 1990's.

Member, Art Committee, China House Gallery, China Institute in
America, 1993-96.

Project Consultant for Indiana University Press Chinese Translation
series, 1975-85.

American Book awards, 1982, Translation Judge.

PUBLIC LECTURING, media appearances:

Talk at Symposium: Alternative Dreams: 17th-Century Chinese Paintings,
in conjunction with the exhibition of the Tsao Family Collection, Los
Angeles County Museum of Art, Oct. 15, 2016.

Lectures to Docents and to the public on the Wu-School Exhibition ,
“Painting with Words: Gentlemen Artists of the Ming Dynasty” at
the Freer-Sackler Galleries, April 15 and 17, 2016.

Guest on TV show, “Window to China,” broadcast
January 27, 2015 by Channel 10, Fairfax Public Access
Channel; hosted by Zhang Xinyu.

Delivered the 27th annual Sammy Yukwan Lee Lecture in Chinese
Archaeology and Art, as well as the Lecture Seminar on translating

Chinese poetry, UCLA, Oct. 31 – Nov. 1 , 2014.

Three lectures, in Chinese, as Visiting Scholar
at Shanghai University, School of
Liberal Arts, Spring, 2011.

Series of seminars and public lectures on Wu Li and his poems on Macao,
Chinese poetry, poetic theory, painting and calligraphy, Fundação Oriente,
Arrábida Convent and Lisbon, Portugal (1998).

Individual public lectures on aspects of Chinese literature and art at
various universities (Yale, Princeton , University of Virginia, University
of Minnesota, University of Kansas, etc.).

Extensive lecturing for Smithsonian Institution Resident Associate
Program (Campus on the Mall) on various aspects of Chinese and
Japanese culture and world poetry.

Luce Foundation Asian Scholars lecturer, 1979-2007.

Foreign Service Institute, Distinguished Visiting Lecturer.