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The Languages of Berkeley: An Online Exhibition

The Languages of Berkeley: An Online Exhibition

Claude H. Potts, curator

The University Library, University of California, Berkeley

Berkeley, California



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Contents

About this exhibition catalog	ix
Introduction	x
Featured Languages	xii
Acknowledgements	xiii
 <u>PART I. MAIN BODY</u>	
1. Universitas Linguarum by Rick Kern	1
2. Reception: The Promise of Multilingualism by Judith Butler	3
3. Spanish (Latin America)	7
4. Chinese	10
5. Persian (Farsi)	13
6. Tamil	16
7. Swahili	19
8. Dutch	22
9. Burmese	25
10. Japanese	27
11. Armenian	30
12. Danish	33
13. Medieval Hebrew	36
14. Catalan	39
15. Tibetan	42
16. Icelandic	45
17. Korean	48

18. Czech	51
19. Mongolian	54
20. Mongolian Cyrillic (Khalkha)	57
21. Latin	60
22. Ancient Egyptian	64
23. Sanskrit	67
24. Wolof	70
25. Portuguese (Brazil)	72
26. Filipino (Tagalog)	76
27. German	79
28. American Sign Language	82
29. Sumerian	85
30. Khmer	88
31. Nahuatl	90
32. Spanish (Europe)	94
33. Arabic	98
34. Chichewa	101
35. Vietnamese	103
36. Irish	106
37. Yiddish	109
38. Bosnian-Croatian-Serbian	112
39. Malay/Indonesian	116
40. Occitan	119
41. Urdu	122
42. Hindi	125
43. Italian	129
44. Language of Music	133
45. Old Church Slavonic	137

46.	Old/Middle Irish	140
47.	Portuguese	143
48.	Classical Japanese	147
49.	Yoruba	150
50.	Polish	152
51.	Thai	156
52.	Breton	158
53.	Turkish	161
54.	French	164
55.	Bengali	169
56.	Norwegian	172
57.	Judeo-Persian	175
58.	Syriac	178
59.	Azerbaijani (Azeri)	182
60.	Biblical Hebrew	185
61.	Romanian	188
62.	Amharic	191
63.	Classical Chinese	194
64.	Ancient Greek	196
65.	Hungarian	200
66.	Panjabi	204
67.	Finnish	207
68.	Ancient Korean	211
69.	Russian	214
70.	Coptic	217
71.	Indo-Persian	222
72.	Akkadian	225
73.	Welsh	230

74. Telegu	233
75. Kurdish	236
76. Modern Hebrew	240
77. A Short History of Languages in the UC Berkeley Library	243
78. Visual Index	262
Appendix 1: Installation in the Free Speech Movement Café (July 2019–August 2020)	269
Installation in the Free Speech Movement Café Panel 1/4	270
Installation in the Free Speech Movement Café Panel 2/4	272
Installation in the Free Speech Movement Café Panel 3/4	274
Installation in the Free Speech Movement Café Panel 4/4	276
Appendix 2: Photographs from the Exhibit Reception	278

About this exhibition catalog



Preparations for *The Languages of Berkeley: An Online Exhibition* began in early 2018 with the final installment published online in October 2020. Using the Library's instance of WordPress, the library exhibit comprises short essays of nearly all of the 59 modern and ancient languages that are currently taught across 14 departments on campus plus a dozen more languages that contributors wished to include. From September 2019 to August 2020, exhibit designer Aisha Hamilton and curator Claude Potts also installed a [physical companion exhibition](#) in Moffitt Library's Free Speech Movement Café (FSM) centering on endangered languages which was cut short by the campus closure due to the COVID-19 Pandemic. Photos from that installation are archived in this catalog with the open book publishing platform [Pressbooks](#), along with the complete entries from the online exhibition.

On February 5, 2020, the UC Berkeley Library's Arts & Humanities Division, the Berkeley Language Center (BLC), and Library Events hosted a standing-room only reception in the Morrison Library. University Librarian Jeff MacKie-Mason gave introductory remarks, and Rick Kern, director of the BLC and professor in the Department of French, introduced the keynote speaker Judith Butler, from Comparative Literature, who delivered a powerful lecture titled ["The Promise of Multilingualism."](#) This was preceded by eight short readings in Vietnamese, Arabic, Yiddish, Chinese, Dutch, Chichewa, Spanish, Armenian, and Sanskrit with English translations provided in a 34-page print program. Everything was recorded by BLC and made available via BLC's YouTube channel and has been openly integrated with the online exhibition as well as this archived version.

LANGUAGES OF BERKELEY
An Online Exhibition

Sept. 1, 2019 - Aug. 31, 2020
Free Speech Movement Café
Moffitt Library
#languagesofberkeley
www.ucblib.link/languages

Sponsored by
Berkeley Library
UNIVERSITY OF CALIFORNIA

BLC
UC Berkeley

We are pleased to launch this online library exhibition that celebrates the magnificent diversity of languages that advance research, teaching, and learning at the University of California, Berkeley. It is the point of embarkation for an exciting sequential exhibit that will build on one post per week, showcasing an array of digitized works in the original language chosen by those who work with these languages on a daily basis — librarians, professors, lecturers, staff, and students. Many of these early-published works are now in the public domain and are open to the world to read and share without restriction.

Since its founding in 1868, students and faculty at UC Berkeley have concerned themselves with a breathtaking range of languages. In support of teaching and research, the University Library, which collects and preserves materials in all languages, now boasts a collection of nearly thirteen million volumes. It is

among the largest academic libraries in the U.S. with more than one third of its print resources in more than 500 non-English languages.

The Languages of Berkeley as defined by this exhibition are the [fifty nine modern and ancient languages](#) that are currently taught across fourteen departments on campus plus a few more languages that contributors wished to include. Linking the languages and works, the online exhibit will reach completion in the Spring of 2020 and then be archived with other [online library exhibits](#). From September 2019 to August 2020, a physical companion exhibition will be installed in Moffitt Library's Free Speech Movement Café, providing a prominent physical interstice with the online instance. It is our hope that it nourishes and inspires intellectual curiosity and creativity and an appreciation for learning a foreign language.

This exhibition is made possible with the contributions of all listed below and through the support of the UC Berkeley Library. It is co-sponsored by the [Berkeley Language Center \(BLC\)](#). We hope you enjoy!

Claude Potts

Librarian for Romance Language Collections

Aisha Hamilton

Exhibitions Designer

Featured Languages

[Akkadian](#) * [American Sign Language](#) * [Amharic](#) * [Arabic](#) * Aramaic * [Armenian](#) * [Azerbaijani \(Azeri\)](#) * [Bengali](#) * [Bosnian-Croatian-Serbian](#) * [Breton](#) * [Burmese](#) * [Catalan](#) * [Chichewa](#) * [Chinese](#) * [Chinese \(Classical\)](#) * [Coptic](#) * [Czech](#) * [Danish](#) * [Dutch](#) * [Egyptian \(Ancient\)](#) * [Filipino \(Tagalog\)](#) * [Finnish](#) * [French](#) * [German](#) * [Greek \(Ancient\)](#) * [Greek \(Modern\)](#) * [Hebrew \(Biblical\)](#) * [Hebrew \(Medieval\)](#) * [Hebrew \(Modern\)](#) * [Hindi](#) * [Hittite](#) * [Hungarian](#) * [Icelandic](#) * [Indo-Persian \(Ghalib\)](#) * [Irish](#) * [Irish Old/Middle](#) * [Italian](#) * [Japanese](#) * [Japanese \(Classical\)](#) * [Judeo-Persian](#) * [Khmer](#) * [Korean](#) * [Korean \(Ancient\)](#) * [Kurdish](#) * [Latin](#) * [Malay/Indonesian](#) * [Mongolian](#) * [Mongolian Cyrillic](#) * [Music](#) * [Nahuatl](#) * [Norwegian](#) * [Occitan](#) * [Old Church Slavonic](#) * [Old Norse](#) * [Panjabi](#) * [Persian \(Farsi\)](#) * [Persian \(Middle\)](#) * [Polish](#) * [Portuguese \(Brazil\)](#) * [Portuguese \(Europe\)](#) * [Prakrit](#) * [Romanian](#) * [Russian](#) * [Sanskrit](#) * [Spanish \(Europe\)](#) * [Spanish \(Latin America\)](#) * [Sumerian](#) * [Syriac](#) * [Swahili](#) * [Swedish](#) * [Tamil](#) * [Telugu](#) * [Thai](#) * [Tibetan](#) * [Turkish](#) * Ugaritic * [Urdu](#) * [Vietnamese](#) * [Welsh](#) * [Welsh Medieval](#) * [Wolof](#) * [Yiddish](#) * [Yoruba](#)

**While the nine titles in gray are supported by the Berkeley Language Center, we regret that they lack entries in the exhibition.*



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Universitas Linguarum by Rick Kern



Linguarum enim inscitia disciplinas universas aut exstinxit, aut depravavit . . .

For ignorance of languages either marred or abolished the world of learning . . .

—Erasmus, 1529, *De pueris statim ac liberaliter instituendis. Opera I, 377*

Berkeley's celebration of languages in the Library could not come at a better moment. We are living in a time when many Americans are smugly self-satisfied about speaking English Only, when our government has waged an ugly war against immigrants, when linguistic and cultural otherness is too often construed as a threat, and when the world of learning is narrowing to a point where it may again be falling on unfortunate times.

The national trends are clear. A [recent report](#) from the Modern Language Association shows that 651

foreign language programs in American colleges and universities were lost between 2013 and 2016. And these are not all “less commonly taught” languages: according to the MLA report, during the 2013-16 period, net losses included 129 French programs, 118 Spanish programs, 86 German programs, and 56 Italian programs. Since 2009, overall foreign language enrollments have declined by 15.3 percent nationally. A recent [Pew Research Center study](#) showed that only 20% of American K-12 students study a foreign language (as compared to 92% in Europe).

Berkeley is not immune to decreases in language enrollments, but our programs remain unusually strong and have been staunchly supported by the Berkeley administration. In any given year, between 50 and 60 languages are taught on campus, and this remarkable breadth reflects the diversity of the State of California and the backgrounds and research interests of our students and faculty. California leads the nation in linguistic diversity: 42% of Californians speak a language other than English in their homes (as of 2016), and California has more than a hundred indigenous languages. Not surprisingly, this year’s incoming students speak more than 20 languages.

Globalization is ostensibly a strong impetus for language study — and it is in most parts of the world, where knowledge of English and other major languages is viewed as a fundamental necessity for participation in the global economy. However, in the U.S., it seems that globalization has had the opposite effect, leading many Americans to adopt a complacent attitude: why study other languages when so much of the world revolves around English?

Berkeley resists such complacency. We recognize that knowing other languages opens up fresh perspectives on the world, on our relationships with others, on our own language and culture, on the various disciplines we study, and on the problems we strive to solve. Indeed, so many of the challenges we face today are global in nature and can only be approached through the multiplicity of perspectives that come with international cooperation and collaboration. While English may allow for broad sharing of information, the reality is that we will never fully understand the nuances of other peoples’ perspectives if we don’t speak their language. Furthermore, because language, thought, and identity are so intimately intertwined, acquiring languages other than our mother tongue enriches our very being, allowing us to take on new identities, adopt new attitudes and beliefs, develop greater cognitive flexibility, and understand ourselves and our culture in a new light. Seeing the world through the lens of another language and culture also fosters empathy, which is essential to counter increasingly pervasive waves of ethno-nationalism.

Our university library reflects this awareness that languages nourish our imagination, enhance our creativity, and broaden and deepen our understanding of worlds past and present. More than one third of the 13 million volumes in UC Berkeley’s collection are in languages other than English. Remembering that the word university derives from the Latin *universitas*, signifying both universality and community, let us celebrate together the rich diversity of the Library’s holdings and of languages on the Berkeley campus.

Rick Kern,
Professor, [Department of French](#)
Director, [Berkeley Language Center](#)

Reception: The Promise of Multilingualism by Judith Butler



Judith Butler speaks at the Languages of Berkeley reception in Morrison Library on Feb. 5, 2020. Photo by Violet Carter for the UC Berkeley Library.

**“If we were only to work in English, we would misunderstand our world.
Monolingualism keeps us parochial even if the language we speak
has achieved global dominance.”**

In her keynote lecture on Feb. 5 for the exhibit reception for *The Languages of Berkeley*, Judith Butler said that “At UC Berkeley and in this Library in particular, in language courses and in literature and history courses, students and faculty alike understand themselves to be part of an ongoing multilingual experiment — one that brings with it different histories and cultures, different ways of understanding the social world.” A world-renowned philosopher, gender theorist, and political activist, Butler is best known for her book *Gender Trouble: Feminism and the Subversion of Identity* (1990), and its sequel, *Bodies That Matter: On the Discursive Limits of ‘Sex’* (1993), which have both been translated into more than twenty languages. Her most recent book is *The Force on Nonviolence: An Ethico-Political Bind* (2020). She has taught at Cal for 27 years in the Department of Comparative Literature and in the Program of Critical Theory, where she is Maxine Elliot Professor. Among her achievements, she is currently the 2020 president of the Modern Language Association, in which she is, in the words of Professor Rick Kern, “the lead advocate for languages in the United States.”



The video recording of Judith Butler's keynote lecture has been excluded from this version of the text. You can view it online here: <https://youtu.be/w7tKCGV3Oow>

Butler’s lecture, “The Promise of Multilingualism,” eloquently put into words the inspiration for the exhibition itself. “In learning another language, we practice humility in an effort to gain knowledge and to live in a broader world — one that exceeds the national boundaries that too often divide us,” she said. “The passage through humility gives us greater capacity to live and think in a multilingual world, to shift from one way of knowing to another.” Her entrancing talk that winter evening in the iconic Morrison Library — which followed nine short readings by faculty, students, and librarians in different languages — echoed and expanded on some of the ideas in *Who Sings the Nation-State?: Language, Politics, Belonging* which she co-wrote with Gayatri Spivak in 2007.

At Berkeley, and in literature, history, and philosophy departments especially, “multilingualism is *our* location and it means that we never assume one language holds the truth over any other,” she said. By learning and working in other languages, she posited, we experience both dislocation and an enriching humility finding ourselves less capable in another language than the primary one that we speak. For some of us, for whom English is a first language, we have a promising experience that productively challenges the notion that English is at the center of the world. “Each and everyone of us speaks a language that is foreign

to someone else,” she affirmed. “At least here, at least potentially what we call ‘the foreign’ is actually the medium in which we live together, the enigmatic basis of our worldly connection with one another.”



The complete video recording of the individual readings and keynote lecture by Judith Butler have been excluded from this version of the text. You can view it online here: <https://youtu.be/4CLASK6A080>

The Arts & Humanities Division of the UC Berkeley Library and the [Berkeley Language Center](#) (BLC) hosted the reception for the online exhibition. University Librarian Jeff MacKie-Mason gave introductory remarks, and Rick Kern, director of the BLC and professor in the Department of French, introduced the keynote speaker. Romance Languages Librarian Claude Potts, who is the lead curator for the exhibition, involving more than [40 contributors](#), moderated the event. Four of those who read short texts in their original languages also contributed to the online sequential exhibit, which launched in February 2019, with approximately 70 entries representing most of the languages that are currently taught and used in research at Berkeley.

- **Virginia Shih** for [Vietnamese](#) (South/Southeast Asia Library) – 13:40
Curator for the Southeast Asia Collection
- **Ahmad Diab** for [Arabic](#) (Department of Near Eastern Studies) – 17:08
Assistant Professor
- **Yael Chaver** for [Yiddish](#) (Department of German) – 23:50
Lecturer in Yiddish
- **Jeroen Dewulf** for [Dutch](#) (Department of German and Dutch Studies Program) – 31:30
Director, Institute of European Studies
Interim Director, Institute of International Studies
Queen Beatrix Professor
- **Sam Mchombo** for [Chichewa](#) (African American Studies) – 38:58
Associate Professor
- **Deborah Rudolph** for [Chinese](#) (C.V. Starr East Asian Library) – 48:31
Curator
- **Marinor Balouzian** and **Natalie Simonian** for [Armenian](#) (Armenian Studies Program) – 53:21
Undergraduate Students
- **Emilie Bergmann** for [Spanish](#) (Department of Spanish & Portuguese) – 58:19

Professor

- **Robert Goldman** for [Sanskrit](#) (Department of South and Southeast Asian Studies) – 1:07:05

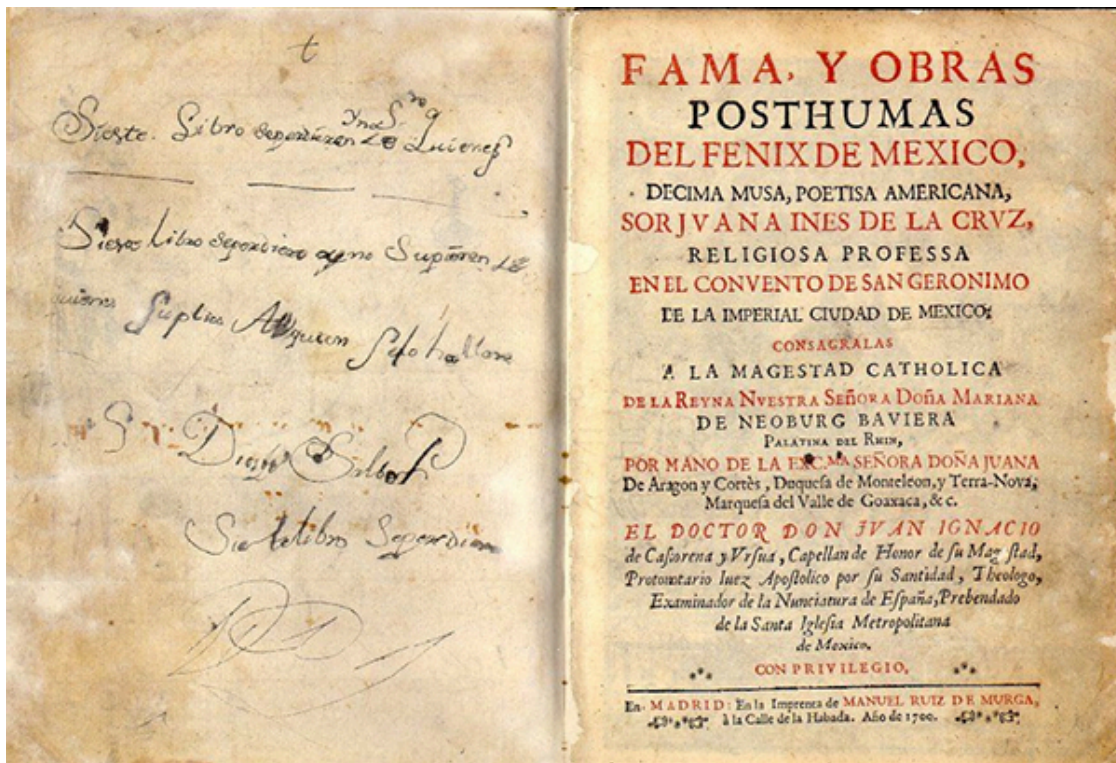
Catherine and William L. Magistretti Distinguished Professor

See also the *Library News* story “[Want to explore a language? At Berkeley, the possibilities are \(nearly\) limitless.](#)”

Or the blog post “[We All Speak a Foreign Language to Someone](#)” by Caitlyn Jordan for the Townsend Center for the Humanities.



Spanish (Latin America)



Fama, y obras póstumas (Madrid: Manuel Ruiz de Murga, 1700). Source: Universität Bielefeld.

Nun, rebel, genius, poet, persecuted intellectual, and proto-feminist, Sor Juana Inés de la Cruz (Nepantla 1648–Mexico City 1695) was the most distinguished intellectual in the pre-Independence American colonies of Spain. She was called “Tenth Muse” in her own time and continues to inspire the popular and scholarly imagination. Generations of Mexican schoolchildren have memorized her satirical ballad “Hombres necios que acusáis / a la mujer sin razón...” (You foolish men who cast all blame on women), and her portrait appears on the 200-peso note. Despite her status as an icon of Mexican culture, an annotated edition of her complete works was not published until the tercentenary of her birth in the mid-1950s, and the complexity

of her poetry, prose, and theater was known only by reputation until the second wave of feminism brought scholarly attention to her work in the 1970s. Octavio Paz's monumental study, *Sor Juana, o, Las trampas de la fe* (*Sor Juana, or The Traps of Faith*) appeared in 1982.

An intellectual prodigy brought to the viceregal court of New Spain in her teens, Sor Juana was largely self-taught. In 1669, she entered the convent of San Jerónimo in order to continue her studies. Although women were excluded from the study of theology and rhetoric, she wrote a brilliant critique of a renowned Portuguese cleric's sermon, and was reprimanded by the Bishop of Puebla, who wrote under a female pseudonym. Sor Juana's "Respuesta a sor Filotea" (1691, "Reply to Sister Philothea") displayed her erudition in defense of her intellectual passion, arguing that St. Paul's often-quoted admonition that women should keep silent in church (*mulieres in ecclesia taceant*), should not prohibit women's pursuit of knowledge and instruction of young girls. Other significant works include secular and religious theater; philosophical poetry; passionate poems to the noblewomen who were her patrons; and *villancicos*, sets of songs she was commissioned to write for religious celebrations.

Sor Juana's long epistemological poem, *Primero sueño* (First Dream) epitomizes the Creole appropriation of the Baroque and yet she weaves into her poetry and theater a recognition of the humanity of indigenous peoples. While her literary models were European and her poetry was first published in Spain, her works evince an American consciousness in the representation of the violence of the conquest in the *loa* to *El divino Narciso* (Divine Narcissus) and her use of Nahuatl in the *villancicos*.

Contribution by Emilie Bergmann
Professor, [Department of Spanish & Portuguese](#)

Title: [Fama, y obras póstumas](#)

Title in English: Homage and posthumous works

Author: Sor Juana Inés de la Cruz (1648-1695)

Imprint: Madrid: Manuel Ruiz de Murga, 1700.

Edition: 1st

Language: Spanish (Latin America)

Language Family: Indo-European, Romance

Source: Universitätsbibliothek, Universität Bielefeld

URL: <http://ds.ub.uni-bielefeld.de/viewer/image/1592397/1>

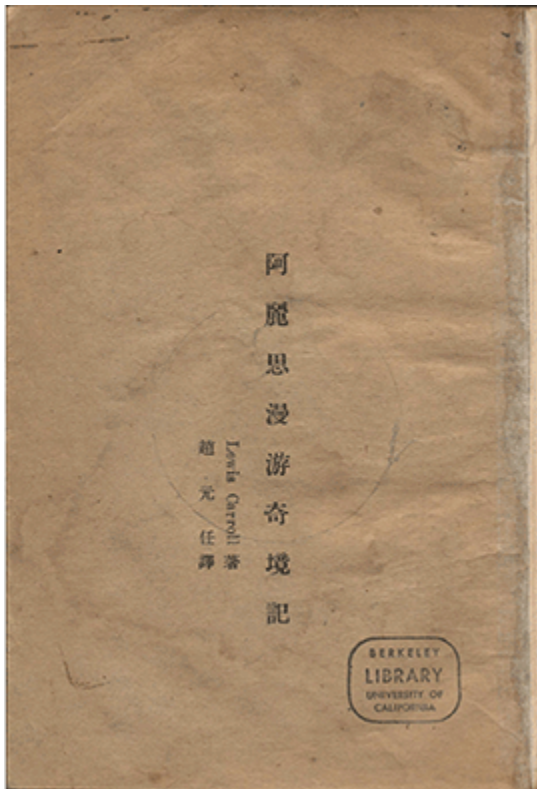
Other online editions:

- [Inundación castálida, de la única poetisa, musa décima, soror Juana Inés de la Cruz](#) ... (Madrid: Juan García Infanzón, 1689) and the first edition of [Segundo volumen de las obras de soror Juana Inés de la Cruz](#) (Sevilla: Tomás López de Haro, 1692).

Select Print editions at Berkeley:

- Critical and annotated editions of the first two volumes of Sor Juana's work, *Inundación Castálida* (1689) and *Segundo tomo* (1693), as well as *Fama, y obras póstumas* and editions of complete and selected works are available in printed form in The Bancroft Library and the Main Stacks.
- Sor Juana's complete works were published in four volumes: *Obras completas*, Alfonso Méndez Plancarte and Alberto G. Salcedo. Mexico City: Fondo de Cultura Económica, 1951-57. Many English translations of selected works of Sor Juana's works are also the Library's collection including those of Alan S. Trueblood, Margaret Sayers Peden, Amanda Powell, and Edith Grossman.

Chinese



Title page and illustrated page from the 1939 Shanghai edition of *Alice's Adventures in Wonderland*. Source: UC Berkeley Library.

The concept of “children’s literature” was virtually foreign when Chao’s translation of *Alice’s Adventures in Wonderland* first appeared in China. Traditionally, children of the literate classes learned to read by memorizing and copying out primers, like the *Three Character Classic* 三字經, gradually moving on to the Confucian canon, dynastic histories, and standard compendia of classical literature. What fiction they read was written for adults.

This changed with the May Fourth Movement of 1919, which called for a number of reforms, including

the use of vernacular, rather than classical, Chinese in all forms of writing. Some of the movement's leaders further called for the development of a literature written for children, whether to free them of the intellectual constraints of traditional education, or to give them a psychological space of their own. First published in 1922, Chao's translation of *Alice* can be viewed as an answer to both calls.

Alisi is not simply an historical artifact, however. As a linguist (albeit one who took degrees in mathematics and philosophy from Cornell and Harvard), Chao understood well the challenge of Carroll's language — the puns, jingles, nonsense words of inexhaustible significance. How were these to be rendered in a written vernacular associated with any number of dialects, all abounding in homophones, linguistically and culturally unrelated to Victorian English? It is Chao's solution to this challenge that continues to impress scholars and tickle readers almost a century after the book's publication.

Chao joined the Berkeley faculty in 1947. By that time, Chinese had been a regular feature of the curriculum for fifty years, due to regent Edward Tompkins' gift of the Agassiz professorship of East Asian Languages and Literature, the first chair endowed at the University. Tompkins' primary motive in creating the chair was to benefit the state's residents and its economy. He had seen trade developing between California and Asia, particularly China and Japan; but he knew that if it was to flourish, California businessmen must understand something of the language and culture of their Asian counterparts. Tompkins had a secondary motive as well. He had seen Asian students and scholars disembark at San Francisco only to board trains to the east, to established seats of learning. Tompkins wanted California, one day, to possess the same intellectual allure and pull. By Chao's day, it clearly did.

Contribution by Deborah Rudolph
Curator, [C. V. Starr East Asian Library](#)

Title: Alisi man you qi jing ji (Search title 阿丽思漫游奇境记)
Title in English: Alice's Adventures in Wonderland
Authors: Lewis Carroll; Yuen Ren Chao 趙元任 (trans.)
Imprint: Shanghai: Shanghai yin shu guan, 1939.
Edition: 4th
Language: Chinese
Language Family: Sino-Tibetan
Source: English-Chinese edition published in 1988 through the Library's subscription to [Chinamaxx](#) (requires Adobe Flash).
URL: <http://www.chinamaxx.net>

Other online editions:

- Through Library's subscription to [Chinese Academic Digital Associate Library \(CADAL\)](#) but requires free account creation and Flash).

- [Yuen Ren Chao's papers](#) are housed in the University Archives at The Bancroft Library.

Select Print editions at Berkeley:

- [Shanghai: Shang wu yin shu guan, Minguo 28, 1939.](#)
- [Beijing: Shang wu yin shu guan, 2002.](#)

Persian (Farsi)



The battle scene of Rostam and Afrasiyab from Shāhnāmāh. Source: HathiTrust (University of Michigan)

Shāhnāmāh, translated as *The Book of Kings*, is the world's longest epic poem and the most important national book of Persia, written by Abu'l-Qasim Mansur (later known as Ferdowsi Tusi). *Shāhnāmāh* took over a period of thirty years, under the patronage of the Samanid dynasty, to get complete (in 940–1019 or 1025 CE). It resurrected Persian language, history, pre-Islamic beliefs, traditions, and culture almost 400 years after the Arab invasion of the Persian Empire. Being composed of approximately 50,000 couplets (two-line verses), *Shāhnāmāh* chronicles histories, legends, and myths of Iranian (Aryan) kings from the primordial and pre-Islamic era to the 7th-century Arab conquest of Persia. As a “source of popular narratives” and a collection of interrelated dāstāns (mythical prose narratives rooted in the tradition of oral storytelling) the book spans the history of fifty generations of kings and rulers with an emphasis on justice, humanity, faith, and peacefulness.¹ All 62 stories told in 990 chapters vividly illustrate scenes of war to imply heroism and wisdom, but also peace, compassion, and reconciliation. These mythic stories define life as a process of living in between light and darkness, as well as between justice and injustice. In describing the stories of *Shāhnāmāh*, Hamid Dabashi, a well-known Iranian scholar, states:

“Ferdowsi’s epic narrative describes the heroic deeds of Rostam, the treacheries of Zahhak, the innocence of Seyavash, the bedeviling attraction of Sudabeh, the tragedies of Sohrab and Esfandiar, the love stories of Bizhan and Manizheh, Zal and Rudabeh. What holds these stories together is Ferdowsi’s self-conscious presence. His periodic interruptions of the epic narrative to dwell on the nature of human beings and their destiny, his unflinching moral gaze at the glories and atrocities of human existence.”²

Ferdowsi’s *Shāhnāmāh* employs the least Arabic loanwords, despite the fact that during the time of its composition, a considerable number of Arabic terminologies were adopted by the Persian language and used in the ordinary language. Many commentators including Mohammad Djafar Moïnfar, claim that Ferdowsi consciously and intentionally avoided using Arabi terms due to existing hostile political circumstances. According to Moïnfar, *Shāhnāmāh* “contains 706 words of Arabic origin occurring a total of 8,938 times.”³ In fact, the emphasis of *Shāhnāmāh* on the Persian language listed the book among the greatest nationalist books of Persian classic literature.

Contribution by Shahrzad Shirvani

PhD Student in Architecture, [College of Environmental Design](#)

Sources consulted:

1. [Encyclopaedia Iranica Online](#) (accessed 5/20/20)
2. Hamid Dabashi, *The World of Persian Literary Humanism* (Cambridge, Mass: Harvard University Press, 2012), 91.
3. [Encyclopaedia Iranica Online](#) (accessed 5/20/20)

Title: Shāhnāmāh [شاهنامه]

Title in English: The Book of Kings

Author: Abū al-Qāsim Firdawsī

Imprint: India?, 1575-1625?

“As for the place of origin, the scribe was evidently of Iranian background and training, even if living in India, while the paintings are clearly to be distinguished as Indian. It seems that the calligrapher and painter (there were at least two of them) did not work in the same period” – from description of F. Abdullaeva.

Edition: Origin: As appears in colophon on p.1236/fol.615b, copied by ‘Abd al-Qādir Sāvajī al-Qazvīnī with transcription completed 7 Jumādā II in an unspecified year. F. Abdullaeva, Oleg Akimushkin, and Philippa Vaughan refer the manuscript’s production to the latter 16th or early 17th century.

Language: Persian (Farsi)

Language Family: Indo-European, Indo-Iranian

Source: HathiTrust Digital Library (University of Michigan)

URL: <https://catalog.hathitrust.org/Record/006805735>

Other online editions:

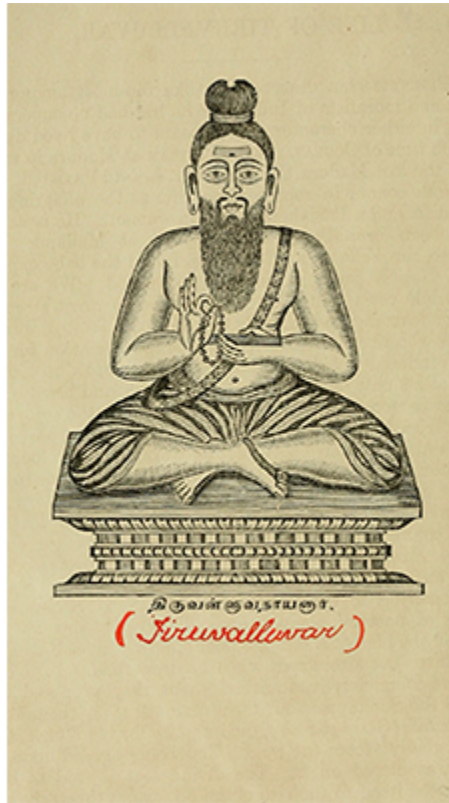
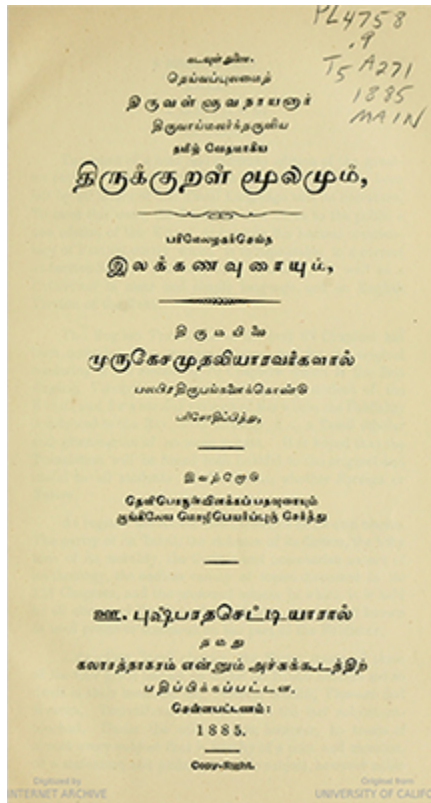
1. A manuscript copied in Herat (c. 1444) for the Timurid Prince Muhammad Juki (1402-1445) has been digitized by the [University of Cambridge](#). (accessed 5/20/20)
2. A manuscript Copied by Qiwām ibn Muḥammad Shīrāzī in 998 H [1589 or 90], likely produced in Shīrāz, has been digitized by [Princeton University Digital Library](#). (accessed 5/20/20)
3. A manuscript imprinted in Iran (1430) and calligraphed by Ja’far has been digitized by the [Library of Congress](#).
4. Digitized Illustrations of Shāhnāmāh, [British Library](#). (accessed 5/20/20)
5. [Shahnama: 1000 Years of the Persian Book of Kings](#) by The Smithsonian’s Museum of Asian Art. (accessed 5/20/20)

Select Print editions at Berkeley:

Many editions and translations can be found through UC Library Search. The most precious is an abridged manuscript of *Shāhnāmāh* in prose believed to be created in India in the early 17th century and is housed in The Bancroft Library.

- Firdawsī. [Tārīkh-i dilgushā : Shāh’ nāmāh-i naṣr](#) : [India] : ms., [10]26 [1617 or 1618]. Bancroft Vault 4MS PK6455.A1 1617

Tamil



Title page and illustration of the author Tiruvalluvar. Source: HathiTrust (UC Berkeley).

It would not be an exaggeration to say that the Tirukkural holds the same status in Tamil culture that Confucius's Analects hold in the Chinese and Sadi's Gulistan holds in the Persian cultures respectively. Not only is the Tirukkural considered a masterpiece of literature but is also seen to embody the essence of Tamil ethics, virtue, and morality. A copy of the text can be found in nearly every Tamil home and verses from it are frequently quoted. In fact, it is so revered that one can take an oath on it in Tamil courts of law.

Despite such reverence, very little is definitively known either about the work's author or the context of its

production. Traditionally, it is attributed to Tiruvalluvar. The prefix *tiru* in both Tiruvalluvar and Tirukkural is the Tamil equivalent of the Sanskrit *sri* and roughly means holy or sacred. Hence, the name of the reputed author is Valluvar. It is said that Tiruvalluvar, or Holy Valluvar, was a humble weaver who, despite his humble origins and implied lack of formal education, was so sagacious, pious, and holy that he perfectly captured the very essence of ethics, virtue, and morality, in fact the very essence of *dharma*, in short pithy poetic couplets that remain unsurpassed to this day.

Tiruvalluvar is generally believed to have lived in the 2nd century BCE, although there is no hard historical evidence for this and he might have lived any time between the 2nd century BCE and the 7th century CE. There is also no agreement on the place of his birth and exact religious affiliation. Nearly every major religion and sect in Tamil society has laid claim on him. Buddhists and Jains point to the similarity of Tiruvalluvar's ethical teaching and the ethics of their respective traditions. Some Christians claim to see a Christian influence on him and declare him to be a disciple of St. Thomas the Apostle, who is traditionally held to be buried in Tamil Nadu. Even among Hindus there is no agreement on whether Tiruvalluvar was a Shaivite or Vaishnavite. Yet all appreciate his insights and their literary style.

The title of the work, Tirukkural, refers to this pithiness of the poetic couplets as *kural* literally means short, brief, concise or abbreviated. The work can thus be described as a set of poetic aphorisms. The meter used for the couplets is *venpa*, which is a very short meter. The text covers 133 topics each with 10 couplets dedicated to it giving a total of 1330 couplets. The topics are broadly related to three themes and thus divided into three sections. The first covers *aram* (virtue or *dharma*), the second deals with *porul* (wealth) and the last section is about *inbam* (love and enjoyment). These three sections cover the four main aims of human life as understood by Hindu sages. In Sanskrit they are called *dharma* (virtue, religious ethics), *artha* (wealth), *kama* (physical enjoyment), and *moksha* (salvation). The section on *aram* deals with both *dharma* and *moksha*, while the section on *porul* deals with *artha*, both at the individual and at the social and political level, and the section on *inbam* deals with *kama*.

In the traditions and legends related to Tiruvalluvar, another important person connected with his work is his wife Vasuki. Not only was she an ideal wife but was also wise and holy like her husband. She became a means and medium for many of the teachings about an ideal married life, relations between spouses, patience, and forbearance. It is through her that Tiruvalluvar was able to give the answer to the question of whether salvation can be achieved while being a married member of society or does one have to renounce all social, especially marital, relations.

Tirukkural was first translated into Latin by the Italian Jesuit missionary Constanzo Beschi in 1699. As interest in Tamil culture and the Tamil language grew, it was subsequently translated into a number of European languages including English. Among these is the translation featured here that includes commentaries by respected Brahmin scholars.

Until recently, the University of California, Berkeley was the only university in the United States to have a chair in Tamil Studies. From the very beginning of the Department for South & Southeast Asian Studies Tamil was one of the primary languages offered by it. World-renowned scholars, like Murray Barnson Emeneau, made Cal famous for the study of Dravidian and Indian linguistics. In 1975 Prof. George Hart

joined as the Professor of Tamil and remained the holder of the Tamil Chair until his retirement a few years ago. His wife Kausalya Hart was the Tamil language instructor on campus and together they wrote Tamil textbooks that are still widely used. Professor Hart played a key role in having the Indian government formally declare Tamil to be a classical language in 2004. Prof. Hart's scholarly research on Tamil and Tamil literature earned him many awards and accolades including the Padma Shri, India's third highest honor. Berkeley is set to continue its fine scholarly tradition in Tamil Studies as it looks forward to welcoming a new Tamil professor in a few months' time. At the same time, Tamil language instruction continues to be provided by Dr. Bharathy Sankara Rajulu.

Contribution by Adnan Malik
Curator and Cataloger for the South Asia Collection
[South/Southeast Asia Library](#)

Title: திருக்கூறள்

Title in English: The Kural of Tiruvalluvar

Authors: Tiruvalluvar; John Lazarus (trans.)

Imprint: Madras: W.P. Chettiar, 1885.

Edition: Unknown

Language: Tamil

Language Family: Dravidian

Source: HathiTrust Digital Library (UC Berkeley)

URL: <https://catalog.hathitrust.org/Record/006747135>

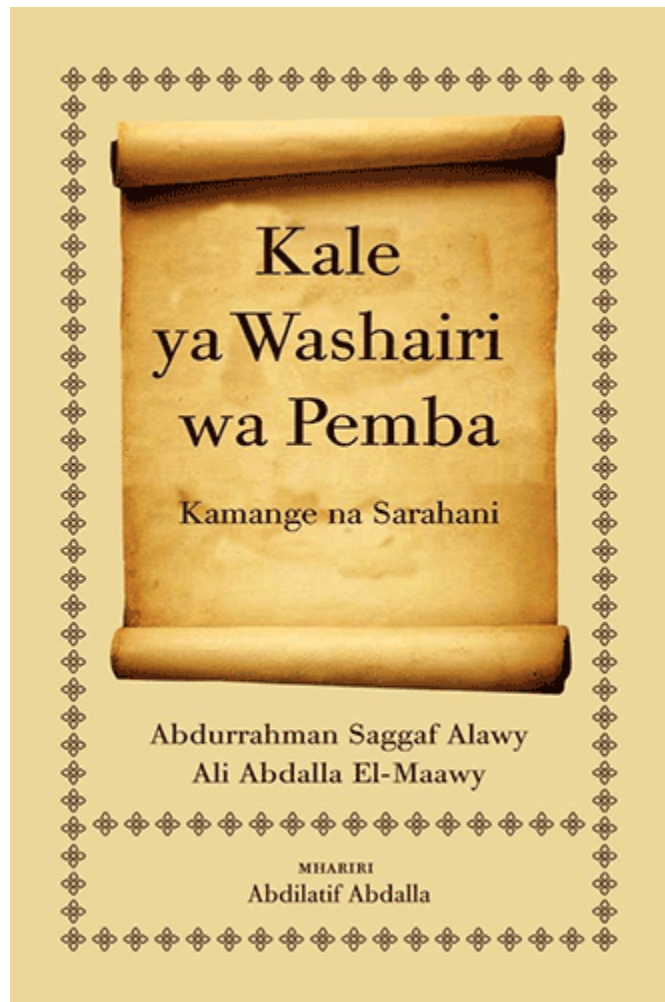
Other online editions:

- English translation from [Project Madurai](#), Side-by-side Tamil/English translation from <http://thirukkural.gokulnath.com>

Select Print editions at Berkeley:

- Tiruvalluvar, John Lazarus (trans.). [The Kural of Tiruvalluvar](#). Madras: W.P. Chettiar, 1885.

Swahili



Source: Project Muse (African Books Collective).

Swahili, a Bantu language in the Niger-Congo, is the lingua franca of the African Great Lakes region and other parts of eastern and southern Africa. According to the most recent 2015 [Etymology](#) estimates, there are

just over 98 million speakers — 16 million first language speakers; 82 million second language speakers. It is the official language of Tanzania and one of at least two official languages in Kenya, Democratic Republic of the Congo, Rwanda, and Uganda. Swahili is also listed as an official language of the African Union. Originally, Swahili was written in [Arabic](#) script and borrows many words from the language, a result of strong regional ties to the Arab world via trade and religion.

The earliest known Swahili documents were discovered on the Indian Ocean island of Kilwa along the Swahili Coast, which consists of the coastlines and nearby islands of present day Kenya, Tanzania and northern Mozambique. The island of Pemba is also located within the Swahili Coast, which was the home of Kamange and Sarahani, the authors of the poetry found in *Kale ya Washairi wa Pemba: Kamange na Sarahani* (The Past of Pemba Poets: Kamange and Sarahani). Kamange and Sarahani were contemporaries and fierce rivals during the latter-half of the 19th century until their deaths in the early 20th century. Both were well regarded along the Swahili Coast. Kamange often took up subjects like love and bravery while Sarahani chose religious topics and moral instruction. Among their influences were the culture and environment of the region. Since both were Muslim, they were also influenced by Islamic literature and the Arabic language, all of which comes out in their writings.

Recognizing the cultural significance of the collection of poetry, Abdurrahman Saggaf Alawy (author of the preface, *Shukurani*) and Ali Abdala El-Maawy (author, along with Alawy, of the forward, *Dibaji*) kept the poems safe during the turbulent period during and immediately following the 1964 revolution in Zanzibar. They safely stored the collection for more than 40 years before presenting them to Abdilatif Abdala, editor of this volume, for publication.

Swahili was first offered at UC Berkeley in 1979. Today, elementary through advanced Swahili is offered each semester by Professor David Kyeu. Over the last several years, Swahili enrollment on campus has remained steady with an average of 42 students enrolled each academic term. To support Swahili language use and practice, the Center for African Studies at UC Berkeley hosts a weekly Swahili Language table where Berkeley students as well as members of the larger community can practice and improve their language skills.

Contribution by Adam Clemons

Librarian for African and African American Studies, [Doe Library](#)

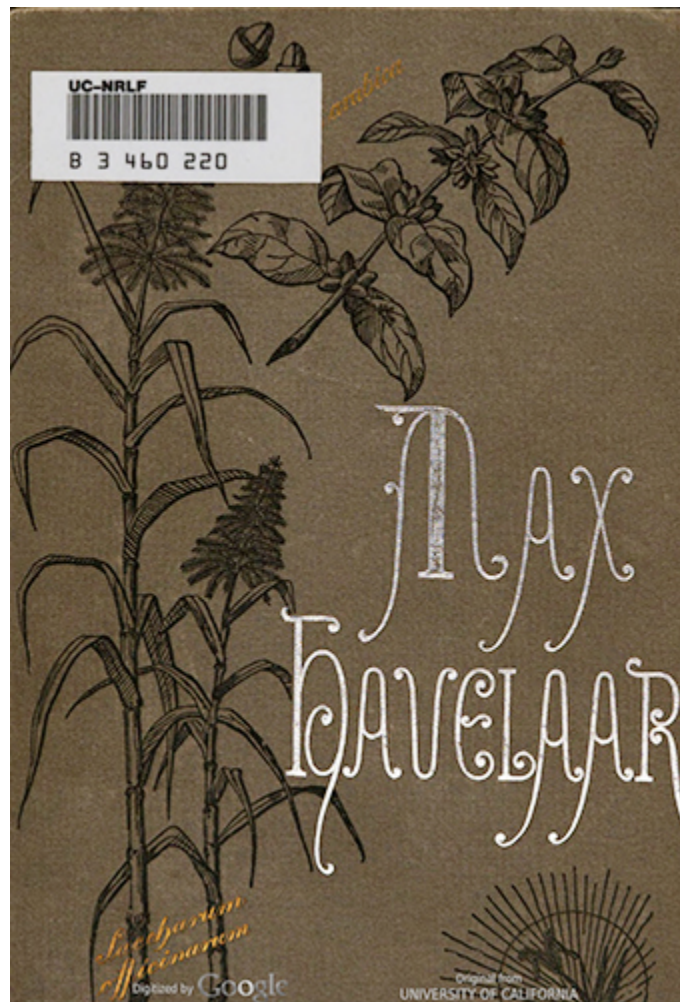
Title: Kale ya Washairi wa Pemba: Kamange na Sarahani
Title in English: The Past of Pemba Poets: Kamange and Sarahani
Author: Abdilatif Abdalla
Imprint: Oxford: African Books Collective, 2012.
Edition: 1st edition
Language: Swahili
Language Family: Niger-Congo
Source: Project Muse

URL: <https://muse.jhu.edu/book/22594/>

Select print editions at Berkeley:

- [*Anthology of Swahili poetry = Kusanyiko la mashairi*](#) / Ali Ahmed Jahadhmy. Nairobi: Heinemann Educational Books, 1975.
- [*Dhifa*](#) / E. Kezilahabi. Nairobi: Vide-Muwa Publishers, 2008.
- [*Sauti ya dhiki*](#) / Abdilatif Abdalla. Nairobi: Oxford University Press, 1973.
- [*Taa ya umalenga*](#) / tungo za Ahmad Nassir; zimehairiwa na Abdilatif Abdalla. Nairobi: Kenya Literature Bureau, 1982.
- [*Taaluma ya ushairi*](#) / Kitula King'ei na James Kemoli Amata. Nairobi: Acacia Stantex Publishers, 2001.

Dutch



Cover of 1881 edition of Max Havelaar. Source: HathiTrust (UC Berkeley).

Max Havelaar or the coffee auctions of the Dutch Trading Company is a monument of Dutch literature. Published

in 1860 by Multatuli (pseud. of Eduard Dowes Dekker) it is a statement against the Dutch colonial rule in the Dutch East Indies, present-day Indonesia. This satirical novel exposes the harsh policies and abuse of Indonesians under colonial rule from the point of view of Max Havelaar, a Dutch civil servant, intertwined with the narrative of Droogstoppel the coffee merchant. Quite controversial when it came out, it was initially repressed but soon became an international sensation and was translated into more than 40 languages. The great [Indonesian](#) writer Pramoedya Ananta Toer is quoted as calling it “the book that killed colonialism.”

The Dutch Studies Program at the University of California, Berkeley was introduced as a permanent curriculum in the Department of German in autumn 1966. With the introduction of the Queen Beatrix Chair of Dutch Language, Literature & Culture in 1971, a degree Program in Dutch studies was launched, eventually leading to a Dutch Major. In 1982 a second endowed chair was introduced: the Peter Paul Rubens Chair for Flemish Studies. It was the first Flemish chair endowed in the United States by the government of the Flemish Community in Belgium. This enrichment of the Dutch Studies Program allowed a significant expansion of its course offerings by the annual appointment of outstanding faculty from Flemish universities as visiting professor for a semester.

UC Berkeley Libraries have been collecting Dutch language material from its earliest years, across disciplines, especially in the history of Europe, the formation of the Netherlands, socialism, Dutch East Indies, and Suriname. Berkeley then began to offer a graduate degree in Dutch Studies in 2013.

Contribution by Steve Mendoza

Selector for Dutch Studies, [Doe Library](#)

Title: Max Havelaar; of, De koffveilingen der Nederlandsche handelsmaatschappy
Title in English: Max Havelaar or the coffee auctions of the Dutch Trading Company
Author: Multatuli
Imprint: Rotterdam : Uitgevers-maatschappy “Elsevier”, 1881.
Edition: 4th edition
Language: Dutch
Language Family: Indo-European, Germanic
Source: HathiTrust Digital Library (UC Berkeley)
URL: <https://catalog.hathitrust.org/Record/006304009>

Other online editions:

Project Gutenberg English edition

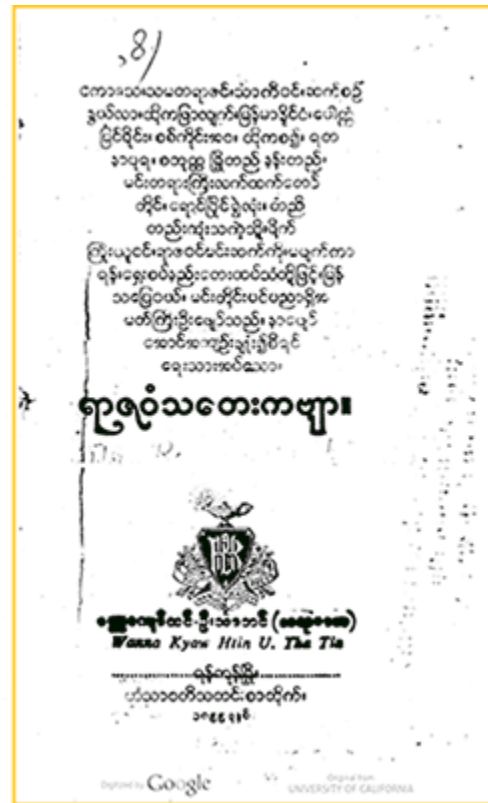
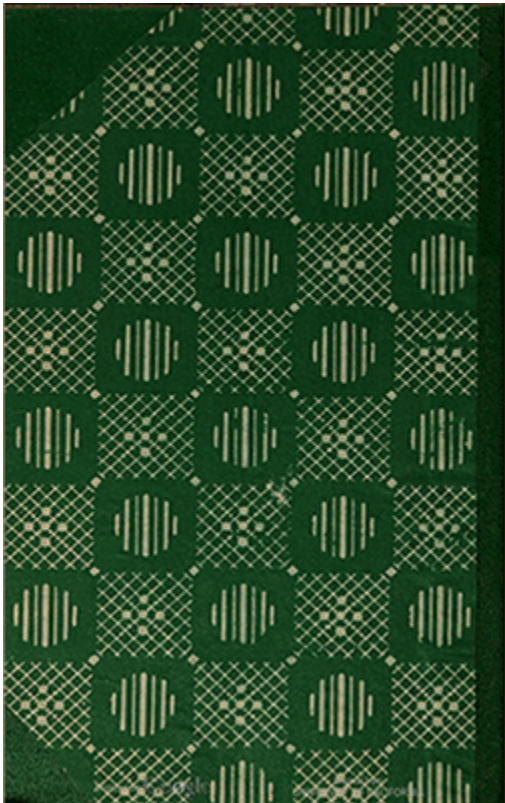
<http://www.gutenberg.org/ebooks/11024>

Select Print editions at Berkeley:

More than two dozen editions of *Max Havelaar* are available in the UC Berkeley Library in Dutch but also in Indonesian, German and English translation.

1. Source for this digitized volume printed in 1881, [*Max Havelaar; of, De koffiveilingen der Nederlandsche*](#)
2. First edition published in 1860 in The Bancroft Library, [*Max Havelaar, of De koffij-veilingen der Nederlandsche*](#)
3. New English translation by Ina Rilke (New York: New York Review of Books, 2019), [*Max Havelaar, or, The coffee Auctions of the Dutch Trading Company.*](#)

Burmese



Decorative cloth binding and title page. Source: HathiTrust (UC Berkeley).

The prelude on the title page, written in the classic four-syllable rhyme scheme, declares the subject matter as “The royal lineage that flourished from the House of Shakya [Buddha’s ancestry], reaching Myanmar (Burma), beginning with the kingdoms of Bagan (Pagan) and Sagaing ... up to the founding of the fourth capital and palace, Yadana Pura... Royal counselor and minister U Phyaw summarized it and composed it, in a verse form to please the reader’s ears.”

As the poem opens, the author says, “Starting from the 11th [in the line], King Thammata, up to the Lord

and Queen who founded the fourth capital, Yadana Pura, I shall reveal [the matters of] the monarchs, queens, courtesans, sons, daughters, and kinsmen, in a poem.”

The text reflects the spelling and grammar conventions of a different era, markedly different from contemporary specimens. This feature makes the book a tangible piece of evidence for the metamorphosis of the Burmese language, a valuable source for language and literature research.

The Department of South & Southeast Asian Studies (SSEAS) at UC Berkeley offers both undergraduate and graduate instruction and research in the languages and civilizations of South and Southeast Asia from the most ancient period to the present. Instruction includes intensive training in several of the major languages of the area including [Bengali](#), Burmese, [Hindi](#), [Khmer](#), [Indonesian \(Malay\)](#), Pali, Prakrit, [Punjabi](#), [Sanskrit](#) (including Buddhist Sanskrit), [Filipino \(Tagalog\)](#), [Tamil](#), [Telugu](#), [Thai](#), [Tibetan](#), [Urdu](#), and [Vietnamese](#), and specialized training in the areas of literature, philosophy and religion, and general cross-disciplinary studies of the civilizations of South and Southeast Asia.¹ Outside of SSEAS where beginning through intermediate level courses are offered in Burmese, related courses are taught and dissertations produced across campus in Anthropology, Comparative Literature, Ethnic Studies, History, Folklore, Linguistics, and Political Science (re)examining the rich history and cultures of Myanmar.²

*Contribution by Kenneth Wong, Lecturer
[Department of South & Southeast Asian Studies](#)*

Sources consulted:

1. [Department of South & Southeast Asian Studies, UC Berkeley](#) (accessed 4/8/19)
2. [Burmese \(BURMESE\) – Berkeley Academic Guide – UC Berkeley](#) (accessed 4/8/19)

Title: Rājā vaṃsa te" kabyā

Title in English:

Author: edited by Ū" Phyo'

Imprint: Ran' Kun' : Haṃsāvātī Sa Tañ'" Cā Tuik' 1899.

Edition: 1st edition

Language: Burmese

Language Family: Sino-Tibetan

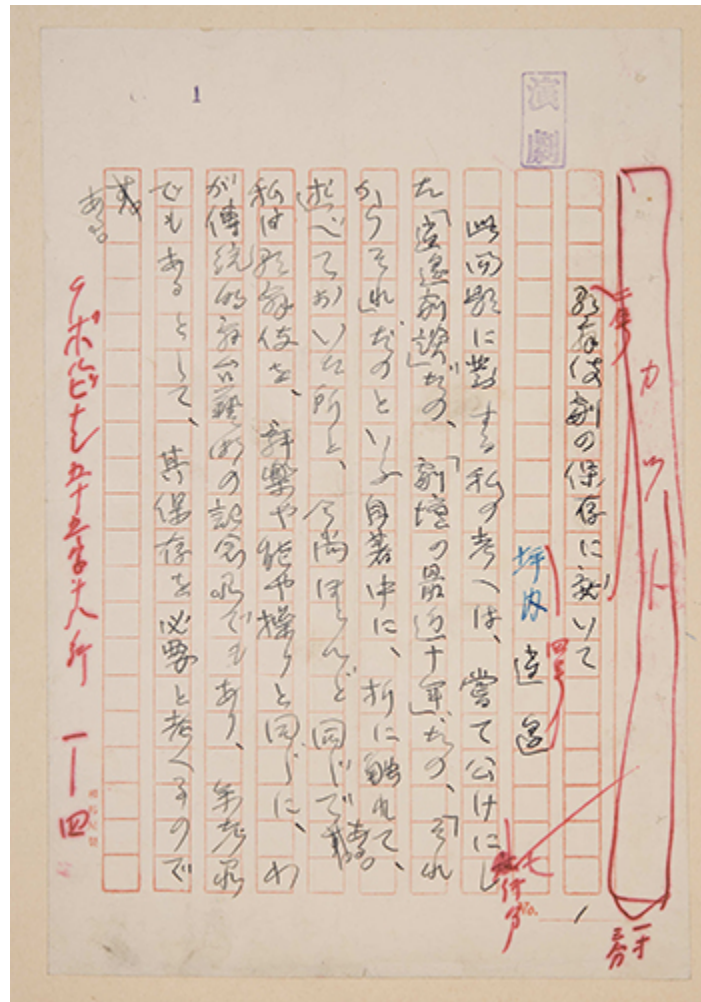
Source: HathiTrust Digital Library (UC Berkeley)

URL: <https://hdl.handle.net/2027/uc1.b4083733>

Select print editions at Berkeley:

- [Rājā vaṃsa te" kabyā](#) / edited by Ū" Phyo'. Ran' Kun' : Haṃsāvātī Sa Tañ'" Cā Tuik' 1899.

Japanese



Hand-written leaf from *Kabukigeki no hozon ni tsuite*. Source: UC Berkeley Library (accession number: JMS 1474, East Asian Rare).

Shōyō wrote the manuscript “On the Preservation of Kabuki Drama” in late March 1924 at the request of

Yamamoto Yūzō, the editor of *Engeki shinchō*, and the essay was published in the journal in June of that year. In his essay, Shōyō addresses what had become for him, by the 1920s, a seminal problem: kabuki was treated as a single art (like *nō* theater) but, Shōyō felt, the dramatic form had changed significantly over time, from its origins in the early seventeenth century through the early twentieth century. Thus before one could address *how* to preserve kabuki one needed to determine which aspects of the dramatic art ought be preserved as most representative. Shōyō's own stance was clear: the “zenith” of the art was in the late eighteenth century and what followed — from the early 19th century onward — was a gradual decay. Thus preservation was perhaps not the right word since what Shōyō sought was really to revive the form of kabuki that had disappeared already over a century earlier.

Shōyō had developed an interest in questions related to the preservation (*hōzon*) of kabuki in the late 1880s and it would remain a concern across his career as playwright, critic, and historian of drama. And yet the timing of “On the Preservation of Kabuki Drama” is also interesting from a historical perspective. The piece was written just six months after the Great Kantō Earthquake destroyed large sections of the city of Tokyo and many writers — Akutagawa Ryūnosuke chief among them — lamented the loss of cultural heritage that resulted from the earthquake and resulting fires. When the earthquake hit on September 1, 1923, Shōyō was at Waseda University in a meeting with Takata Sanae, the University's president, discussing an exhibition of theater material that was to be held in October. Within days of the earthquake, Shōyō had decided to donate his own private collection of books and theater ephemera to Waseda, the university at which he had taught his entire career. In 1928, with the help of students, friends, and the university, Shōyō was able to realize his long-term goal of creating a theater museum on the campus of Waseda University. The Museum was intended “preserve, as a form of history, Japan's theater which is incomparable in form in the world and which has developed along a unique path.” Thus while Shōyō may not have achieved his idea of preserving kabuki of the late eighteenth century as a living dramatic art, today the Waseda University Tsubouchi Memorial Theater Museum plays a critical role in preserving the history of kabuki through an unparalleled collection of archival materials.

Contribution by Toshie Marra & Jonathan Zwicker

Librarian for Japanese Collection, [C. V. Starr East Asian Library](#)

Associate Professor, [Department of East Asian Languages & Cultures](#)

Title: Kabukigeki no hozon ni tsuite 歌舞伎劇の保存に就いて

Title in English: On the Preservation of Kabuki Drama

Author: Tsubouchi, Shōyō 坪内逍遙, 1859-1935

Imprint: Atami, Japan, 1924. 14 leaves. Hand-written manuscript. From UC Berkeley Library (accession number: JMS 1474, East Asian Rare)

Language: Japanese

Language Family: Japonic

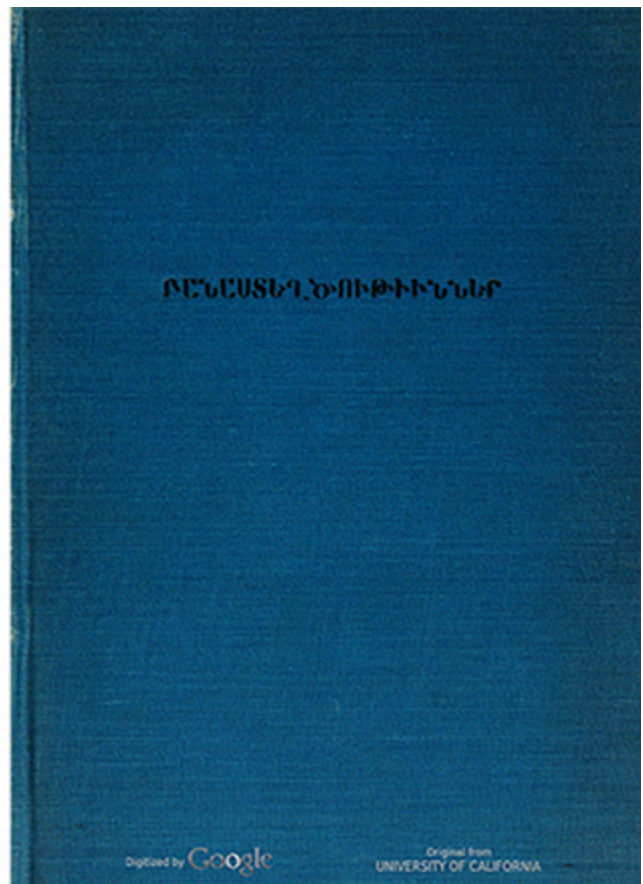
Source: The Digital Humanities Center for Japanese Arts and Cultures (DH-JAC) at Ritsumeikan University

URL: <http://www.dh-jac.net/db1/books/results1024.php?f1=UCB-ms1474&f12=1&enter=berkeley&max=1&skip=2&enter=berkeley>

Other related print editions at Berkeley and online:

1. Waseda University Tsubouchi Memorial Theater Museum: <https://www.waseda.jp/enpaku/en/>
2. Tsubouchi, Shōyō, 1859–1935. *Tōsei shosei katagi: ichidoku santan* 当世書生氣質: 一読三歎 . [The Characters of Today's Students]. Tokyo: Banseidō, 1885–1886. 17 volumes. Digital images made available by the National Diet Library: <https://dl.ndl.go.jp/info:ndljp/pid/887426> (v. 1)
3. Author's original sketch of the illustration for this work is made available by Waseda University Library:
 - http://www.wul.waseda.ac.jp/kotenseki/html/bunko14/bunko14_b0067/index.html
 - http://www.wul.waseda.ac.jp/kotenseki/html/bunko14/bunko14_b0066/index.html
 - http://www.wul.waseda.ac.jp/kotenseki/html/bunko14/bunko14_b0037/index.html
4. Tsubouchi, Shōyō, 1859–1935. *Shōsetsu shinzui* 小説神髓. [The Essence of the Novel]. Tokyo: Shōgetsudō, 1887. 2 volumes. Digital images made available by the National Diet Library: <http://dl.ndl.go.jp/info:ndljp/pid/987668>
5. UC Berkeley's [copy available for use at the EAL](#).
6. *Note:* UC Berkeley has later editions of this work for use at the East Asian Library (EAL):
 - 1886 ed.: https://search.library.berkeley.edu/permalink/01UCS_BER/iqob43/alma991004564349706532
 - 1887 ed.: https://search.library.berkeley.edu/permalink/01UCS_BER/iqob43/alma991004564309706532
 - 1888 ed.: https://search.library.berkeley.edu/permalink/01UCS_BER/iqob43/alma991004564269706532
 - 1889 ed.: https://search.library.berkeley.edu/permalink/01UCS_BER/iqob43/alma991004564179706532
 - 1892 ed.: https://search.library.berkeley.edu/permalink/01UCS_BER/iqob43/alma991004564089706532

Armenian



Shahan Shanur's Retreat Without Song (Digital Library of Armenian Literature) and a collection of poems by Hovhannes Tumanyan (HathiTrust).

At the request of the Librarian for the Armenian Studies, Liladhar Pendse, we are posting this entry on April 22nd in the memory of the victims of the Armenian genocide. The 24th of April is Armenian

Genocide Remembrance Day. The resilience of the Armenian nation, language and culture exemplify a human desire to overcome destruction and create literary monuments.

Armenian scholar and official at the court of King Vramshapuh, Mesrop Mashtots (ՄԵՍՐՈՍ ՄԱՇՏՈՍ) invented the Armenian alphabet in 405 CE. Today, Western Armenian is one of the two standardized forms of Modern Armenian, the other being Eastern Armenian. Until the early 20th century, various Western Armenian dialects were spoken in the Ottoman Empire, especially in the eastern regions of the empire historically populated by Armenians and which are known as Western Armenia. Western Armenian language is also spoken in France and in the diaspora of Armenians in the United States. On the other hand, Eastern Armenian is spoken in Armenia, Artsakh, Republic of Georgia, and in the Armenian community in Iran. The two Armenian standards together form a pluricentric language. Nevertheless, only Western Armenian is considered one of the endangered languages by the UNESCO.

In the late 1980s, a group of Bay Area Armenian-American visionaries decided to introduce the concept of Armenian Studies at one of the most renowned universities in the world — the University of California, Berkeley. Within a few years, under the leadership of the UC Berkeley Armenian Alumni, and thanks to the remarkable mobilization of the community and generosity of major donors, the William Saroyan Visiting Professorship in Modern Armenian Studies was established. Later the Krouzian Endowment, established in 1996, would provide this position with significant additional support. In the fall of 1998, the William Saroyan Visiting Professorship became a full-time position.

Professor Stephan Astourian was appointed Executive Director of the Armenian Studies Program and Assistant Adjunct Professor of History in July 2002. The William Saroyan position was no longer dependent on temporary appointments. Professor Astourian began to build the foundation of a full-fledged academic program focused on contemporary Armenian history, politics, language, and culture. The program now offers Armenian history that is further enriched by visiting scholars, academic conferences, symposia, and public speaking engagements organized or delivered by Professors Astourian and Douzjian.

Shahan Shahnur's *Retreat Without Song* was serialized in the Paris daily *Haraj* (Onward) before it was published as a novel in 1929. Set in Paris, the novel traces a tempestuous love story that provokes an identity crisis in the main character. While the interethnic romance between an Armenian man and a French woman drives the novel's plot, its setting and characterization foreground the challenges Armenians faced after their exile from Istanbul, in the aftermath of the genocide. Upon publication, the novel enjoyed immediate success among readers; however, conservative critics, appalled by its violation of cultural taboos, labeled it pornographic. Today, precisely for its provocative treatment of religious values, romance, and diasporic life, *Retreat Without Song* rightfully occupies a place among the foundational texts of modern Western Armenian literature.

Hovhannes Tumanyan's artful Eastern Armenian verse, unanimously loved by readers for over a century, presents cultural wisdom and a witty, critical perspective on socio-political dynamics. This collection includes two narrative poems that inspired operas: the tragic love story depicted in *Anush* served as the libretto for Armen Tigranyan's homonymous opera whereas *The Capture of Fort Temuk*, a historical tale of political intrigue, was the basis for Alexander Spendiaryan's *Almast*. Also notable in this collection, *David of*

Sasun is based on the third cycle of the Armenian epic *Daredevils of Sasun*. A remarkable piece of literature, this epic circulated orally for almost a millennium until its first transcription in 1873, which in turn paved the way for studies and transcriptions of additional variants. Tumanyan's verse adaptation of this epic, first published in 1904 and still widely read, bespeaks the poet's mastery of folkloric style.

Contribution by Stephan Astourian & Myrna Douzjian

Faculty, [Armenian Studies Program](#)

Liladhar Pendse, Librarian for Armenian Studies, [Doe Library](#)

Title: Nahanjë aṙants' ergi

Title in English: Retreat Without Song

Author: Shahnur, Shahan, 1903-1974

Imprint: Serialized for the daily newspaper *Haraj* =*Haratch* (Paris: Imp. Araxes, 1925-?).

Edition: Unknown

Language: Eastern Armenian

Language Family: Indo-European, Armenian

Source: Digital Library of Armenian Literature

URL: <http://www.digilib.am/book/882/Երկեր%20ըն>

Select print editions at Berkeley:

- [Sessiz ricat : resimli Ermeni tarihi = Nahanjë aṙants' ergi = Silent Retreat = Retreat Without Song / Şahan Şahnur ; Ermeniceden çevirenler Maral Aktokmakyan, Artun Gebenlioğlu. Beyoğlu, İstanbul: Aras, 2016.](#)
- [Retreat Without Song / Shahan Shahnour; translated from the Armenian and edited by Mischa Kudian. London: Mashtots Press, 1982.](#)

Title: Banasteghtsut'iwnner

Title in English: Selected Poems

Author: T'umanyan, Hovhannes, 1869-1923

Imprint: Kostandnupolis : Tpagrut'iwn K. K'ë shishean Ordi, 1922.

Edition: 1st edition

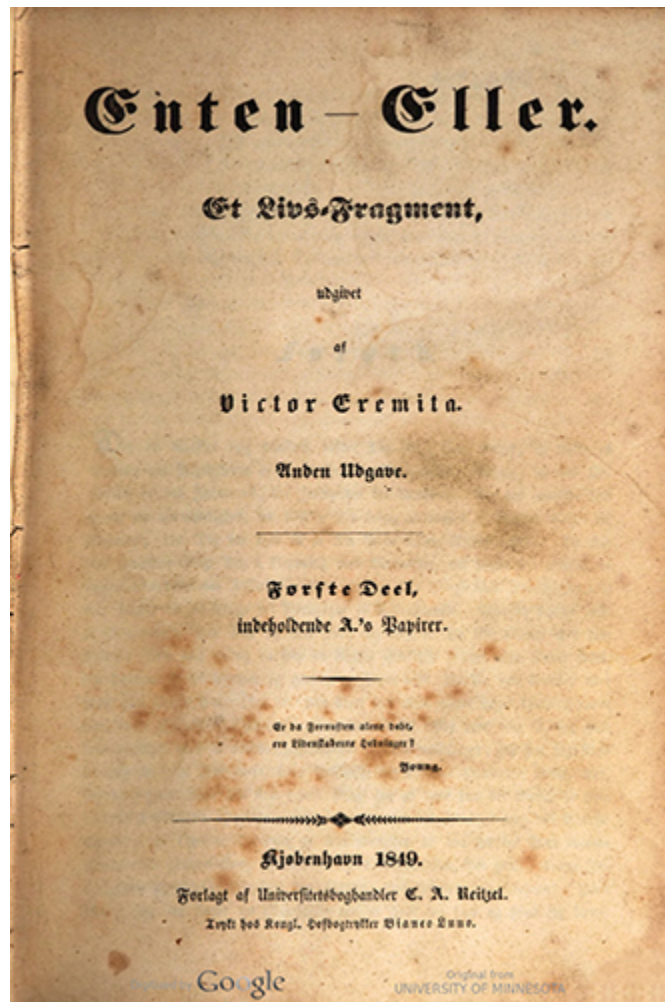
Language: Eastern Armenian

Language Family: Indo-European, Armenian

Source: HathiTrust Digital Library (UCLA)

URL: <https://hdl.handle.net/2027/uc1.l0081024747>

Danish



Title page of second edition published in 1849. Source: HathiTrust (University of Minnesota).

Although he had previously written a handful of articles, a book length review of a Hans Christian

Andersen novel, and a magister dissertation on irony, the Danish philosopher, theologian and litterateur Søren Kierkegaard (1813–1855) considered *Enten – Eller* (*Either/Or*) to be the first work of his authorship proper. Under the pseudonym Victor Eremita, Kierkegaard published the two-volume novel with C. A. Reitzel in 1843. Kierkegaard published under pseudonyms so that the reader would not turn to him as an authority on how to interpret and live out the works. Henriette Wulff wrote from Copenhagen to H. C. Andersen in Germany, “Recently a book was published here with the title *Either/Or!* It is supposed to be quite strange, the first part full of Don Juanism, skepticism, et cetera, and the second part toned down and conciliating, ending with a sermon that is said to be quite excellent. The whole book has attracted much attention.”¹ By the standards of the small Danish book market, it sold well, and went into a second edition in 1849. The second edition is of especial interest because archival evidence indicates that Kierkegaard gave a gift copy of it to H. C. Andersen. This gesture can be seen as a rapprochement, since Kierkegaard’s 1838 review of Andersen’s *Kun en Spillemand* (*Only a Fiddler*) was quite scathing. Previously, Andersen had tried to show that there were no hard feelings by gifting Kierkegaard a copy of his *Nye Eventyr* (*New fairytales*), but Kierkegaard made no reply. Unfortunately, Andersen’s copy of the second edition of *Enten – Eller* is believed to be no longer extant. (In 2001, Niels Lillelund published a Nordic Noir novel entitled *Den amerikanske samler* [The American collector], which follows a bookstore owner’s pursuit of this priceless item.)

Enten – Eller has been translated into English, Spanish, Russian, and Chinese, as well as into a number of other languages. In addition to having online access to the [second edition](#), the UC Berkeley Library has a hardcopy of the [fourth edition](#) in its holdings.

Danish is spoken by roughly six million people around the world. The Department of Scandinavian at UC Berkeley regularly offers courses in both the Danish language and in Danish literature in translation. The Danish language is taught by Senior Lecturer Karen Møller, and Danish literature is taught by Professor Karin Sanders. In the fall of 2018, Scandinavian 180, “The Works, Context, and Legacy of Søren Kierkegaard” introduced a group of students to Kierkegaard, the Danish Golden Age, and the author’s influence on twentieth-century philosophy and world literature. The course was taught by the author of this essay.

Contribution by Troy Smith
PhD Student, [Department of Scandinavian](#)

Sources consulted:

1. Quoted in Joakim Garff, *Søren Kierkegaard: A Biography*, trans. Bruce H. Kirmmse (Princeton, NJ: Princeton University Press, 2007), 216–17.

Title: Enten – Eller
Title in English: Either/Or
Author: Victor Eremita, pseudonym for Søren Kierkegaard (1813–1855)
Imprint: Kjøbenhavn, C.A. Reitzel, 1849.
Edition: 2nd edition
Language: Danish
Language Family: Indo-European, Germanic
Source: HathiTrust Digital Library (University of Minnesota)
URL: <https://hdl.handle.net/2027/umn.31951d02153608j>

Select Print editions at Berkeley:

[Enten – eller. Et livs-fragment, udg. af Victor Eremita \[pseud.\]](#). 4. udg. Kjøbenhavn, C. A. Reitzel, 1878.

Medieval Hebrew



First page of De idololatria liber with text in Hebrew, Latin, and Arabic. Source: Google Books (Biblioteca Nazionale Centrale di Roma).

Dionysus Vossius's Latin translation of Maimonides's *Laws of Idolatry*, first published in 1642, is self-evidently the product of many cultures. On some pages, you can find four different alphabets: [Hebrew](#), [Latin](#), [Arabic](#), and [Greek](#). Yet the text itself aims to protect the singular, true religion from all other pretenders. A paradoxical work of cosmopolitan xenophobia, this version of "Laws of Idolatry" sheds light on the contradictions and complexities of 17th-century Christian Hebraism, and it places a canonical Jewish text in a surprising, unfamiliar context.

Maimonides had long been a favorite among Christians ("the only Jew to desist from talking nonsense," as the scholar Joseph Scaliger wrote), and his philosophical masterpiece, *The Guide to the Perplexed* was translated to Latin in the thirteenth century. But his law codes remained more obscure. Only after Christian knowledge of and interest in Hebrew exploded in the sixteenth century did scholars begin mining them — for philological tidbits, interpretations of scripture, and mythographic lore. That's because while the *Laws of Idolatry* mainly contains practical restrictions on Jewish interactions with idolaters, it also contains Maimonides' capsule history of various forms of idolatry. This history and typology proved immensely important in a nascent scholarly discipline, what we would call today the comparative history of religion.

Dionysus Vossius, a Dutchman, was probably inspired to translate and annotate Maimonides by the great English scholar John Selden. Selden had used Maimonides to write *De Diis Syriis*, a comprehensive treatment of the pagan gods which heavily influenced John Milton's *Paradise Lost*. Dionysus's father Gerardus Vossius, himself a great scholar and friend of the Dutch jurist and historian Hugo Grotius, took Dionysus to England, where he met Selden and studied. Dionysus was a precocious scholar (he wrote an Arabic dictionary at sixteen), but he died at 21, and the *Laws of Idolatry* is consequently bound with his father's complete works.

I am drawn to this volume by its incredible synthesis of religions and cultures: the English, [Dutch](#), and Continental European republic of letters; the text's many learned languages; the mixed Christian, Jewish, and pagan histories. To be sure, the combination is not without tension. The famous passage in which Maimonides proclaimed Christians idolaters (9:4) is of course absent here, as even in Hebrew it was a favorite target for Christian censors. And indeed, Vossius's translation was itself banned, placed on the Catholic Church's *Index Librorum Prohibitorum* in 1717. Yet there is a remarkable irony in this most avowedly parochial of books becoming a source of wisdom for Christian scholars. This odd jumble of languages, prejudices, agendas and mistakes is a little glimpse of early modern globalization; its yellowed pages contain a world that is shockingly interconnected, mixed-up, and vibrant. Leaf through the pages of the [1668 edition of *De Idololatria Liber*](#) at UC Berkeley's [Bancroft Library](#), or [read it online](#).

*Contribution by Raphael Magarik
PhD Student, [Department of English](#)*

Title: De Idololatria Liber

Title in English: The Laws of Idolatry

Author: Maimonides, Moses, 1135-1204; Latin translation and notes by Dionysius Vossius

Imprint: Amsterdam: Joan Blaeu, 1668.

Edition: uncertain

Language: Medieval Hebrew

Language Family: Afro-Asiatic, Northwest Semitic

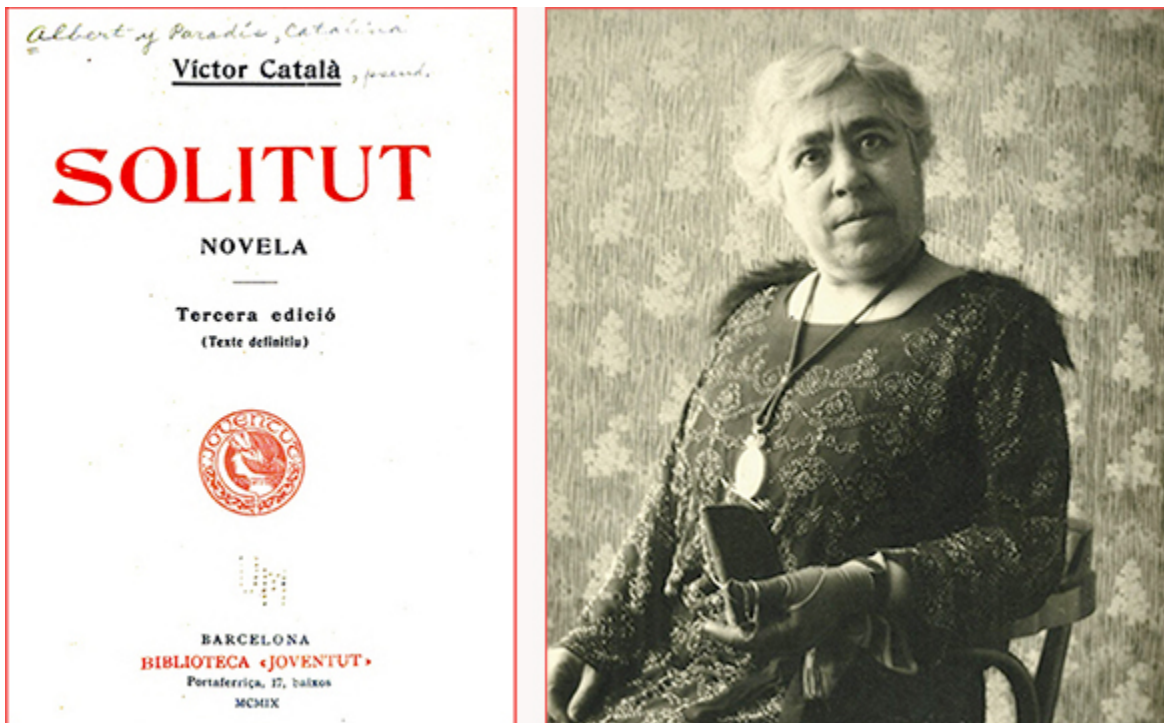
Source: Google Books (Biblioteca Nazionale Centrale di Roma)

URL: <https://books.google.com/books?id=sZ4PtQEACAAJ&pg=PA1#v=onepage&q&f=false>

Select print editions at Berkeley:

- [*R. Mosis Maimonidae De idololatria liber, cum interpretatione latina, & notis, Dionysii Vossii.*](#)
Amsterdami: apud Ioannem Blaeu, 1668. Bancroft Folio f BL200.V6 D3 1668 v.2

Catalan



Title page for 3rd edition (HathiTrust) and portrait of author (Institut Municipal de Cultura d'Olot).

*I don't want you to confine my thinking to facts and agreed formulas; I do want, like birds, the liberated wings to fly at any time, now to the right, now to the left, through the space full of infinite and invisible routes; I do not want extraneous nuisances, harmful limits that impose me a path beforehand. I want to be entirely master of myself and not a slave of alien forces, insofar as human, are miserable and failing. — Víctor Català (Caterina Albert), *Insubmissió* (1947)*

(Trans. A. B. Redondo-Campillos)

Víctor Català was a Catalan modernist literature novelist, storyteller, playwright, and poet. But Víctor Català was also Caterina Albert i Paradís (L'Escala, Girona, 1869–1966), an extraordinary talented woman

writer forced to write under a male pen name. Caterina Albert decided to make herself known as Víctor Català after the publication of the monologue *La infanticida* (The Infanticide), for which Albert not only received the first prize in the 1898 *Jocs Florals* literary contest, but also an enormous backlash after the jury knew that the author was a woman. Amid the Catalan intellectual and bourgeois society of the late 19th century, Caterina Albert questions maternity as the main purpose of womanhood in the most dramatic and violent way. Víctor Català/Caterina Albert was probably the first unconscious feminist of Catalan literature.

In her magnum opus, *Solitud* (1905) or *Solitud*, first a serialized novel in the literary magazine *Joventut* and published later as a book, the writer follows the spiritual and life journey of Mila, a woman that moves to a remote rural environment, with a practically absent husband. In an extremely rough landscape — where the mountain becomes another character in the novel and part of Mila herself — she encounters her own sensuality, the guilt provoked by her sexual desire towards a shepherd, the unspeakable brutality of the few people living around her, and the absolute solitude. Far from being weakened because of all of these factors, Mila finds the necessary strength to get by and, finally, makes a life-changing decision.

It is 1905 and Caterina Albert depicts through Mila in *Solitud* the overly harsh women's situation in a male rural society. Its novelty lies in that the writer provides the main character with the determination to overcome her disgrace. Mila transgresses the patriarchy system and takes control of her own life, and Caterina Albert transgresses the rules of a male literary society and writes whatever she wants to write. With *Solitud* the recognition of Víctor Català as a brilliant writer was unanimous: “the most sensational event ever seen in modern Catalan literature” in the words of critic Manuel de Montoliu (introduction to Víctor Català's *Obres Completes*, Barcelona: Selecta, 1951).

Despite her success, Caterina Albert was considered a threat to the Noucentisme literary movement, due to her opposition to the group's ideological agenda. After the publication of *Solitud*, Víctor Català published her second and last novel, *Un film (3.000 metres)* in 1926 and rather sporadically, some collections of short stories up to 1944. The author retired from the literary activity and died in her hometown, L'Escala, after having decided to spend the last 10 years of her life in bed.

Contribution by Ana-Belén Redondo-Campillos

Lecturer, [Department of Spanish & Portuguese](#)

Title: Solitut

Title in English: Solitude

Author: Víctor Català (pseudonym for Caterina Albert i Paradís), 1869–1966

Imprint: Barcelona : Biblioteca Joventut, 1909.

Edition: 3rd edition

Language: Catalan

Language Family: Indo-European, Romance

Source: HathiTrust Digital Library (University of Michigan)

URL: <https://hdl.handle.net/2027/mdp.39015029495648>

Select Print editions at Berkeley:

- Serialized edition published across eight issues in April 2015 in *Juventut: periódich catalanista: literatura, arts, ciències*. Barcelona : [publisher not identified], 1900-1906.
- *Solitud*. Barcelona : Edicions 62, 1979.
- *Solitud*. 20th ed. Barcelona : Selecta, 1980. valoració crítica per Manuel de Montoliu.
- *Solitude: A Novel*. Columbia, La: Readers International, 1992. translated from the Catalan with a preface by David H. Rosenthal.

became the main capital and the Jokhang and Ramoche temples were built. Sakyapa Sonam Gyaltzen was a ruler of Sakya which had a preeminent position in Tibet under the Yuan dynasty. He is considered the greatest Sakya scholar of the 14th century and served as ruler for a short term from 1344 to 1347.

According to McComas Taylor who authored the English translation, “It ranks among the great works of early Tibetan historiographical writing, but outshines all others in both the depth and breadth of its coverage. . . The text is a rich blend of history, legend, poetry, adventure and romance. It may properly be regarded as a literary work, albeit a morally and spiritually uplifting one.” He writes further: “This text has been known by several names. The original Tibetan title, and the one that is most widely recognized, is *Clear Mirror on Royal Genealogy*, although in the final paragraph the author himself calls the work *Clear Mirror on the History of the Dharma*. The first wood-block edition was printed at the Tsuglagkhang in 1478 and is therefore known as the Lhasa redaction.”

Ever since China annexed Tibet as a province in 1951, the Tibetan language has been proscribed in schools in favor of Mandarin.¹ Tibetan Buddhism and its literature are thus at present maintained by a worldwide diaspora, drawing some strength from Tibetan communities of the southern Himalaya beyond the Chinese border.² There are numerous (and mutually unintelligible) dialects of modern spoken Tibetan, and the study of these dialects — essential for the study of cultural practices such as pilgrimage — is becoming an area of research at several institutions, including UC Berkeley.³ This historical text has been translated into [Mongolian](#), [German](#), and [Chinese](#), and various sections have appeared in [Italian](#) and [Russian](#).

*Contribution by Susan Xue
Head, Information and Public Services &
Electronic Resources Librarian, [C.V. Starr East Asian Library](#)*

Sources consulted:

1. Garry, Jane, and Carl R. G. Rubino. *Facts About the World's Languages: An Encyclopedia of the World's Major Languages, Past and Present*. New York: H.W. Wilson, 2001.
2. May, Stephen. *Language and Minority Rights: Ethnicity, Nationalism and the Politics of Language*. New York: Routledge, 2012.
3. [Institute for South Asia Studies, UC Berkeley](#) (accessed 7/9/20)

Title: Rgyal rabs gsal ba'i me long
Title in English: Clear Mirror on Royal Genealogy
Author: Bsod-nams-rgyal-mtshan, Sakyapa Sonam Gyaltzen, 1312-1375.
Imprint: Pe cin: mi rigs dpe skrun khang, 2002.
Edition: Par gzhi 1
Language: Tibetan

Language Family: Sino-Tibetan

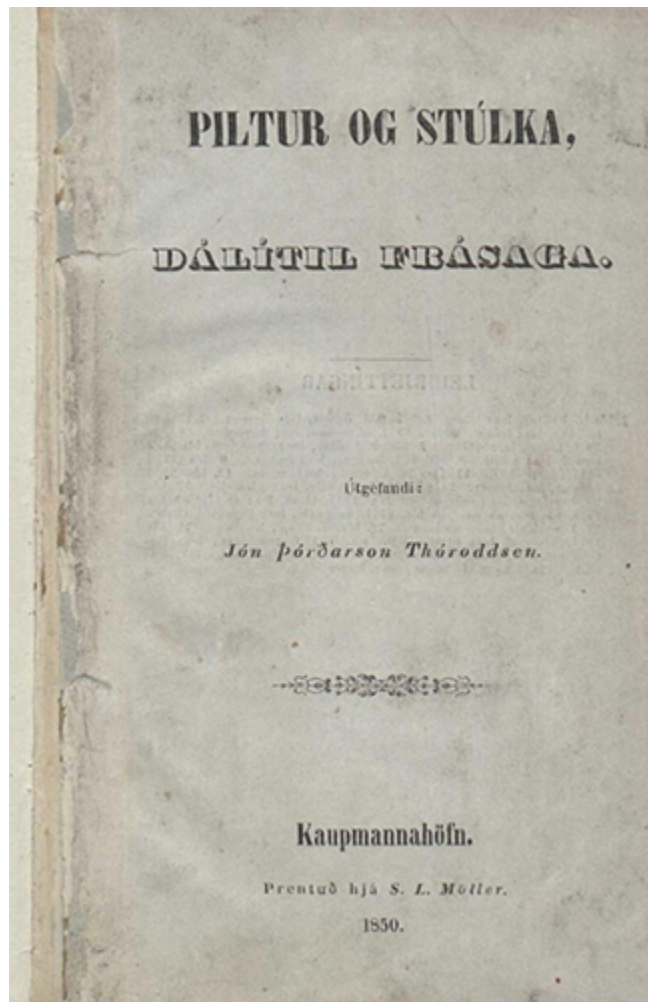
Source: Buddhist Digital Resource Center

URL: https://www.tbrc.org/#library_work_ViewByOutline-O1PD1023881PD1023902DB99239%7CW00KG09730

Select Print editions at Berkeley:

- Bsod-nams-rgyal-mtshan, Sakyapa Sonan Gyaltzen, and B I. Kuznetsov, ed. *Rgyal Rabs Gsal Ba'i Me Long: The Clear Mirror of Royal Genealogies ; Tibetan Text in Transliteration with an Introduction in English*. Leiden: Brill, 1966.
- Bsod-nams-rgyal-mtshan, Sakyapa Sonan Gyaltzen. Translated into English by McComas Taylor, and Yuthok Choedak. *The Clear Mirror: A Traditional Account of Tibet's Golden Age*. Ithaca, NY: Snow Lion Publications, 1996. Preview in [Google Books](#).
- Bsod-nams-rgyal-mtshan, Sakyapa Sonan Gyaltzen. Translated into Chinese by Liqian Liu. *Xizang Wang Tong Ji*. Beijing Shi: Min zu chu ban she, 2000.

Icelandic



Source: *The Internet Archive (National and University Library of Iceland).*

Icelandic literature after the Reformation was primarily the domain of poetry until the mid-19th century.

Following a small number of unpublished collections of short stories, folk tales, and several published prose translations into Icelandic in the 18th century, currents of European influence encouraged the sustained development of literary prose. At first short stories, they drew upon in some cases local saga and folkloric traditions. Credit for the first Icelandic novel is generally given to Jón Thóroddsen (1818–1868) for his 1850 work *Piltur og Stúlka* (Lad and Lass). As scholar and statesman Jón Sigurðsson would write in his introduction to a posthumous edition (1876) of Thóroddsen’s second, unfinished novel *Maður og Kona* (Man and Woman), “Various attempts have been made in our country before this to compose works of fiction similar to those which had appeared in foreign lands in modern times, which are called in English ‘novels,’ because they draw their material from modern everyday life, and not from ancient events or historical writings, as do the knightly romances; but this story of Thóroddsen’s [*Piltur og Stúlka*] is the most important of all these tales, and is hence universally conceded to be the first Icelandic novel [translation from Reeves’ 1890 edition of *Lad and Lass*].”

Born in western Iceland, Thóroddsen traveled to Copenhagen to study law, where he also pursued literary interests as co-creator and editor of a liberal arts annual to which he contributed his own poetry and several short texts (in addition to briefly joining the Danish army in its fight against rebellious Germans). During the winter of 1848–9 he wrote *Piltur og Stúlka*, which was published in Copenhagen in 1850 (a second edition was published in Reykjavik in 1867). Although indebted to the English romantic love story, this tale of the complicated love between Indriði and Sigríður, which begins and ends in the countryside and includes a journey to Reykjavik at its middle, is highly localized in its descriptions of contemporary Icelandic society. Thóroddsen was a keen observer of character, and his readers were especially drawn to the comic traits with which he endowed some of them. Other aspects of description as well as narrative reveal the influence of the Icelandic sagas. In 1850 Thóroddsen returned to Iceland, where he worked as a bailiff, and nearly completed his second novel before his death in 1868. *Piltur og Stúlka* has been published in a number of subsequent editions, translated into four languages, and was adapted for the stage in Iceland in 1933. The UC Berkeley Library owns the 1973 reprint of the 1948 edition, which was published in Reykjavik.

The Modern Icelandic language has been taught at the introductory level in UC Berkeley’s Scandinavian Department since 2015, when a pilot program was launched with the assistance of the Institute of European Studies.

*Contribution by Jeremy Ott
Classics and Germanic Studies Librarian, [Doe Library](#)*

Title: Piltur og Stúlka : Dálítill Frásaga
Title in English: Lad and Lass
Author: Jón Thóroddsen, 1818–1868.
Imprint: Kaupmannahöfn : S.L. Möller, 1850.
Edition: 1st

Language: Icelandic

Language Family: Indo-European, Germanic

Source: The Internet Archive (National and University Library of Iceland)

URL: <https://archive.org/details/Pilturogstulkada000209560v0JonReyk>

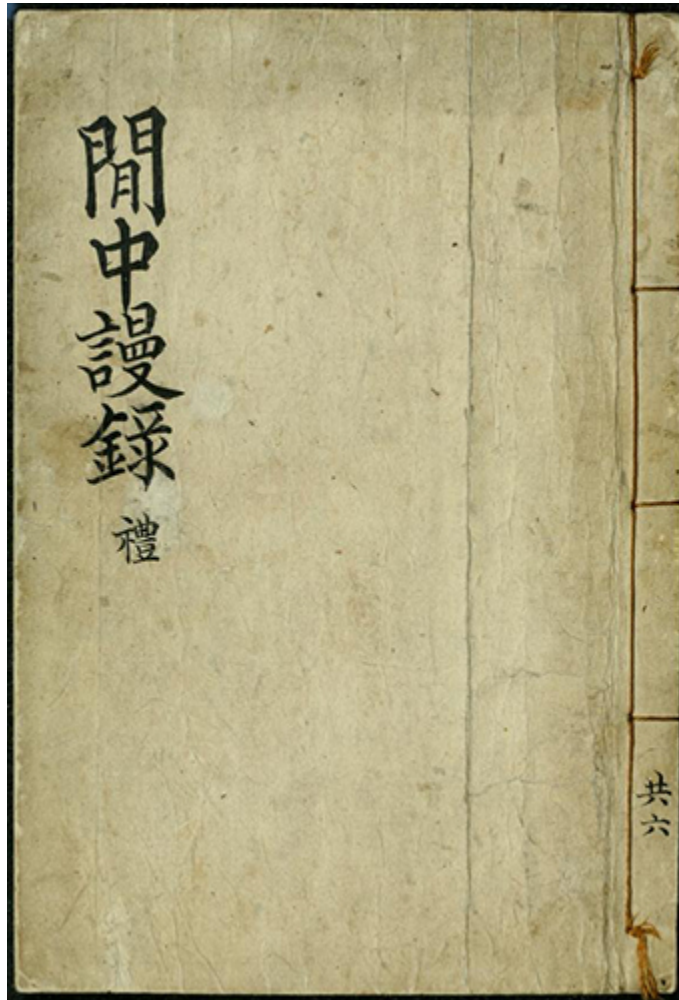
Other online editions:

- [*Sigríð: An Icelandic Love Story*](#). Translated from the Danish by C. Chrest. New York: T.Y. Crowell & Co, 1887 in HathiTrust Digital Library.

Select Print editions at Berkeley:

[*Piltur og stúlka: dálítill frásaga*](#). Reykjavík: Helgafell, 1973. Reprint of the 1948 edition.

Korean



First volume of Lady Heygyōng's Handyung mannok. Source: Asami Collection, UC Berkeley Library.

This manuscript consists of four autobiographical narratives written by Lady Hyegyōnggung Hong Ssi,

an 18th-century Korean noblewoman. Considered both a literary masterpiece and an invaluable historical document, the memoirs were translated into English by JaHyun Kim Haboush with the title *The Memoirs of Lady Heygyöng* (Berkeley: University of California Press, 1996).

A story is told through personal anecdotes, written between 1795 and 1805, of Lady Heygyöng's life in the palace and about tragic happenings to members of her family. She was married to the crown prince of King Yöngjo (1694-1776; reigned in 1744-1776). In the summer of 1762, her husband and apparent heir to the throne was falsely accused of plotting against Lady Heygyöng's father, and was placed in a sealed rice chest in which he suffocated. Soon after this tragedy, King Yöngjo regretted his harshness and gave his daughter Hong Ssi the title of Royal Consort Hyegyönggung.

Historical and modern linguists classify Korean as a language isolate with linguistic roots in Manchuria. Prior to 1433/34 when King Sejon of the Chösun Dynasty invented the remarkable alphabet known to southerners as *hangül* and to northerners as *chösongül*, all writing in Korea was done in the Chinese script.¹ In the 17th century, it evolved into modern Korean, with considerable phonological differences from Middle Korean.² Rather than being composed in literary Chinese as were most writings by men before the modern era, Lady Heygyöng's memoirs were composed in Korean, in *han'gül* script, making them accessible to the modern reader.

As the official language of both South and North Korea, Korean is the native language of more than 77 million people worldwide.³ The Library's Korean holdings exceed 102,000 volumes. Outstanding among these are the 4,000+ volumes of the Asami library, assembled by Asami Rintarö in the early decades of the 20th century and purchased by the Library thirty years later.⁴ In 1942, UC Berkeley became the first university in the country to offer instruction in Korean, which continues to be taught for all academic levels in the [Department of East Asian Languages and Cultures](#).

Contribution by Jaeyong Chang

Librarian for the Korean Collections, [C.V. Starr East Asian Library](#)

Sources consulted:

1. Garry, Jane, and Carl R. G. Rubino. [Facts About the World's Languages: An Encyclopedia of the World's Major Languages, Past and Present](#). New York: H.W. Wilson, 2001.
2. Dalby, Andrew. [Dictionary of Languages: The Definitive Reference to More Than 400 Languages](#). New York: Columbia University Press, 1998.
3. [Ethnologue: Languages of the World](#) (accessed 6/3/19)
4. [UC Berkeley Center for Korean Studies](#)

Title: 한중만록 (Handyung mannok)

Title in English: Memoirs Written in Silence

Author: Hyegyönggung Hong Ssi (1735-1815)

Imprint: Korea : [s.n., 18-?]

Edition: 1st

Language: Korean

Language Family: Koreanic

Source: The Internet Archive (UC Berkeley)

URL: <https://archive.org/details/handyungmannokkw01asam/mode/2up>

Select Print editions at Berkeley:

[*Handyung Mannok: Kwön 1-6*](#). Korea: publisher not identified, 1800. East Asian Rare ASAMI 22.29 1-6

[*The Memoirs of Lady Hyegyöng: The Autobiographical Writings of a Crown Princess of Eighteenth-Century Korea*](#). Translated into English by JaHyun K. Haboush. Berkeley: University of California Press, 1996. Also available as an ebook.

Czech



Source: The Internet Archive (University of Toronto).

Karel Čapek (9 January 1890–25 December 1938) was a Czech writer of the early 20th century. He had multiple roles throughout his career, including playwright, dramatist, essayist, publisher, literary reviewer,

photographer, and art critic. Nonetheless, he is best known for his science fiction including his novel *War with the Newts* and the play *R.U.R. (Rossum's Universal Robots)*, which introduced the word “robot” for the first time in the English language.¹ He also wrote many politically charged works dealing with the social turmoil of his time. Largely influenced by American pragmatic liberalism, he campaigned in favor of free expression and utterly despised the rise of both fascism and communism in Europe.

A funny and surreal story of servitude and technology, *R.U.R.* was Čapek’s first major work for the stage. The play is a gloriously dystopic science-fiction fantasy about robots and the brave new world of the men who mass-produce them. Robots multiply, are bought and sold and gradually take over every aspect of human existence. As people grow idle and stop procreating, the robots rebel and destroy almost the entire human race. The play was first performed in Prague in 1921.

UC Berkeley professor Ellen Langer describes the novel and the title as follows, “The word robot was derived from the Czech *robot*, which means “forced labor” — like the French word *corvée*. The play was an instant hit in Europe and was acclaimed in the United States, perhaps because it captured the terror of those times. World War I had barely ended when the Bolshevik Revolution made Europeans fear an uprising by factory workers. To Čapek, an impassioned democrat, the dictatorship of the proletariat seemed as abhorrent as the recently overthrown Austro-Hungarian autocracy. *R.U.R.* expressed an idealistic yearning that mass production would free people from want, but realism cautioned that industrialization could also usher in an even more powerful tyranny.

The play seems preachy by current standards, but, as Langer says, “this was an era of polemical plays.” It caused such an intellectual stir in London that Čapek sought to explain its message in an essay published in 1923: “We are in the grip of industrialism; this terrible machinery must not stop, for if it does it would destroy the lives of thousands. It must, on the contrary, go on faster and faster, even though in the process it destroys thousands and thousands of other lives . . . A product of the human brain has at last escaped from the control of human hands. This is the comedy of science.” Thus was born a term that promised either service or subjugation, and, over time, robots migrated from fictional characters to functional creations.²

The history of teaching Czech at UC Berkeley is closely tied to the history of the Department of Slavic Languages and Literatures. Currently, each year, Dr. Langer offers courses in basic and continuing Czech. Professor In the Department of History, Professor John Connelly’s groundbreaking research on the history of education in Modern and Eastern and Central Europe came to fruition in his critically acclaimed book *Captive University: The Sovietization of East German, Czech, and Polish Higher Education, 1945-1956*.

Contribution by Liladhar Pendse

Librarian for East European and Central Asian Studies, [Doe Library](#)

Sources consulted:

1. Čapek, Karel, Peter Majer, and Cathy Porter. *R.U.R.* [London]: Bloomsbury, [2015], 2015. .
2. Abate, Tom. “[The Robots Among Us.](#)” *SFGate*, 9 Dec. 2007.

Title: R.U.R (Rossumovi Univerzální Roboti)
Title in English: R.U.R. (Rossum's Universal Robots)
Author: Čapek, Karel, 1890–1938.
Imprint: V Praze: Vydalo Aventinum, 1920.
Edition: unknown
Language: Czech
Language Family: Indo-European, Slavic
Source: The Internet Archive (University of Toronto)
URL: <https://archive.org/details/rurrossumsuniver00apekuoft/>

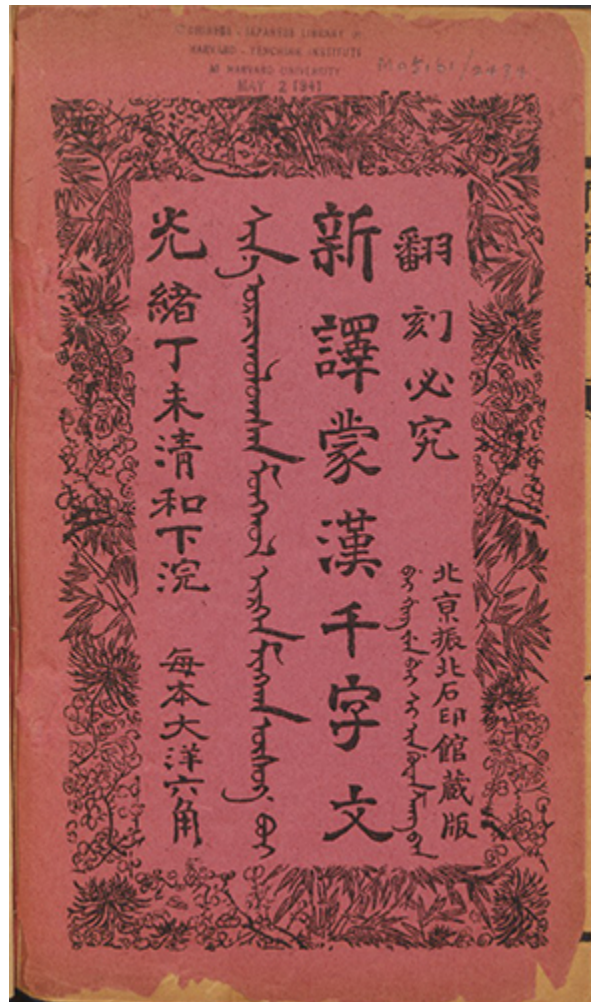
Other online editions:

- 1922 edition in HathiTrust Digital Library, <https://hdl.handle.net/2027/chi.14800394>
- Project Gutenberg, <http://www.gutenberg.org/ebooks/13083>

Select Print editions at Berkeley:

- There many original Czech editions and English translations in the [UC Library Catalog](#).

Mongolian



Cover of 1907 edition in Chinese and Uyghur-Mongolian script.
Source: Harvard-Yenching Library.

The *Thousand Character Classic* (Chinese: 千字文), also known as the *Thousand Character Text*, is one of the

earliest and most widespread basic literacy texts for the study of [classical Chinese](#). The rhyming text was composed by learned and talented scholar Zhou Xingsi of the Southern Liang dynasty (502–557) and has been used ever since as a primer for teaching Chinese characters to children. It contains exactly one thousand non-redundant characters arranged into 250 four-character couplets. Not only is the form succinct and poetic, but the text also imparts traditional Chinese knowledge and wisdom. It was widely circulated in ancient Japan, Korea, and Vietnam. It has also been translated into several western languages, including English, [Latin](#), [German](#), [Italian](#), and [French](#). The *New Mongolian Translation of the Thousand Character Classic* contains traditional Uyghur-Mongolian and Chinese text, as well as Manchu phonetic transcription. It is valuable for the study of Mongolian and Manchu phonology. The C.V. Starr East Asian Library owns a facsimile of the 1907 stone print edition. The original edition is held by the Harvard-Yenching Library and was recently digitized.

The course description for Mongolian 1A follows: “Mongolian is the language of a people who politically have emerged on the world stage after verily hundreds of years of imposed isolation, who geographically live on the vast open steppe that ranges from the Gobi to Siberia, who economically juggle an ancient tradition of pastoral nomadism with the development of national and private industry, who culturally know an eclectic, vibrant cosmopolitanism belied by their rugged open spaces, and who long ago established the largest contiguous empire the world has ever known.”¹ UC Berkeley has a long tradition of Mongolian Studies reaching back to the early 20th century. In 1935, Ferdinand Lessing, a German scholar of Central Asia, was named the fourth Agassiz Professor of East Asian Studies and established this country’s first course in the Mongolian language, as well as courses on Mongolia’s Buddhist tradition. He also published the first scholarly Mongolian-English dictionary in 1960.² Mongolian studies continued to advance under the direction of Professor James Bosson, who taught at Berkeley from 1964 through 1996. He was also a renowned scholar for the Manchu and [Tibetan](#) languages. Students at Berkeley begin with [Khalkha Mongolian](#), the standard language of Mongolia, in its context as a dialect of Mongolian language proper using Cyrillic script and introducing traditional script. They then advance to Literary Mongolian, its phonetics, grammar, vertical writing system and its relation to living spoken language.

With a generous gift from the government of Mongolia, UC Berkeley and the Institute of East Asian Studies launched the [Mongolia Initiative](#) in 2016. Mongolian is now being taught on campus for the first time in many years by Professor Brian Baumann who concentrates on Mongolian texts on Buddhism, history and culture. Funding from the U.S. Department of Education has also supported the language program and other research activities on Mongolian as well as for enrichment of the Mongolian collection in the Library.

Contribution by Jianye He

Librarian for the Chinese Collections, [C.V. Starr East Asian Library](#)

Sources consulted

1. [Buddhist Studies Courses, UC Berkeley](#)
2. [History of Mongolian Studies at UC Berkeley](#)

Title: 新譯蒙漢千字文 = Sin-e orčiyuluγsan mongγol irgen mingγan üsüg bui
Title in English: The New Mongolian Translation of the Thousand Character Classic
Author: Zhou, Xingsi, d. 521.
Imprint: Beijing : Zhen bei shi yin guan, Guangxu ding wei, 1907.
Edition: n/a
Language: Mongolian
Language Family: Mongolic
Source: Harvard College Library Harvard-Yenching Library
URL: <http://nrs.harvard.edu/urn-3:FHCL:10443432>

Select Print editions at Berkeley:

- Facsimile reprint has been published in volume one of [清代蒙古文啓蒙讀物薈萃 = Qing dai Menggu wen qi meng du wu hui cui](#). Huhehaote Shi : Yuan fang chu ban she, 2016.

Mongolian Cyrillic (Khalkha)

<p>1 der Vocal A. ◊ Гласная а.</p> <p>2 A! Part. des Vocativs. ◊ А! чашица званг. надежа.</p> <p>3 Ach! Ah! Oh! ◊ ахь! а! о!</p> <p>4 sich in eine fremde Sache mischen, etwas ohne Grund vertheidigen, thörigte oder muthwillige Reden führen. ◊ вѣнчивашься не въ свое дѣло, защищать что либо безъ всякаго основанія, пустомелить, вздорить.</p> <p>5 siehe ◊ смопри</p> <p>6 durch drohende Worte in Furcht oder Respect setzen. ◊ спраццать угрозами.</p>	<p>7 sich verderben, sich zu Grunde richten (durch Liederlichkeit). ◊ погубить, изнурить себя распущенствомъ.</p> <p>8 siehe ◊ смопри</p> <p>9 siehe ◊ смопри</p> <p>10 der Nachbar. ◊ сосѣдъ.</p> <p>11 der Wissende, Vernehmende (von göttl. od. vornehmen Personen). ◊ свѣдущій, внемлющій (о божественныхъ или знатныхъ особахъ).</p> <p>12 vortragen, zur Kenntniss bringen</p>	<p>13 siehe ◊ смопри</p> <p>14 der Gast. ◊ гощь.</p> <p>15 zu Gaste seyn ◊ бышь въ гощяхъ.</p> <p>16 bewirthen. ◊ угощать.</p> <p>17 saure Milch als Getränk. ◊ кислое молоко.</p>
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From first page of Isaak J. Schmidt's polyglot dictionary. Source: HathiTrust (UCLA).

The expansion of the Russian Empire's frontiers toward Manchu China meant interactions with several different Mongolic language groups that inhabit Siberia and the Far East, including Buryat and Oirat variants. The official Khalka dialect is prominent in the Republic of Mongolia. The 19th-century digitized book presented here is one of the earliest dictionaries of Mongolian language that was published by the Imperial Academy of Sciences in Saint Petersburg. We are highlighting this specific dictionary in consultation with the faculty members that teach and conduct their research in Mongolian. The scripts of the Mongolian language have evolved over the long history of the Mongols. Due to the Sovietization of Outer Mongolia, the alphabet was changed to Cyrillic characters (Khalkha) while the Inner Mongolia of

the People's Republic of China continued to use a variant of the traditional script which is called [Uyghur-Mongolian](#).

Several UCB faculty members focus their research on Mongolia. Among them is Professor Emerita Patricia Berger, an art historian, and Professor Jacob Dalton, who is a world known specialist on Tibetan Buddhism. Tibetan Buddhism's history and practice are syncretic to both past and present practice to the Buddhism of Mongolia. Brian Baumann is a lecturer of Mongolian language in East Asian Languages and Cultures and is instrumental in teaching language courses. Professor Sanjyot Mehendale, who teaches courses on Central Asia and the Silk Roads in the Department of Near Eastern Studies, is an archaeologist specializing in Eurasian trade and cultural exchange of the early Common Era. She has worked on several archaeology sites and projects in Central Asia, including Samarkand and Afghanistan.

The Mongolia collection has been developed to reconnect students with the history of Mongolia and the surrounding region. Besides students, the collection development revolves around the needs of faculty members and other scholars at UC Berkeley. Mongolia's ethnic composition represents a unique tapestry of the Central Asian nationalities living within the geographic boundaries of the region along with the Mongols. The [Department of East Asian Languages and Cultures](#) offers courses related to Mongolia which vary from elementary Mongolian to Mongolian Buddhist Ritual (Buddhist Studies 190).¹ While the collection of Mongolian language books from the Republic of Mongolia printed in Cyrillic is approximately 1800 titles, Doe Library acquired nearly 800 new titles from 2009 through 2019. Besides, Mongolian language materials, we also have an extensive collection of books in Kazakh, Kyrgyz, Tajik, Turkmen and Uzbek languages.

As a librarian for East European and Central Asian Studies, I focused initially on collecting materials related to Buryat Mongols of Siberia. With a generous gift from the government of Mongolia, UC Berkeley and the Institute of East Asian Studies were delighted to announce the establishment of the [Mongolia Initiative](#). This initiative led to the beginning of the teaching of Mongolian on campus for the first time in many years. Thus, the need for the collections of materials in Mongolian from the Republic of Mongolia became an ever-pressing reality. Since 2015, UC Berkeley has also received funding from the U.S. Department of Education to begin teaching elementary Mongolian. This National Resource Center grant recognizes UC Berkeley as a national leader for teaching and research on East Asia, including Mongolia.² It funds the education of lesser-taught world languages, in particular Mongolian, which is one of the critical languages for the national security of the United States government.³

Contribution by Liladhar Pendse

Librarian for the Mongolian Collections, [Doe Library](#)

Sources consulted:

1. [Mongolian \(MONGLN\) Berkeley Academic Guide – UCB](#) (accessed 6/24/19)
2. [About the Mongolia Initiative, UC Berkeley](#) (accessed 6/24/19)
3. "Mongolia," [The World Factbook](#) (accessed 5/11/21)

Title: Mongolisch-deutsch-russisches Wörterbuch : Nebst Einem Deutschen Und Einem Russischen Wortregister =: Mongol'sko-niēmet'sko-rossiiskīi Slovar : S Prisovokuplenīem Niēmet'skago I Russkago Alfavitnykh Spiskov.

Title in English: Mongolian-German-Russian Dictionary: In addition to a German and a Russian word index.

Author: Schmidt, Isaak Jakob, 1779-1847.

Imprint: Sanktpeterburg: Kaiserliche Akademie der Wissenschaften, 1835.

Edition: 1st.

Language: Mongolian Cyrillic (Khalkha)

Language Family: Mongolic

Source: HathiTrust Digital Library (UCLA)

URL: <https://hdl.handle.net/2027/uc1.d0006851489>

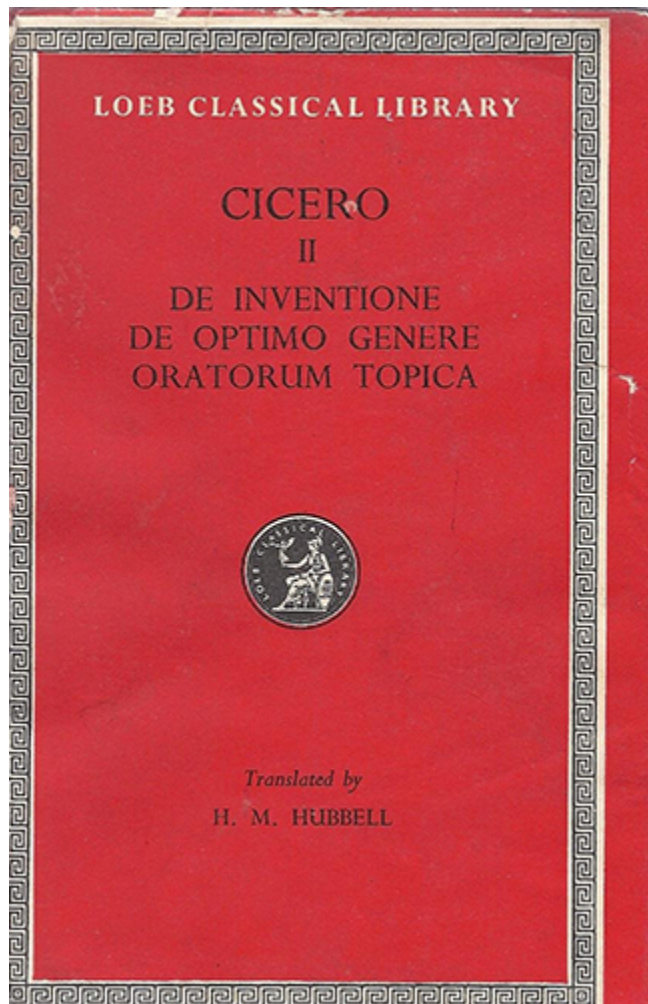
Other online editions:

- Bayerische Staatsbibliothek (BSB)
<http://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb10691089-1>

Select Print editions at Berkeley:

- Schmidt, Isaak J. [*Mongolisch-deutsch-russisches Wörterbuch: Nebst Einem Deutschen Und Einem Russischen Wortregister*](#). St. Petersburg: Bei den commissionairen der Kaiserlichen akademie der wissenschaften, W. Graeff und Glasunow, 1835.

Latin



*The 1949 Loeb edition of Cicero's De inventione (and other works).
Source: HathiTrust (University of Michigan).*

The “golden age” of Latin comprises works produced between the first century BCE and the first century

CE. The canon of Latin literature includes the works of such authors as Caesar, Cicero, Vergil, Horace, Livy, and Ovid, which frequently make up the core curriculum of any Classics department today.¹ Linguistically speaking, the Latin language became a predominantly literary and administrative language, learned by elite members of society who had an educational or professional need for it.² This does not mean that Latin was not spoken anymore, it just means that it ceased being anyone's first language, and that, eventually, educated inhabitants of the broader Roman empire were bilingual, fluent in both Latin and in their own dialects (which became the Romance languages). The adoption of Latin as the unifying administrative language of the Roman empire — and later as the unifying administrative and liturgical language of the Roman Catholic Church — ensured Latin's place as a global language through the 18th century.

The most influential ancient Roman author was Marcus Tullius Cicero. When students read Cicero today, they are likely to be assigned his famous speeches, such as the *Catiline Orations* or the *Pro Caelio*; one of his philosophical treatises, such as *De re publica*; or even his letters. What students may not know is that it was one of Cicero's so-called juvenile works, written before he was 21 years old, that had the most outsized impact on the history of education in the West. Cicero wrote *De inventione* when he was studying rhetoric as a young man. The title topic "invention" (meaning "discovery") refers to the first, and most important, task of the orator, which is to develop effective arguments that will persuade a judge. Because *De inventione* was written as a series of notes, it was easily adaptable to the classroom as a handbook for teaching rhetoric. *De Inventione* became such a foundational text in the medieval and Renaissance classroom that 322 complete manuscripts survive today.³ As a result, Ciceronian rhetoric thoroughly permeated medieval and Renaissance intellectual culture and greatly influenced the literature, historiography and political theory of those periods, the fruits of which students continue to learn in humanities courses today.⁴

That Renaissance artists and architects looked to ancient sculptures, paintings, and architecture to inform their designs is well known. Renaissance Latin authors similarly looked to Classical authors as models for writing the "best Latin." These humanists, as they are called, were reacting against what they saw as idiosyncratic Latin that evolved from the 11th to the 13th centuries to accommodate the highly technical and abstract concepts of theology and philosophy, and they desired a return to what they deemed the best models from antiquity: Cicero for prose and Vergil for poetry.⁵ The Italian humanists Pietro Bembo and Jacopo Sadoleto, and the Belgian humanist Christophe de Longueuil, went so far as to declare Cicero the *only* model for good Latin. The eclectic thinker and scholar Erasmus of Rotterdam (1466-1536) found this idea so ridiculous — because slavish imitation of a single model does not account for individual ability or changing times — that he penned a satirical dialogue titled *Ciceronianus* that mocked this idea of a single model. In his satire, the character Nosoponus is paralyzed by writer's block, afraid to write a single word that is not found in Cicero; while Bulephorus endeavors to convince Nosoponus to seek out a greater array of authors as models and to internalize what he learns in order to develop his own style.⁶ These arguments for some stylistic flexibility aside, the Renaissance marked the period during which the Latin language became well and truly fixed; by this time, the national vernacular languages had come into their own and Latin had become the domain of an elite educational curriculum.⁷ The advantage to us of this fixing is that Latinists today are able to read, with relative ease, a wealth of texts that span more than a millennium.

The study of Latin has many applications and is an important tool for research and study in a variety of fields. Besides Classics, Berkeley students use Latin in courses within the department of Ancient History and Mediterranean Archaeology,⁸ as well as PhD programs in Medieval Studies,⁹ Romance Languages and Literatures,¹⁰ and Renaissance and Early Modern Studies.¹¹

Contribution by Jennifer Nelson

Reference Librarian, [The Robbins Collection](#), UC Berkeley School of Law

Notes:

1. [Department of Classics](#), UC Berkeley
2. Leonhardt 2013: 56-74.
3. Two examples of manuscripts of *De inventione* are in the British Library ([Arundel MS 348](#)) and in the Kongelige Bibliotek in Denmark ([GKS 1998 4°](#))
4. Ward 2013: 167. (accessed 6/24/19)
5. The notion that medieval Latin was fundamentally different from Classical Latin was a humanist construct. While, in some cases, there did exist identifiable regional flavors, evidence of certain non-“standard” constructions, or writing conventions developed for specific genres (frequently in the technocratic, bureaucratic, or legal realms), in general Latin did not change in any fundamental way in the period known as the Middle Ages.
6. Nosoponus means “suffering from illness”; Bulephorus means “one who gives counsel.”
7. Leonhardt 2013: 184-219.
8. [Ancient History and Mediterranean Archaeology \(AHMA\)](#), UC Berkeley
9. [Program in Medieval Studies Program](#), UC Berkeley
10. [Romance Languages and Literatures](#), UC Berkeley
11. [Designated Emphasis in Renaissance and Early Modern Studies \(REMS\)](#), UC Berkeley

Sources consulted:

- Erasmus, Desiderius. *Dialogus cui titulus Ciceronianus, sive De optimo genere dicendi (Ciceronianus, or, A Dialogue on the Best Style of Speaking)*. Cambridge, Mass.: Harvard University Press, 1976.
- Hubbell, H. M. *Introduction to Cicero's De inventione (On Invention)*, with an English translation by H. M. Hubbell. Cambridge, Mass.: Harvard University Press, 1968, xi-xviii.
- Leonhardt, Jürgen (trans. Kenneth Kronenberg). *Latin: Story of a World Language*. Cambridge, Massachusetts : The Belknap Press of Harvard University Press, 2013.
- Ward, John O. “Ciceronian Rhetoric and Oratory from St. Augustine to Guarino da Verona.” In van Deusen, Nancy, *Cicero Refused to Die: Ciceronian Influence Through the Centuries*. Leiden: Brill,

2013, 163–196.

Title: De inventione ; De optimo genere oratorum ; Topica, with an English translation by H. M. Hubbell

Title in English: On Invention (and other works)

Author: Marcus Tullius Cicero

Imprint: Cambridge, Mass.: Harvard University Press, 1949.

Edition: 1st edition

Language: Latin

Language Family: Indo-European, Italic

Source: HathiTrust Digital Library (University of Michigan)

URL: <https://hdl.handle.net/2027/mdp.39015002300641>

Other online editions:

- Erasmus, Desiderius. *Dialogus cui titulus Ciceronianus, sive De optimo genere dicendi (Ciceronianus, or, A Dialogue on the Best Style of Speaking)*. Cambridge, Mass.: Harvard University Press, 1949. Loeb Classical Library (UCB only), https://www.loebclassics.com/view/LCL386/1949/pb_LCL386.iii.xml

Ancient Egyptian



Letter to the Dead, recto (left) and verso (right), Papyrus Hearst 1282. Source: The Center for the Tebtunis Papyri, The Bancroft Library (UC Berkeley).

Ancient Egyptian is a language that was spoken in and around the Nile River valley from the 4th millennium

BCE through the 11th century CE. The earliest form of this language was written in the Hieroglyphic script. Soon after the development of Hieroglyphs, the availability of papyrus as a light, portable writing material and the complexity of drawing complete Hieroglyphic signs led to the development of Hieratic. This cursive form of the ancient Egyptian script is what an individual named Heni used to write a letter to his deceased father, Meru, sometime between 2160 and 2025 BCE. Heni's composition is one of a handful of texts known as "Letters to the Dead," which have been found throughout Egypt written on materials as diverse as pottery, figurines, linen, and stone stelae. Although this genre of text is attested for a period of nearly two thousand years, only a handful of examples survive, all of which share the common goal of communicating a wish or desire from the living to the dead.

The letter of Heni, written in vertical columns, as was typical for Hieratic of this time period, opens with a greeting to Meru before imploring him to intercede on his son's behalf and offer aid. Heni believes he is being falsely accused of harming someone, insisting the wrong was instigated by other parties. Unfortunately, the details of the event are lacking. These letters are frustratingly vague, as it was assumed that the intended audience — usually a close relative or acquaintance — knew the specifics of the situation. The letter was folded and addressed like letters sent among the living. That is to say, the address was written on the outside (the two short lines written horizontally towards the bottom of the verso of the papyrus): the nobleman (*iry-pai*), count (*haty-a*), overseer of priests, Meru. In order to ensure the message was delivered, Heni deposited the small papyrus in his father's tomb. Whether or not his father (or the living judges) recognized his plea of innocence, we will never know.

Several millennia later, Heni's papyrus was found during the archaeological excavations of George A. Reisner. Working under the patronage of Phoebe A. Hearst, Reisner excavated the site of Naga ed-Deir between 1901 and 1904. The letter was found in the tomb of Meru (N.3737), which was decorated with images of him enjoying everyday life. The papyrus was shipped by Reisner to Germany for conservation, where it remained until after World War II. When financial difficulties compelled Phoebe Hearst to withdraw funding for the Berkeley Egyptian Excavations in 1905, George A. Reisner was appointed to the faculty at Harvard University and to the curatorial board at the Museum of Fine Arts (MFA), Boston. A young, enterprising curator at the MFA, William Kelly Simpson, knew of papyri excavated by Reisner and later sought them out in Germany. With Simpson's help, the papyrus — along with several others — traveled from West Berlin to the MFA. After securing them in Boston, Simpson published the first translation of this text. Despite earlier inquiries from faculty at UC Berkeley, it was not until the 2000s that Professor Donald Mastronarde of the Berkeley Department of Classics ascertained the whereabouts of these papyri and engineered their return to Berkeley. The Letter to the Dead, along with numerous other ancient Egyptian papyri, are now housed in the Center for the Tebtunis Papyri at The Bancroft Library, as part of the Egyptian collections acquired by Phoebe A. Hearst between 1899 and 1905.

Courses in Ancient Egyptian are taught at UC Berkeley in the Department of Near Eastern Studies as part of a program in Egyptology. Students can take classes in several phases of the language, including Old, Middle, and Late Egyptian, and Demotic.

Emily Cole, Postdoctoral Scholar

[The Center for the Tebtunis Papyri, The Bancroft Library](#)

Source consulted:

Simpson, William Kelly. [“The Letter to the Dead from the Tomb of Meru \(N 3737\) at Nag’ Ed-Deir.”](#) *The Journal of Egyptian Archaeology*, vol. 52, 1966, pp. 39–52. *JSTOR*.

Title: Letter to the Dead

Author: Heni

Registration Number: Papyrus Hearst 1282

Imprint: 9th or 10th Egyptian Dynasty. First Intermediate Period (Between 2160 and 2025 BCE)

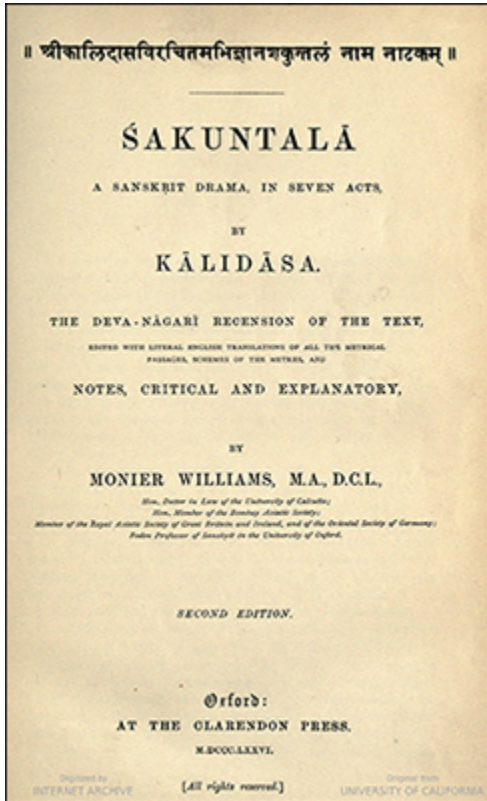
Language: Ancient Egyptian

Language Family: Afro-Asiatic, Semitic

Source: The Center for the Tebtunis Papyri, The Bancroft Library (UC Berkeley)

URL:[http://dpg.lib.berkeley.edu/webdb/apis/
apis2?invno=P%2eHearst%2e1282&sort=Author_Title&item=1](http://dpg.lib.berkeley.edu/webdb/apis/apis2?invno=P%2eHearst%2e1282&sort=Author_Title&item=1)

Sanskrit



Title page for the play Śakuntalā from HathiTrust (left) and photograph of its performance at the Greek Theater in 1914 (right) – Calisphere (California Digital Library).

There is little doubt that Kālidāsa is one of the most celebrated poets not only in Sanskrit literature but in all of South Asian history. His works represent the acme of Sanskrit poetry and became the model for subsequent poets in Sanskrit as well as most of the major languages of the region. Despite his celebrity and the reverence for his works, very little is definitively known about Kālidāsa. Based on tradition and meagre

references to his own life in his works, most scholars agree that he lived in early 5th century CE in the city of Ujjain, located roughly at the center of the Indian peninsula.

Abhijnanasakuntala (The Recognition of Shakuntala), is based on an episode taken from the great Indian epic, the Mahabharata. Kālidāsa retains the basic plot line of the episode but alters it in key ways to adapt it to the stage and make it more romantic. The story revolves around a beautiful maiden named Shakuntala who is the daughter of an ascetic sage and a heavenly nymph. Abandoned by her parents, she was raised in the hermitage of another sage who found her in the care of a flock of “shakunta” birds. Hence, he named her Shakuntala, i.e., protected by shakunta birds. One day, she falls in love with a visiting king named Dushyant who gives her a ring as the token of their love and promises to return to take her with him. In his absence Shakuntala gives birth to a son. Due to a curse, he forgets about her and only recalls her when he encounters the ring again after many years. Their son, Bharata, goes on to become the first emperor of India whose descendants are the protagonists of the *Mahabharata*.

Of all his works, Kālidāsa’s *Abhijnanasakuntala* became the most world-renowned after it was translated into English by Sir William Jones in Calcutta in 1789. Translations in German and French appeared subsequently. The play was to be translated into all these languages, and many more, numerous times by prominent linguists and indologists of the 19th and 20th centuries. Among these is the translation featured here by the famous indologist Sir Monier Monier-Williams.

Scholarly interest in Sanskrit in European and American academia is not only due to the language’s own rich literary tradition but also because it is the sacred language of the Hindu, Buddhist and Jain religious traditions. Even though the Buddhist and Jain traditions initially used other languages they eventually switched to Sanskrit, as it was the language of high culture, philosophy, and scholarly discourse in ancient India. The linguistic influence of Sanskrit on local South Asian languages is comparable to [Latin](#) and [ancient Greek](#) in Europe.

Vedic Sanskrit, an ancient form of Sanskrit in which the Vedas, the most ancient Hindu scriptures, are composed, is an important source for the study of the evolution of Indo-European languages. In fact, having been orally composed between 1500 and 1200 BCE, the Vedas are among the oldest literary creations in any Indo-European language.

The study and teaching of Sanskrit at UC Berkeley goes back to the 1890s and includes an impressive list of world renowned scholars and interest in Kālidāsa has also been keenly pursued here. Among others, Professor Arthur W. Ryder, Professor of Sanskrit, published a translation of a selection of Kālidāsa’s works in 1912 that included *Abhijñānaśākuntala*. This translation became the basis for a [performance of the play in the Greek Theater](#) in 1914. The play continues to be widely performed into the present day. Today, Professor Robert P. Goldman is UC Berkeley’s Magistretti Distinguished Professor of Sanskrit. He is also the director, general editor, and principal translator of the recently published multi-volume critical edition of a fully annotated English translation of Valmiki’s famous epic, *Ramayana*, and has received many awards and fellowships.

Contribution by Adnan Malik

Curator and Cataloger for the South Asia Collection

[South/Southeast Asia Library](#)

Special thanks to Sally Sutherland Goldman, Senior Lecturer in Sanskrit

[Department of South and Southeast Asian Studies](#)

Title: Śakuntalā, a Sanskrit drama, in seven acts. The Deva-Nāgari recension of the text, ed. with literal English translations of all the metrical passages, schemes of the metres and notes, critical and explanatory by Monier Williams.

Authors: Kālidāsa

Imprint: Oxford : Clarendon Press, 1876.

Edition: 2nd

Language: Sanskrit

Language Family: Indo-European, Indo-Aryan

Source: HathiTrust Digital Library (UC Berkeley)

URL: <https://catalog.hathitrust.org/Record/002751897>

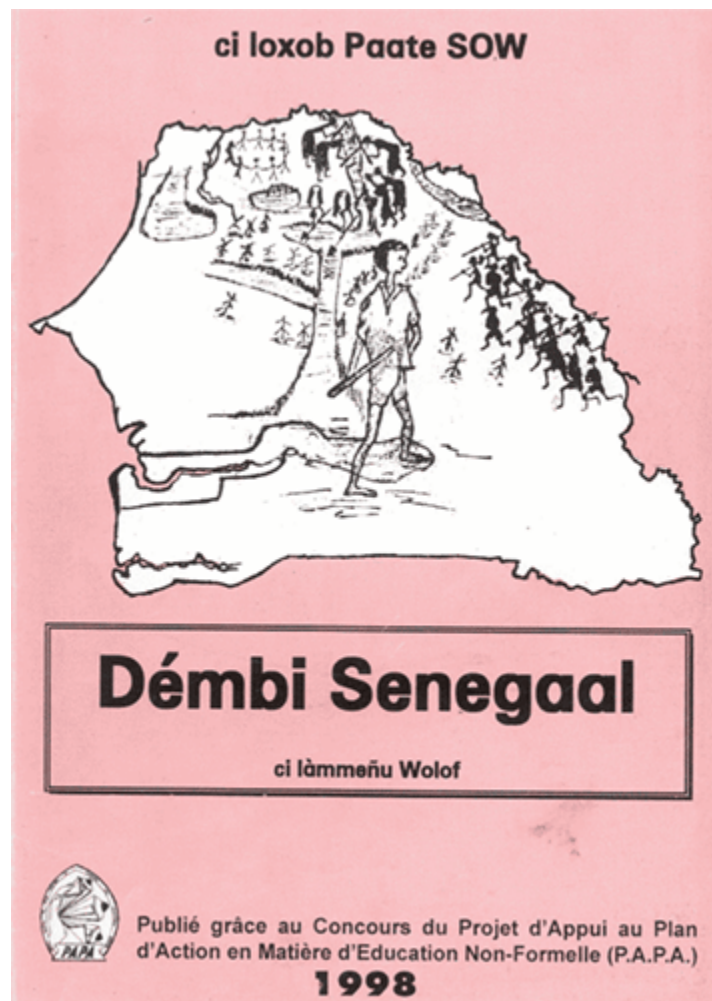
Other online editions:

- [Translations of Shakuntala and Other Works by Kālidāsa](#) (Internet Archive)
- [Monier-Williams translation and Sanskrit text \(2nd ed.\)](#) (Internet Archive)

Select Print editions at Berkeley:

- [*Śakuntalā, a Sanskrit drama, in seven acts*](#). The Deva-Nāgari recension of the text, ed. Oxford : Clarendon Press, 1876.

Wolof



Cover of 1998 edition digitized by the ALMA Project.

Wolof is the most widely spoken African language in Senegal, predominantly in urban areas. It is also spoken in the West African nations of Mauritania and The Gambia. Within Senegal, approximately 40% of the total

population (just over 15 million according to World Bank estimates) are native speakers while the majority of the rest speak it as a second language. In Mauritania, Wolof is spoken by approximately 7% of the total population (estimated at just over 4 million by the World Bank), though the majority of speakers reside in the southernmost part of the country nearest the border with Senegal. About 3% of the total population of The Gambia (estimated at just over 2 million according to the World Bank) speak Wolof but it tends to be disproportionately influential in the country because of its prevalence in Banjul, Gambia's largest city. Wolof is part of the Senegambia branch of the of the Niger-Congo language family, of which there are some 1,500 other languages.

Démbi Senegaal: ci làmmeñu Wolof is an account of the history of Senegal from antiquity through the end of the 19th century. By retracing these historical events, Paate Sow's intent is to inform Wolof readers about the unique histories — political, economic, social — of the kingdoms (Jolof, Kajor, Waalao, etc.) that makeup what is today known as Senegal. Though not as culturally significant in the same way as say, Mariama Bâ's *Une si longue lettre*, Paate Sow's *Démbi Senegaal: ci làmmeñu Wolof* is a rare example of a title published in Wolof and available electronically. Finding titles that met this criteria — published in Wolof while also electronically available — was exceedingly difficult for all African languages represented in this exhibit. Thanks to projects like [Céyru](#), which aims to publish — both in print and electronic form — the major works of literature from the Francophone world in Wolof, finding electronic versions of important works in African languages should be easier.

Wolof was offered for nearly a quarter century to students who could take elementary to advanced-level Wolof under the direction of instructor Alassane Paap Sow. He taught Wolof at UCB for over 20 years, and also developed material in Wolof through the [Lumière Library of Film and Clips](#), a tagged, structured collection of clips from films and searchable database. Additionally, the Center for African Studies pioneered distance learning in the UC system by offering courses in Wolof, as well as [Swahili](#). Wolof has not been offered at UC Berkeley since 2015 due to lack of funding.

Contribution by Adam Clemons

Librarian for African and African American Studies, [Doe Library](#)

Title: *Démbi Senegaal: ci làmmeñu Wolof*

Author: Paate Sow

Imprint: Dakar : Info-edit, 1998.

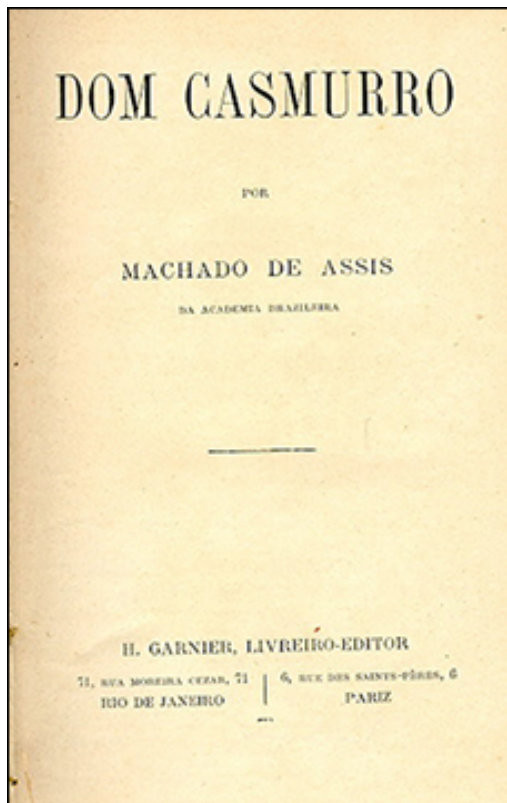
Edition: 1st edition

Language: Wolof

Language Family: Niger-Congo

Source: ALMA Project (African Language Materials Archive Project) of WARC (West African Research Center)

URL: http://www.dlir.org/docs/alma_ebooks/wolof_009.pdf

 Portuguese (Brazil)


Cover of first edition (Biblioteca Nacional do Brasil) and portrait of author in 1890 by Marc Ferrez (Wikimedia Commons).

“A imaginação foi a companheira de toda a minha existência, viva, rápida, inquieta, alguma vez tímida e amiga de empacar, as mais delas capaz de engolir campanhas e campanhas, correndo.”

“Imagination has been the companion of my whole existence — lively, swift, restless, at times timid and balky, most often ready to devour plain upon plain in its course.”

(trans. Helen Caldwell p. 41, Dom Casmurro)

The novel *Dom Casmurro* is considered a masterpiece of literary realism and one of the most significant

works of fiction in all of Latin American literature. The late Brazilian literary critic Afrânio Coutinho called it possibly one of the best works written in the [Portuguese](#) language, and it has been required reading in Brazilian schools for more than a century.¹ At UC Berkeley, generations of students in literature courses have been enjoying the rich complexity of this work of prose since the 1950s when the author began receiving recognition worldwide. Indelibly influenced by French social realists such as Honoré de Balzac, Gustave Flaubert and Émile Zola, *Dom Casmurro* is a sardonic social critique of Rio de Janeiro's bourgeoisie. The satirical novel takes the reader on a terrifying journey into a mind haunted by jealousy via an unreliable first-person narrative told by Bento Santiago (Bentinho) who suspects his wife Capitú of adultery.

Dom Casmurro was written by multiracial and multilingual Joaquim Maria Machado de Assis (1864–1908) who was an essayist, literary critic, reporter, translator, government bureaucrat. He was most venerated for his short stories, plays, novellas, and novels which were all set in his milieu of Rio de Janeiro. The son of a freed slave who had become a housepainter and a Portuguese mother from the Azores, he grew up in an affluent household under a generous patroness where his parents were *agregados* (domestic servants).² A prodigy of sorts, he began writing at an early age, and quickly ascended the socio-cultural ladder in a country that did not abolish slavery until 1888 with the *Lei Áurea* (Golden Act).³ At the center of a group of well-known poets and writers, Machado founded the Academia Brasileira de Letras (Brazilian Academy of Letters) in 1896, became its first president, and was perpetually reelected until his death in 1908.⁴ “Even more remarkable than Machado’s absence from world literature,” wrote Susan Sontag, “is that he has been very little known and read in Latin America outside Brazil — as if it were still hard to digest the fact that the greatest author ever produced in Latin America wrote in the Portuguese, rather than the Spanish, language.”⁵

With a population of over 210 million, Brazil has eclipsed Portugal and its former colonies in Africa and Asia and now constitutes more than 80 percent of the world's Portuguese speakers. Portuguese is the sixth most natively spoken language globally.⁶ While European Portuguese (EP) is considered a less commonly taught language in American universities, this is not the case for Brazilian Portuguese (BP) where it has become increasingly popular. The Modern Language Association's recently released study on languages taught in U.S. institutions, ranked Portuguese as the eleventh most taught language.⁷ BP and EP are the same language but have been evolving independently, much like American and British English, since the 17th century. Today, the linguistic variations (phonetics, phonology, syntax, morphology, semantics, pragmatics) are so stark that a non-fluent observer might mistake the two for entirely different languages. In 1990, all Portuguese-language countries signed the *Acordo Ortográfico da Língua Portuguesa* — a treaty to standardize spelling rules across the Lusophone world — which went into effect in Brazil in 2009 and in Portugal in 2016.⁸

At Berkeley, Brazilian literature is offered for all periods and levels of study through the [Department of Spanish and Portuguese's](#) Luso-Brazilian Program directed by Professor Candace Slater.⁹ Her research centers on traditional narrative and *cordel* ballads, and she was awarded the *Ordem de Rio Branco* in 1996 — the highest honor the Brazilian government accords a foreigner — and in 2002, the *Ordem de Mérito Cultural*. Other Brazilianists in the department include professors Natalia Brizuela and Nathaniel Wolfson. Graduate students with an interest in Brazil who are part of the Hispanic Language and Literatures (HLL), Romance

Language and Literatures (RLL), and Latin American Studies programs delve into all aspects of the nation's history, culture, and language.¹⁰

Contribution by Claude Potts

Librarian for Romance Language Collections, [Doe Library](#)

Sources consulted

1. Coutinho Afrânio. *Machado de Assis na literatura brasileira*. Academia Brasileira de Letras, 1990.
2. [“More on Machado,”](#) Brown University Library's Brasiliana Collection. (accessed 7/19/19)
3. Rodriguez, Junius P. *Encyclopedia of Emancipation and Abolition in the Transatlantic World*. Armonk, NY: Sharpe Reference, 2007.
4. Preface to *Dom Casmurro: A Novel by Machado de Assis*. Translated by Helen Caldwell. Berkeley: University of California Press, 1966, c1953.
5. Sontag, Susan. “Afterlives: the Case of Machado de Assis,” *New Yorker* (April 29, 1990).
6. [The World Factbook](#) (accessed 7/19/19)
7. Modern Language Association of America. [Enrollments in Languages Other Than English in United States Institutions of Higher Education, Summer 2016 and Fall 2016: Final Report \(June 2019\)](#). (accessed 7/19/19)
8. [Vocabulário Ortográfico da língua portuguesa](#). 5a ed. São Paulo, SP : Global Editora ; Rio de Janeiro, RJ, Brasil : Academia Brasileira de Letras, 2009; and Academia das Ciências de Lisboa. [Vocabulário ortográfico atualizado da língua portuguesa](#). Lisboa : Imprensa Nacional-Casa da Moeda, 2012.
9. [Portuguese \(PORTUG\) – Berkeley Academic Guide](#) (accessed 7/26/19)
10. [Hispanic Languages & Literatures](#), [Romance Languages and Literatures](#), [Latin American Studies](#), UC Berkeley (accessed 7/25/19)

Title: Dom Casmurro

Title in English: Dom Casmurro : novel

Author: Machado de Assis, Joaquim Maria, 1839-1908.

Imprint: Rio de Janeiro; Paris: Garnier, 1899.

Edition: 1st edition

Language: Portuguese

Language Family: Indo-European, Romance

Source: Biblioteca Nacional do Brasil

URL: http://acervo.bndigital.bn.br/sophia/index.asp?codigo_sophia=4883

Select Print editions at Berkeley:

- [*O romance Dom Casmurro de Machado de Assis*](#) / Maximiano de Carvalho e Silva. Niterói : Editora da UFF, 2014. Includes the reproduction of the 1899 edition.
- [*Dom Casmurro*](#). Ilustrações, Carlos Issa ; posfácio, Hélio Guimarães. São Paulo, SP : Carambaia, 2016.
- [*Dom Casmurro : A Novel*](#). Translated from the Portuguese by John Gledson ; with a foreword by John Gledson and an afterword by João Adolfo Hansen. Oxford University Press, 1997.
- [*Dom Casmurro: A Novel by Machado de Assis*](#). Translated by Helen Caldwell. Berkeley: University of California Press, 1966, c1953.

Filipino (Tagalog)



Source: HathiTrust (University of Michigan).

“Tagalog, or Filipino, is said to mean ‘river people’ from *taga-* ‘place of origin’ and *ilog* “river,”” writes the linguist and historian Andrew Dalby. Already a language of written culture in the region of Manila

on the island of Luzon when the Spanish invaded in the late 16th century, Filipino spread across the Philippine archipelago over thousands of years and was declared the first official language in the 1940s when independence from the United States was in sight.”¹

During the Spanish colonial period, publishing in Filipino and other indigenous languages was largely religious in inspiration while incorporating distinctive Tagalog poetic forms. One of Aurelio Tolentino’s most famous works of verse, *Dakilang Asal* (“Noble Behavior”) is a series of ten didactic poems conveying a code of upright moral conduct meant to instruct the lives of Filipino youth. Presented as the basis for a *buhay ng lahat ng dunong* (life of all wisdom), Tolentino emphasizes key ethical virtues that remain prominent in Filipino culture, i.e. parental reverence, *utang na loob* (debt of gratitude), cleanliness, modesty, and humility.

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*Contribution by Gabrielle Pascua,
Undergraduate, [Department of History](#)*

Sources consulted:

1. Dalby, Andrew. *Dictionary of Languages: The Definitive Reference to More Than 400 Languages*. New York: Columbia University Press, 1998.
2. [Department of South & Southeast Asian Studies, UC Berkeley](#) (accessed 6/18/19)
3. [Filipino \(FILIPN\) – Berkeley Academic Guide](#) (accessed 6/18/19)

Title: Dakilang Asal

Title in English: Noble Behavior

Author: Tolentino, Aurelio, 1867-1915.

Imprint: Maynila : Imp. Tagumpay, 1907.

Edition: 1st edition

Language: Filipino (Tagalog)

Language Family: Austronesian, Malayo-Polynesian

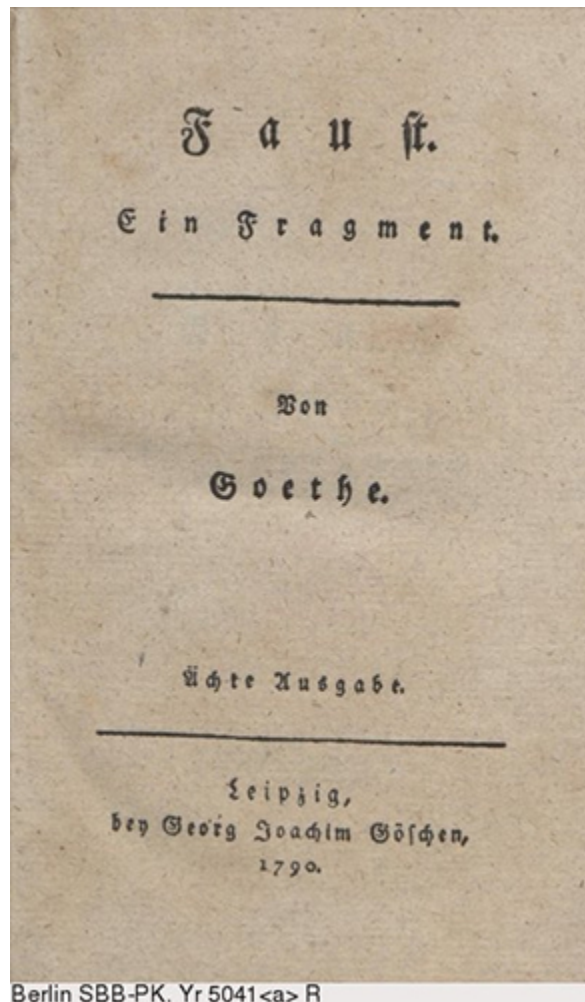
Source: HathiTrust Digital Library (University of Michigan)

URL: <https://catalog.hathitrust.org/Record/003560966>

Other online editions:

- Project Gutenberg, <http://www.gutenberg.org/ebooks/13687>

German



Faust, ein Fragment (1790), Deutsches Textarchiv. Source: Deutsche Forschungsgemeinschaft (DFG) | German Research Foundation.

Although based on a legend transmitted through the popular literature and drama of German-speaking Europe from the late 16th century onward (and which found an English-speaking audience through translation of the texts and Christopher Marlowe's dramatic adaptation), Goethe's own version of *Faust* lives at the heart of the German literary canon. The play's "pact with the Devil" narrative tells the story of Dr. Faust, who, seeking deeper knowledge than the academy can provide, strikes a bargain with Mephistopheles which requires him to serve Faust and to show him all of the truths in the world. However, should Faust ever become complacent, his life would be forfeit. A series of fantastic, and tragic, events follows, and in the end Faust finds that his life is at risk.

Goethe calls upon a variety of meters to tell his tale, which combines elements of contemporary European society with classical themes. He worked on the play intermittently over the course of nearly 50 years beginning in the 1770s (from which a copied manuscript survives), and after releasing his early efforts as *Faust, ein Fragment* in 1790, decided that the full play should be published as two parts: Part I, published in 1808, and Part II, published posthumously in 1832. Goethe's *Faust* would become highly influential, inspiring music, theater, opera, film, and literature (including Bulgakov's *The Master and Margarita*) from the 19th century to the present. UC Berkeley Library owns numerous editions of the text, including the initial 1790 publication which was included in a multi-volume set of Goethe's [collected works](#) and is housed in The Bancroft Library. A new project funded by the German Research Foundation called [Faustedition](#) has made *Faust* even more accessible by putting the full text online, and allowing line-by-line reading of variations across editions. Importantly, the project also includes an online archive of Goethe's handwritten papers and letters, transcribed and searchable, which are related to the development of *Faust*.

The German language and its literature have been a fixture at Berkeley since the university's founding. Today, the German Department offers courses at all levels and encompassing the breadth of the Middle Ages to the 21st century. In addition to Modern German, earlier forms of the language including Old Saxon, Old High German, Middle High German, and Early New High German are all taught. Goethe's writings continue to be studied and read extensively.

*Contribution by Jeremy Ott
Classics and Germanic Studies Librarian, [Doe Library](#)*

Title: Faust
Title in English: Faust
Author: Goethe, Johann Wolfgang von, 1749-1832.
Imprint: Leipzig: Christian Friedrich Solbrig, 1790.
Edition: 1st [?]
Language: German
Language Family: Indo-European, Germanic
Source: Deutsche Forschungsgemeinschaft (DFG) | German Research Foundation

URL: <http://faustedition.net>

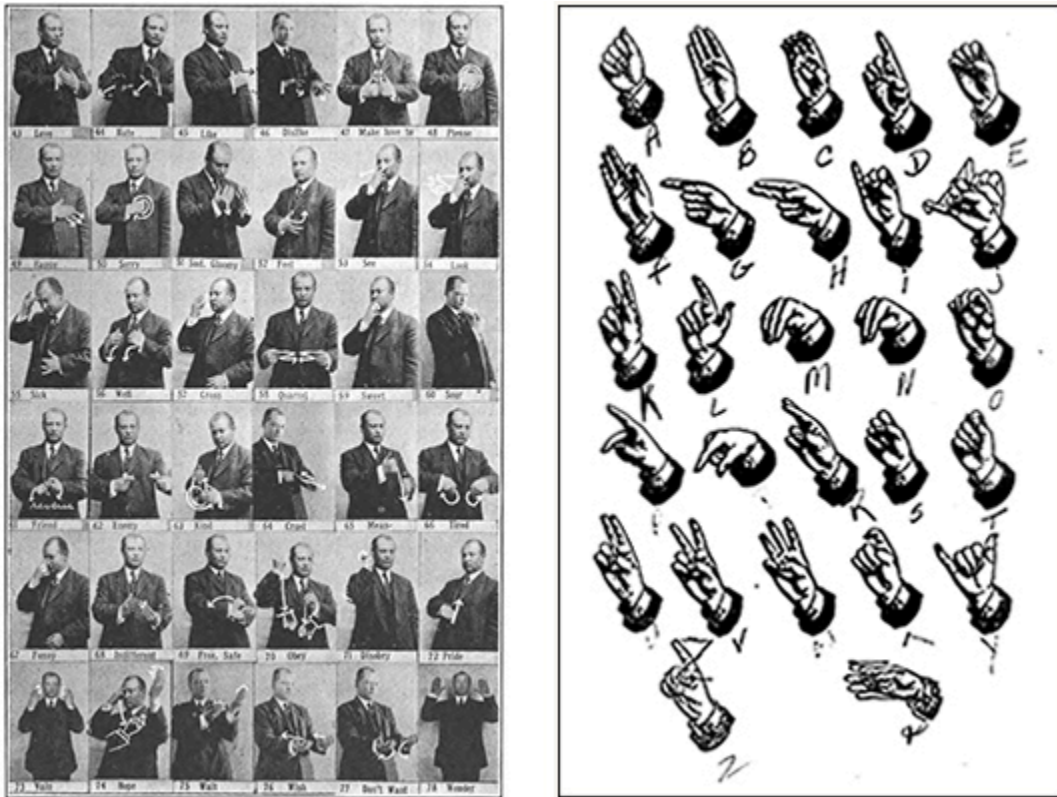
Other online editions:

- [Faust. Eine Tragödie von Goethe](#). Zweyter Theil in fünf Acten. (Vollendet im Sommer 1831). Stuttgart und Tübingen, J.G. Cotta, 1833.

Select Print editions at Berkeley:

- [Goethe's Schriften](#). 8 vols. Leipzig, G. J. Göschen, 1787-90.

American Sign Language



Sensations, Feelings and Affections (left) and Manual Alphabet (right). Source: HathiTrust (University of Michigan).

The significance of J. Schuyler Long's *The Sign Language; A Manual of Signs, Being A Descriptive Vocabulary of Signs Used by the Deaf of The United States and Canada* cannot be separated from the status of Deaf education at the beginning of the 20th century. Beginning in 1880 at the Second International Congress of the Deaf, educators of the Deaf adopted the practice of oralism, which relied solely on speech to teach the Deaf and forcing them to learn skills such as lip reading. Many in the Deaf community viewed this as an attempt to eradicate sign language in an attempt to forcibly assimilate them into the hearing community.¹ As a result of

this forced adoption, fewer Deaf instructors were proficient in American Sign Language (ASL), and fewer children were learning the language fluently.

In response, various Deaf educators took the initiative of documenting ASL, taking advantage of these new formats of photography and film to document and preserve the language. J. Schuyler Long, principal at the Iowa School for the Deaf and a graduate of Gallaudet University, developed in 1910 and reprinted in 1918 a handbook of signs used in ASL, incorporating detailed written descriptions of each sign with photographs illustrating each vocabulary term. For example, for the sign “fascinate”, Long describes the motions as such:

Fascinate — Bring the hand up before the face, with fingers extended except the thumb and forefinger which are brought together as if about to grasp something; bring them nearly together and then draw out slowly from the face (giving the idea of drawing the attention out), giving the face an intent or concentrated look.²

Long’s manual also firmly states that ASL is indeed a language, with established vocabulary and dialectical variation. This argument helped Deaf activists show that ASL is more than pantomime.

Today, American Sign Language is one of the languages taught at UC Berkeley. Though it was not established as a language course until 2012, students are now able to take ASL to fulfill the language requirement in their degree programs.³ Even if students are not enrolled in the course, they can still find ways to learn the language, thanks to the evolution of image based media such as YouTube. Thanks to the efforts of educators and activists, students can understand ASL as not just a series of gestures, but as its own complex language.

Contribution by Natalia Estrada,

Reference and Collections Assistant, Social Sciences Division, [The Library](#)

Sources consulted:

1. Jankowski, K. A. [Deaf Empowerment: Emergence, Struggle, and Rhetoric](#). Washington, D.C: Gallaudet University Press, 1997.
2. Long, J. S. *The Sign Language; A Manual of Signs, Being A Descriptive Vocabulary of Signs Used by the Deaf of The United States and Canada (2nd ed. reprint)*. Washington: Gallaudet College, 1969 [©1952].
3. Cockrell, Cathy. [“ASL Language Courses a Sign of the Times at Berkeley.”](#) *Daily Californian* (September 20, 2012).

Title: The Sign Language; A Manual of Signs, Being A Descriptive Vocabulary of Signs Used by the Deaf of The United States and Canada

Author: Joseph Schuyler Long, 1869-1933.

Imprint: Washington, Gallaudet College, 1969 [©1952].

Edition: 2d ed., rev. and enl.

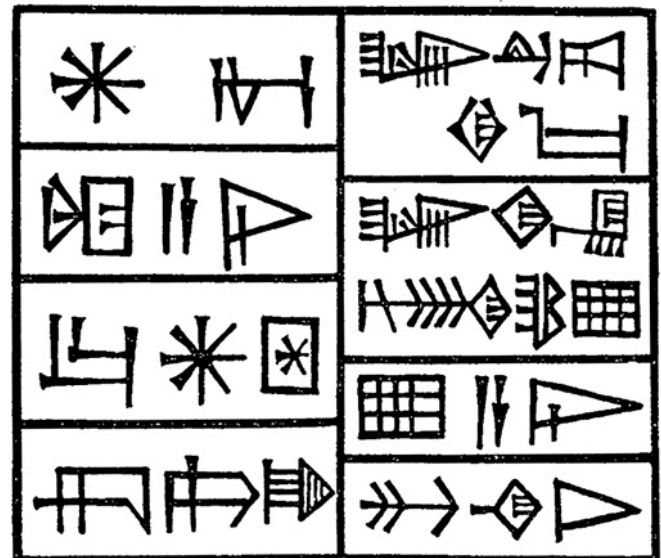
Language: American Sign Language

Language Family:

Source: HathiTrust Digital Library (University of Michigan)

URL: <https://hdl.handle.net/2027/mdp.39015004404482>

Sumerian



Photograph of royal inscription on clay tablet with permission of the British Museum (left) and autograph (right).

This inscription is divided into two columns. The left-hand column is read first. Each column is divided into lines, each of which includes a noun phrase or a verb phrase. The individual cuneiform signs are read from left to right.

Col. I.	1	Inanna	For Inanna,
	2	ninani	his lady—
	3	UrNammu	Ur-Nammu,
	4	nitah kalaga	the mighty man,
Col. II.	5	lugal Urima	the king of Ur,
	6	lugal Kiengi Kiurike	the king of Sumer and Akkad—
	7	eani	her temple—
	8	munandu	built.

Sumerian also has the honor of being a “language isolate.” It has no obvious relatives, living or dead. It must have had relatives in the past, but these have all died out, without any of them being recorded. Sumerian is regularly taught at Cal. As might be expected, it is primarily studied by those interested in the history and culture of Mesopotamia. But it is also of interest to general linguists, for whom it offers a number of interesting features. Sumerian was spoken in the most southern part of ancient Mesopotamia. With its oldest texts dating to no later than 3000 BCE, it has the distinction of being the first attested language known to us. After its death as a spoken language, about 2000 BCE, it continued to be studied in the Mesopotamian school system for another thousand years. Sumerian literature is the oldest preserved literature in the world, and some of its compositions still have the power to move us today.

Most Sumerian texts were written on clay “tablets” created when a scribe would go to the river, gather some clay, form it into a convenient shape, take a reed to use as a stylus, and inscribe right onto the clay. These tablets were then put out into the sun to dry. Important tablets, ones that scribes needed to keep for whatever reason, were baked in ovens.

The writing system for Sumerian is called “cuneiform,” because of the wedge-shaped form of the characters. It was probably invented by the Sumerians. It is a complicated system, with hundreds of signs, some representing syllables, others representing words. The cuneiform writing system was eventually adopted for languages unrelated to Sumerian, including Akkadian (a Semitic language) and Old Persian (Indo-European).

The vast majority of Sumerian texts are administrative and accounting records. The text reproduced here is a “royal inscription.” These are relatively short texts in which a ruler broadcasts his accomplishments, often the building of a temple. This particular one was inscribed on a mud-brick. These bricks formed part of the structure of a temple or palace. They would not have been visible to on-lookers: their function was to proclaim a ruler’s accomplishments to the gods, not to contemporary mortals. In many cases, the same text was recorded on dozens of bricks. This particular brick was commissioned by one Ur-Nammu, who ruled in the city of Ur from 2112 to 2095 BCE. It records the dedication of a temple in Ur to Inanna, the most important goddess in the Sumerian pantheon. Some dozen bricks with this same inscription have been preserved.

The first brick found bearing this inscription was uncovered in an excavation at the city of Uruk, in the

1850s. Now held in the British Museum, it was “published” in 1861 by Sir Henry Rawlinson, the most important figure in the decipherment of cuneiform writing. His edition appeared in the first volume of an important series entitled *The Cuneiform Inscriptions of Western Asia*, published by the British Museum.¹ The brick reproduced here is also from Uruk. It was published in 1905, as part of a long series of volumes called *Cuneiform Texts from the British Museum*.²

Because it is expensive to publish photographs, most cuneiform texts have traditionally been published in “autograph” form. This means a copy hand-drawn by a modern-day scholar. The editions of texts published in *Cuneiform Inscriptions* and in *Cuneiform Texts* are all in autograph. A photograph of this particular exemplar first appeared in 1910. The analog photograph given here was created by the British Museum in 1990. Eventually, the British Museum will make available high-quality photographs of all their holdings online. But given that their holdings include many many thousands of cuneiform texts, this will take a while.

Hundreds of thousands of texts in Sumerian have survived. Many were unearthed by professional archaeologists; some were found accidentally; many others were illicitly excavated or stolen. They are scattered throughout the museums of the world. In order to keep track of them, the *Cuneiform Digital Library Initiative* led by Robert Englund at UCLA is an attempt to organize an online catalogue of all these texts, assigning every cuneiform text known a unique number.³

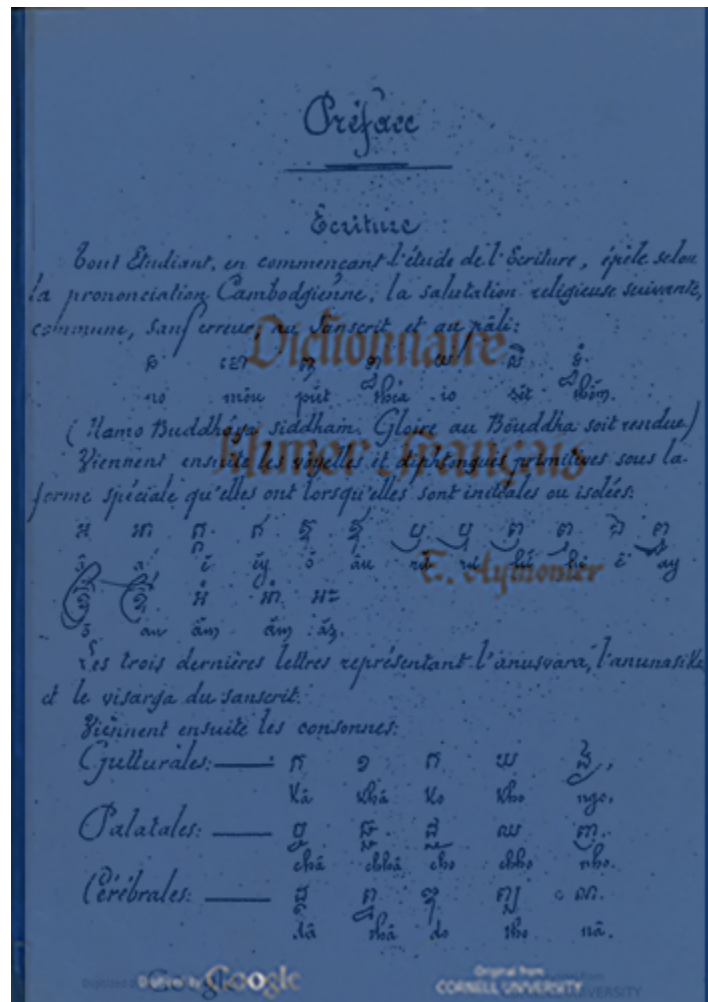
*Contribution by John L. Hayes,
Lecturer, [Department of Near Eastern Studies](#)*

Sources consulted:

1. Rawlinson, Henry, Edwin Norris, George Smith, and Theophilus G. Pinches. [The Cuneiform Inscriptions of Western Asia](#). London: Lithographed by R.E. Bowler, 1861. vols. 1-5
2. British Museum. Department of Western Asiatic Antiquities. [Cuneiform Texts from Babylonian Tablets in the British Museum](#). London: Published by the Trustees of the British Museum, 1959. vols. 1-58
3. [Cuneiform Digital Library Initiative \(CDLI\)](#)

Title: Brick of Ur-gur (BM 090015 or CDLI P226650)
Author: unknown, autograph by Sir Henry Rawlinson
Imprint: Uruk (mod. Warka), Ur III (ca. 2100–2000 BCE)
Language: Sumerian
Language Family: Language isolate
Source: Cuneiform Digital Library Initiative (British Museum)
URL: <https://cdli.ucla.edu> (search by CDLI no.)

Khmer



Preface superimposed on blue cover of 1878 edition. Source: HathiTrust (Cornell University).

Khmer has a written history traceable to the 7th century. It is the language of the great culture that built the

sacred capital of Angkor center of a powerful kingdom between the 9th and 15th centuries. Linguists find many similarities between structures of Khmer and of Thai, two unrelated languages that coexisted for many centuries, exchanging literary and cultural influences.

Aymonier's *Dictionnaire khmer-français*, published in 1878, which expanded upon his earlier (1874), shorter, *Vocabulaire cambodien-français*, is probably the first dictionary of Khmer and a Western language with the Khmer entries (hand)written in Khmer script. The dictionary is also notable today for serving as a snapshot of Khmer orthography and vocabulary of the 19th century, as many of the entries in the dictionary are spelled very differently today, and in some cases, only in current use by speakers of Northern Khmer, which is largely spoken by the Khmer ethnic minority in Thailand.

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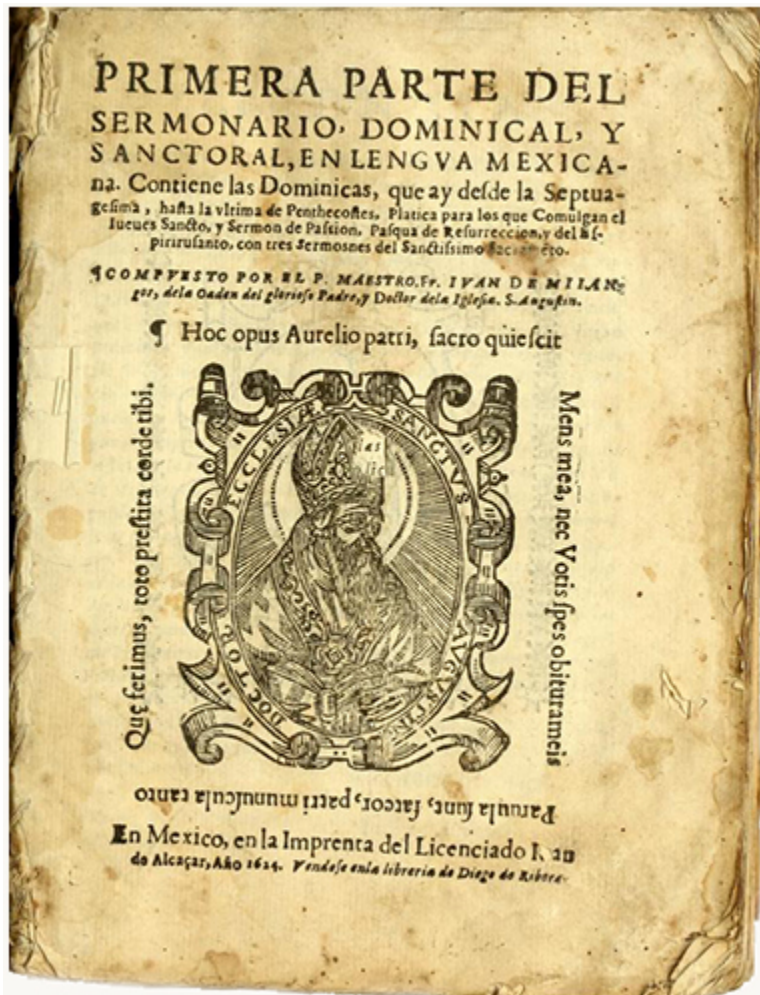
*Contribution by Frank Smith, Lecturer
[Department of South & Southeast Asian Studies](#)*

Sources consulted:

- [Department of South & Southeast Asian Studies, UC Berkeley](#) (accessed 8/28/19)
- [Khmer \(KHMER\) – Berkeley Academic Guide](#) (accessed 8/28/19)

Title: Dictionnaire khmêr-français
Title in English: French-Khmer Dictionary
Author: Aymonier, E. (Etienne), 1844- compiler.
Imprint: Saigon : [s.n.], 1878.
Edition: 1st edition
Language: Khmer
Language Family: Austroasiatic, Mon-Khmer
Source: HathiTrust Digital Library (Cornell University)
URL: <https://hdl.handle.net/2027/coo.31924050509797>

Nahuatl



Title page from edition in the John Carter Brown Library. Source: The Internet Archive.

Written in Nahuatl, the language of the Aztecs, the *Primera parte del sermonario, dominical, y sanctoral, en*

lengua mexicana was published in Mexico City in 1624 at Juan de Alcázar's printing press. The title of this collection of sermons is representative of the early colonial printing in Mexico City as well as the Augustinian order's testament to the proselytizing efforts of the Catholic Church in Mexico. Only the first part of this Nahuatl text was ever published. Its author, Fr. Juan de Mijangos, is also well known for his [Espejo Divino \(1607\)](#).

As noted by Hortensia Calvo, director of the Latin American Library at Tulane University, Spain's ideological, political and administrative control was possible with the early colonial press: "The first presses were brought to Mexico City and Lima for the explicit purpose of aiding missionaries in the Christianization of the native population."¹ However, in the 17th century, following the Conquest, the Spanish occupiers dealt with many different populations of the region, hence many books were printed in the indigenous languages and, most importantly, not all texts were created for colonial or religious purposes. James Lockhart shows that, as early as 1545, the Nahuas of central Mexico adopted the Latin alphabet for their own purposes, beyond the interests of the colonial authorities and missionaries.² Indeed, former Berkeley professor José Rabasa argues that the "Alphabetical writing does not belong to rulers; it also circulates in the mode of a *savage literacy*. Bearing no trace of Spanish intervention in its production, the *Historia de Tlatelolco* exemplifies a form of grassroots literacy in which indigenous writers operated outside the circuits controlled by missionaries, *encomenderos*, Indian judges and governors, or lay officers of the crown."³ Several such texts have been digitized by the French National Library, including the [Diario de Don Domingo de San Anton Muñón Chimalpáhin Chimalpahin Cuauhtlehuanitzin \(1579-1660\)](#).

Nevertheless, Marina Garone Gravier notes "there was a lack of in-depth knowledge of Nahuatl by some who composed these early sermons related books."⁴ Since the foundation of the Aztec Empire in 1325, Nahuatl played an essential role in daily workings. Published 103 years after the fall of the Aztec in 1521, the sermon book featured here evinces the continuation of Nahuatl during the early days of the Spanish Empire. Frances Karttunen points out: "At the time of Spanish Conquest of Mexico [Nahuatl] was the dominant language of Mesoamerica, and Spanish friars immediately set about learning it. Some of them made heroic efforts to preach in Nahuatl and to hear confession in the language. To aid in these endeavors, they devised an orthography based on Spanish conventions and composed Nahuatl language breviaries, confessional guides, and collection of sermons, which were among the first books printed in the New World. Nahuatl speakers were taught to read and write their language, and under Friars' direction the surviving guardians of an oral tradition set down in writing particulars of their shattered culture in the [Florentine Codex](#) and other ethnographic collections of Fray Bernardino de Sahagún and his contemporaries."⁵

Today there are over one million Nahuatl speakers in Mexico and in the diasporic communities in the United States.⁶ Yet, there are several dozens of Nahuatl dialects and, since this non-Romance language adopted the Latin Alphabet, it is difficult to apply standard orthographic principles to all of them.⁷ Nonetheless, the following are essential textbooks for the teaching and learning of standardized Nahuatl: Richard Andrew's *Introduction to Classical Nahuatl*, James Lockhart's *Nahuatl as Written*, Michel Launey's *An Introduction to Classical Nahuatl* and, for more advanced students, James Lockhart's edition of Horacio Carocho's *Grammar of the Mexican Language*.⁸ Many other resources are available in print and

digital format; for example, the University of Oregon's [online Nahuatl Dictionary](#), Molina's bilingual dictionary [Vocabulario en lengua castellana y mexicana \(1571\)](#), UNAM's online [Gran Diccionario Náhuatl](#), and the app [Vamos a aprender náhuatl](#).

Nahuatl language courses are available through UCLA's distance learning program⁹ and University of Utah's [Intensive Nahuatl Language and Culture Summer Program](#) in Salt Lake City. The latter program, previously sponsored at Yale, has prepared many contemporary US-based Nahuatl scholars.¹⁰ At UC Berkeley, the Joseph A. Myers Center for Research on Native American Issues has offered annual Nahuatl workshops,¹¹ and The Bancroft Library holds over 460 items, including the *Primera parte del sermonario, dominical, y sanctoral, en lengua mexicana*, concerning the Nahuatl language in its renowned [Latin Americana Collection](#).¹²

The librarian for the Caribbean and Latin American Studies has requested this post to be published on September 16, 2019, which is celebrated as the day of Independence in Mexico.

Contribution by Lilahdar Pendse
Librarian for Latin American Studies, [Doe Library](#)
Carlos Macías Prieto
PhD student, [Department of Spanish & Portuguese](#)

Sources consulted:

1. Calvo, Hortensia. [“The Politics of Print: The Historiography of the Book in Early Spanish America.”](#) *Book History*, vol. 6, 2003, pp. 277–305. *JSTOR*.
2. Lockhart, James. *The Nahuas After the Conquest: A Social and Cultural History of the Indians of Central Mexico, Sixteenth Through Eighteenth Centuries*. Stanford: Stanford University Press, 1996.
3. Rabasa, José. *Writing Violence on the Northern Frontier: The Historiography of Sixteenth-Century New Mexico and the Legacy of Conquest*. Durham, North Carolina: Duke University Press, 2000.
4. Gravier, Marina Garone. [“La tipografía y las lenguas indígenas: estrategias editoriales en la Nueva España.”](#) *La Bibliofilia*, vol. 113, no. 3, 2011, pp. 355–374. *JSTOR*.
5. Karttunen, Frances. *An Analytical Dictionary of Nahuatl*. Norman: Univ. of Oklahoma Press, 1992.
6. Janick, Jules, and Arthur O. Tucker. *Unraveling the Voynich Codex*. Cham Springer, 2018.
7. Andrews, J R. *Introduction to Classical Nahuatl*. Norman: University of Oklahoma Press, 2003.
8. [Introduction to Nahuatl](#), Center for Latin American Studies, Stanford (accessed 9/12/19)
9. [Distance Learning Language Classes, UCLA](#) (accessed 9/12/19)
10. [Beginners and Advanced Nahuatl Language and Culture Workshops](#), UCB (accessed 9/12/19)
11. [Utah Nahuatl Language and Culture Program](#) (accessed 6/18/19)
12. [Latin Americana: Mexico and Central America](#), The Bancroft Library, UCB (accessed 9/12/19)

Title: Primera parte del sermonario, dominical, y sanctoral, en lengua mexicana : contiene las Dominicas, que ay desde la Septuagesima, hasta la vltima de Penthecostes, platica para los que comulgan el iueues sancto, y Sermon de Passion, pasqua de Resurreccion, y del Espiritusanto, con tres sermosnes [sic] del sanctissimo sacrame[n]to / compuesto por el P. maestro Fr. Iuan de Miiangos, de la Oaden [sic] del glorioso Padre, y Doctor dela Iglesia. S. Augustin. (1624).

Author: Mijangos, Juan de, d. ca. 1625

Imprint: En Mexico : En la imprenta del licenciado Iuan de Alcaçar : Vendese en la libreria de Diego de Ribera : año 1624.

Edition: 1st

Language: Nahuatl

Language Family: Uto-Aztecan

Source: The Internet Archive (John Carter Brown Library)

URL: <https://archive.org/details/primerapartedels00mija>

Other Nahuatl texts online:

- Chimalpahin Cuauhtlehuanitzin (1579–1660). [Diario de Don Domingo de San Anton Muñón Chimalpáhin](#), Bibliothèque nationale de France.
- Fray Bernardino de Sahagún (1499–1590). [Historia general de las cosas de nueva España](#) (The Florentine Codex). World Digital Library (Biblioteca Medicea Laurenziana).
- [Gran Diccionario Náhuatl](#) [online]. Universidad Nacional Autónoma de México [Ciudad Universitaria, México D.F.]: 2012.
- Molina, Alonso de, d. 1585. [Vocabulario en lengua Castellana y Mexicana](#). En Mexico : en casa de Antonio de Spinosa, 1571.
- [Online Nahuatl Dictionary](#) (University of Oregon)

Select Print editions at Berkeley:

- The Bancroft Library has in its collection one of eight surviving copies of [Primera parte del sermonario, dominical, y sanctoral, en lengua mexicana \(1624\)](#) held in U.S. libraries.

Spanish (Europe)



Part I (1605) and Part II (1615) of Don Quixote de la Mancha. Source: Biblioteca Nacional de España.

If you walk down the street in many parts of the world and ask a stranger who fought the windmills, they would most probably answer Don Quixote. But they would not necessarily know the name of its author, Miguel de Cervantes Saavedra (1547-1616). This not-so-prolific dramaturge, poet and novelist has nonetheless had a major impact on the development of Western literature, influencing his English contemporary William Shakespeare, 19th-century French author Gustave Flaubert, and 20th-century Argentine author Jorge Luis Borges, just to name a few.

Cervantes did not come to prominence until much later in his life. His experiences as a soldier, a captive and a witness to the struggles of the Spanish empire shaped his distinctive oeuvre: a literary world of experimentation, as can be seen in his *Exemplary Novels* (1613), a world in which possibilities of reconciliation between conflictive individuals, ideals and desires remained hollow, inconclusive and, in many cases, without avail. Among other factors, what distinguishes Cervantes' literary production is its unclassifiable nature, making it hard to try and fit the works in their presumed corresponding genre. One good example is his posthumous work *The Travails of Persiles and Sigismunda* (1616), where the Byzantine novel is mutilated to such an extent that, at points, it becomes almost unrecognizable.

Yet this unfittedness is most evident in *Don Quixote* (Part I published in 1605; Part II in 1615). The confusion between reality and fiction, the untrustworthiness of the multiple narrators, the intentional errors and misnomers, the three-dimensionalism of Don Quixote's squire, Sancho, who has a love-hate relationship with his master, the utter destruction of the chivalric world, and the encounter with oppressed minorities are but some of the factors that have undoubtedly contributed to the sustained appeal of *Don Quixote*. The protagonist, an old man who "loses his mind" reading novels of chivalry, was, in Western literature, a pioneering self-proclaimed "hero." He offers and imposes his help unto people who rarely take him seriously. Moreover, he only becomes popular, within his diegetic world, when in Part II he is defined by others as a caricature. This caricature remains dominant in the collective imaginary of readers, as can be seen, for example, in [Picasso's well-known depiction](#) of the character.

Although most masterpieces ultimately attempt to challenge a comfortable experience of reading where we readily identify with fictitious characters; *Don Quixote* still manages to attract the empathy of its readers who may or may not closely identify with the knight-errant. Don Quixote is beaten up, both physically and metaphorically, yet his innocent, albeit selfish at times, intentions have ultimately won the hearts of a diverse audience over the centuries.

Today, the Spanish language, or Castilian as it is referred to in Europe, has grown from around 14 million speakers at the time of Cervantes to 477 million native speakers worldwide. It is now the second most used language for international communication and the most studied languages on the planet.¹ At Berkeley, Spanish is one of the most widely used languages for scholarship after English, particularly in departments such as Anthropology, Comparative Literature, Ethnic Studies, Film & Media, Gender & Women's Studies, History, Linguistics, Political Science, and Rhetoric. Interdisciplinary graduate programs in Latin American Studies, Medieval Studies, Romance Languages and Literature, and Medieval and Early Modern Studies also require reading of original texts in Spanish.

Nasser Meerkhan, Assistant Professor

[Department of Near Eastern Studies](#) & [Department of Spanish & Portuguese](#)

Source consulted:

1. Elias, D. José Antonio. *Atlas histórico, geográfico y estadístico de España y sus posesiones de ultramar*. Barcelona : Imprenta Hispana, 1848; Hernández Sánchez Barbara, Mario. "La población hispanoamericana y su distribución social en el siglo XVIII," *Revista de estudios políticos*, no.78

(1954); López, Morales H, and *El español: una lengua viva. Informe 2017*. Madrid : Arco Libros, S.L. : El Instituto, 2017.

Title: El ingenioso hidalgo Don Quixote de la Mancha
Author: Cervantes Saavedra, Miguel de, 1547-1616.
Imprint: En Madrid : por Iuan de la Cuesta, 1605, 1615.
Edition: 1st
Language: Spanish (Europe)
Language Family: Indo-European
Source: Biblioteca Nacional de España
URL: <http://quijote.bne.es/libro.html> (requires Flash)

Other online editions:

- [El ingenioso hidalgo don Quixote de la Mancha](#) / compuesto por Miguel de Ceruantes Saauedra. En Madrid : por Iuan de la Cuesta, 1605.
- [Segunda parte del ingenioso cauallero don Quixote de la Mancha](#) / por Miguel de Ceruantes Saauedra, autor de su primera parte. En Madrid : por Iuan de la Cuesta, 1615.
- [The History of Don Quixote](#). Translated into English by J.W. Clark. Illustrated by Gustave Doré. New York, P.F. Collier, 1871 .

Select Print editions at Berkeley:

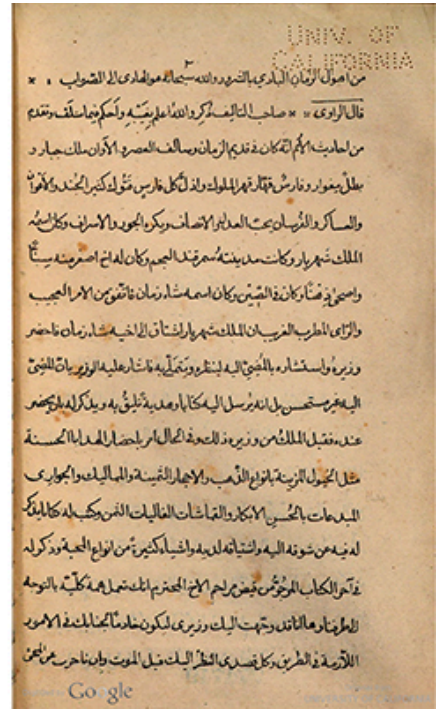
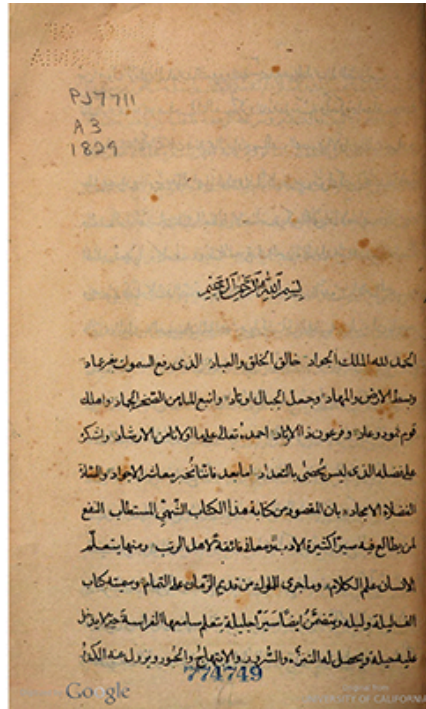
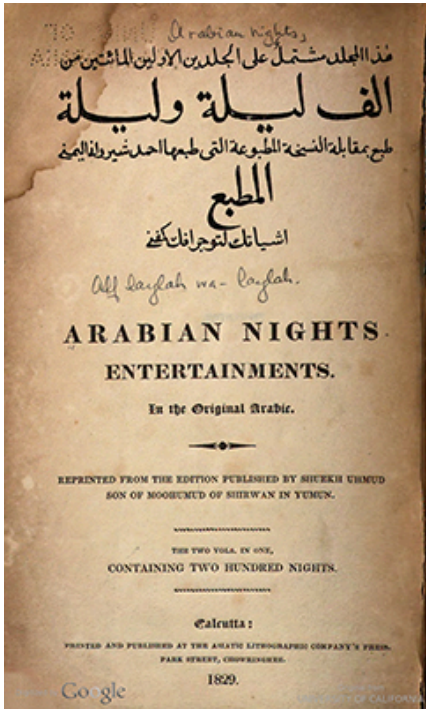
Considered to be the most translated work ever written, the Library has editions in French, German, Hebrew, Armenian, Quechua, and more. The earliest and best illustrated editions reside in The Bancroft Library.

- [El ingenioso hidalgo don Quixote de la Mancha](#). Burgaillos. Published Impresso con licencia, en Valencia : En casa de Pedro Patricio Mey : A costa de Iusepe Ferrer mercader de libros, delante la Diputacion, 1605.
- [Segunda parte del ingenioso cauallero don Quixote de la Mancha](#). En Valencia : En casa de Pedro Patricio Mey, junto a San Martin : A costa de Roque Sonzonio mercader de libros, 1616.
- [Vida y hechos del ingenioso Hidalgo Don Quixote de la Mancha](#). Nueva edicion, corregida y ilustrada con 32 diferentes estampas muy donosas, y apropiadas à la materia. Amberes, Por Henrico y Cornelio Verdussen, 1719.
- [El ingenioso hidalgo Don Quijote de la Mancha](#) / por Miguel de Cervantes Saavedra ; obra adornada de 125 estampas litográficas y publicada por Masse y Decaen, impresore litógrafos y editores,

callejon de Santa Clara no 8. México : Impreso por Ignacio Cumplido, calle de los Rebeldes num. 2, 1842.

- [*Don Quixote*](#) / Miguel de Cervantes ; a new translation by Edith Grossman ; introduction by Harold Bloom. New York : Ecco, c2003.

Arabic



Title page and first two pages of 1829 Calcutta edition of Arabian Nights. Source: HathiTrust (UC Berkeley).

Arabian Nights or *One Thousand and One Nights* (Arabic: ألف ليلة وليلة, Alf Laylah wa-Laylah) is a multicultural collection of stories. According to *The Arabian Nights Encyclopedia*, “No other work of fiction of non-Western origin has had a greater impact on Western culture than the *Arabian Nights*.¹ “[P]reserved in its Arabic compilation, the collection is rooted in a Persian prototype that existed before the ninth century CE, and some of its stories may date back even further to the Mesopotamian, ancient Indian, or ancient Egyptian cultures.”² This classic, like numerous other Arabic works, reveals the great influence of the Arabic legacy on other cultures.

The first Arabic manuscript of *Arabian Nights* dates back to the 15th century, which was first translated

into French in 1704 by the French orientalist François Galland, followed by the English edition in 1706. Since then, *Arabian Nights* has been translated and reproduced in numerous languages and formats. Stories from *Arabian Nights* have also been represented in other art forms, such as drama and films to mention a few. [Aladdin](#), [The Thief of Bagdad](#), and [Adventures of Sinbad](#) are three examples of famous films.

Arabic became an essential language for human knowledge in the medieval centuries during the bright period of the Islamic civilization, when Muslim scholars vastly contributed to knowledge and science in many fields: algebra, geography, medicine, social sciences, astronomy and many more.³ The impact of the Arabic language and Muslim scholars' contribution is seen until today in different disciplines and, most definitely, in languages worldwide. In English, for instance, *algebra*, *chemistry*, and *algorithm* are originally Arabic words.

As the native language in more than 20 Arab nations and one of the official languages in many other countries, Arabic is one of the most spoken languages in the world after Chinese, Spanish, and English; hence, it is one of the six languages recognized by the United Nations. Arabic is one of the Semitic languages which, like Hebrew, are written from right to left. Most importantly, Arabic is the language of the Quran, the holy book of Islam. Therefore, it is the language of daily prayers around the world regardless of the Muslims' native languages.

According to the Modern Language Association's enrollment data for 2016, Arabic is among the top 10 languages taught in the US with 31,554 enrollments in 2016 compared to 24,010 enrollments in 2006.⁴ This number includes students enrolled in classes for standard Arabic, as well as the Arabic language classes focusing on various dialects such as Egyptian colloquial Arabic, Shami (Syrian, Lebanese, and Palestinian/Jordanian) colloquial Arabic, Moroccan and North African colloquial Arabic, and Khaliji Arabic in the Persian Gulf Region.

At UC Berkeley, Arabic is one of the languages of emphasis for the major in Near Eastern Languages and Literature offered by the [Department of Near Eastern Studies \(NES\)](#). Students who major and minor in Arabic learn about the peoples, cultures, and histories of the Arabic speaking world besides the language. NES offers all levels of Arabic language courses: 1A and 1B (elementary), 20A, 20B and 30 (intermediate), and 100A and 100B (advanced), and an intensive summer program. Upper division courses range from the study of colloquial Arabic, to classical prose and poetry, to historical, religious and philosophical texts, to survey of and seminars in both classical and modern Arabic literature.⁵

Contribution by Mohamed Hamed

Middle Eastern & Near Eastern Studies Librarian, [Doe Library](#)

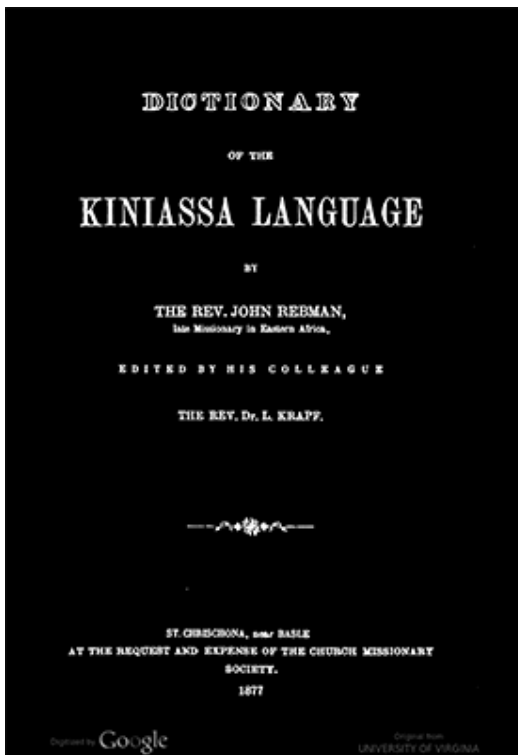
Sources consulted:

1. Leeuwen, R. van, Marzolph, U., & Wassouf, H. (2004). Introduction. In *The Arabian Nights Encyclopedia* (p. xxiii). Santa Barbara, CA: ABC-CLIO.
2. Ibid.
3. Ignacio Ferrando. 'History of Arabic' in [Encyclopedia of Arabic Language and Linguistics](#). Ed. Lutz Edzard et al. Brill Reference Online, 2019. (accessed 9/27/19)

4. Modern Language Association of America. [*Enrollments in Languages Other Than English in United States Institutions of Higher Education, Summer 2016 and Fall 2016: Final Report \(June 2019\)*](#) (accessed 9/27/19)
5. [Arabic \(ARABIC\) – Berkeley Academic Guide](#) (accessed 9/27/19)

Title: Alf laylah wa-laylah
Title in English: Arabian Nights
Author: unknown
Imprint: Calcutta : The Asiatic Lithographic Company, 1829.
Edition: n/a
Language: Arabic
Language Family: Central Semitic
Source: HathiTrust Digital Library (UC Berkeley)
URL: <https://hdl.handle.net/2027/uc1.b000956319>

Chichewa



ASAMA—BADA.

3

Asáma (v. n.) to gape, to gape open (Kis. *tanúá*). — **asámúsa** (v. int.) to open (the mouth) very wide (as for instance is required for widening the space between the two front — teeth, which is their custom). *asámúra, to yawn.*

Asano, *foe* (see *adadu*).

Aya (pron. dem.) *these*, rel. to the *ma* class. — **ayo** (pron. dem.) *those*, rel. to the *ma* class. *Máú ayo sí yáo, those words are not theirs*, i. e. they ought not to interfere. *Máú ayo nchostnchirira.*

B

Ba (prep.) *at, by (where), and adv. when* *Ba máima, where (is) the heart, breast, chest.* It is connected also with the particle *it* and *na*, e. g. *baít mdengo, where is a tree; bana dáúce (utna) there is a great depth.*

Bà, a particle indicating force. It is connected with the verb *ku dsara* to be full (= Kis. *ku jaa tette*). *Moa una dsara ba, the beverage (called moa) is brimful*, i. e. the vessel which holds it. The

of that country has become light (by the grass having been removed by fire — see *mseo*). *Udam-ta yant, kaboro woo babuka-tee?* how will you make an end of him, such an insignificant slave as thou art! — **babukidúá** (v. med.) to be arrogant, proud; lit. to be light to one'sself, i. e. with regard to the attention. *anababukidua ndíbo akant-babura, he is proud-therefore he slightis me. Unababukidua sukadata ku chida choderedí* (or *chodere-ki*), you are arrogant, else you could not have acted like this. *Máú aya una chida dára, una babukidua, you did this purposely, because you are proud.* — **babukira** (v. d.) to be light to any one, to be lightly esteemed. *Iwe, na-ku-babukira m'máso muakomu?* O thou, am I nothing in thine eyes? The "mu" (Kis. *huma, therein*) refers to the "m" before *máso*, and the *mu* after it, and is merely euphonical, the sentence being complete without it.

Bachabo (s.) *the inside bend of the arm, corresponding to the elbow.*

My study of the Kিনিassa was to me such a continual intellectual feast, that days and weeks fled so quickly as I never remembered they had done before, and it was with great reluctance that I tore myself from it when we had to get ready for our voyage to Aden. — Reverend John Rebman

With over 2,000 vernacular languages, sub-Saharan Africa includes approximately one-third of the world's languages.¹ Many of these will likely disappear in the next hundred years, displaced by dominant regional languages like Chichewa. Also known as Chinyanja or Kিনিassa, Chichewa is spoken in west-central and southwest Africa. In total, the language claims nearly 10 million speakers across the region. It is an official language — along with English — in Malawi and it is officially recognized in Zambia and Mozambique where it is known as Nyanja. Chichewa is part of the Bantu branch of the larger Niger-Congo

phylum. Linguistics and archaeologists suggest that these languages began in the grasslands of northwestern Cameroon and north-eastern Nigeria over two thousand years ago and spread across central and southern Africa through a combination of migration and conquest.²

The *Dictionary of the Kiniassa Language*, compiled by the reverend Johannes Rebmann from 1853–54 and posthumously published in 1877, was the first extensive written record of the Chichewa language. It is representative of the fairly prolific publishing output of European missionaries — principally religious (bible translations, hymn books, etc.) or grammar and vocabulary texts — during the early colonial period.

These types of texts — especially the grammar and vocabulary texts — can offer a unique vantage point from which to view the imaginative nature of work that is otherwise often viewed as static. For example, in works of comparative religion, scholars can use these creative texts to gain insight into how missionaries grappled with words to accurately define religious concepts such as “sin” to serve their proselytizing purposes. Ultimately, old words were re-defined or altogether new words were crafted to meet the present need.

Contribution by Adam Clemons

Librarian for African and African American Studies, [Doe Library](#)

Sources consulted:

1. Moseley, Christopher, and Alexandre Nicolas. *Atlas of the World's Languages in Danger*. Paris: UNESCO, 2010.
2. Dalby, Andrew. *Dictionary of Languages: The Definitive Reference to More Than 400 Languages*. New York: Columbia University Press, 1998.

Title: Dictionary of the Kiniassa Language

Author: Rebman, John, 1820–1876.

Imprint: St. Chrischona: Church Missionary Society, 1877.

Edition: 1st

Language: Chichewa

Language Family: Niger-Congo

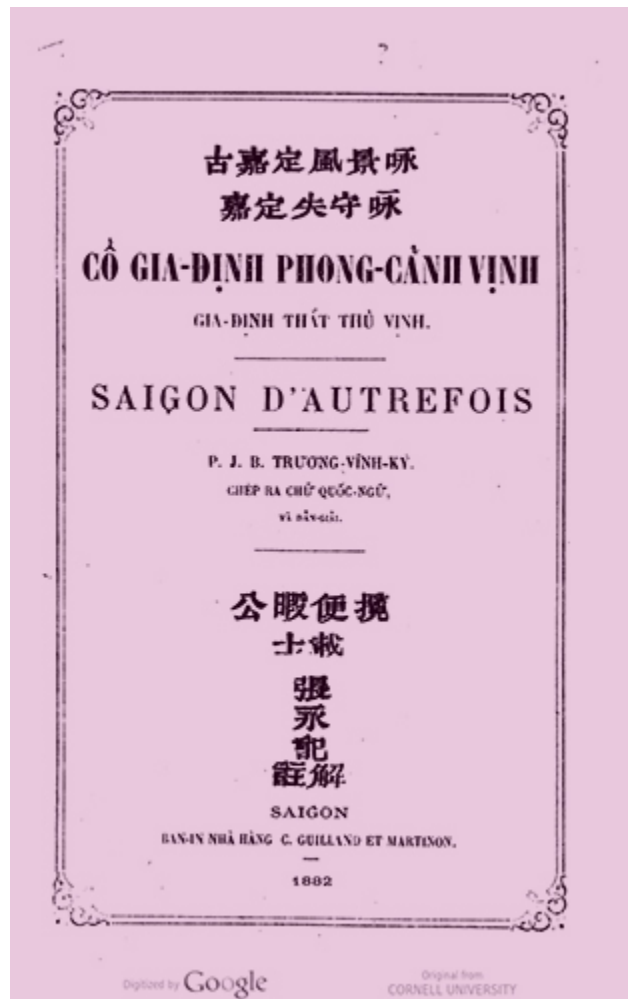
Source: HathiTrust Digital Library (University of Virginia)

URL: <https://hdl.handle.net/2027/uva.x000079094>

Select Print editions at Berkeley:

- [Dictionary of the Kiniassa language](#), by the Rev. John Rebmman, edited by his colleague, the Rev. Dr. L. Krapf. St. Chrischona, near Basle, Switzerland, The Church missionary society, 1877.

Vietnamese



Source: HathiTrust (Cornell University).

In the 17th century, French Catholic missionaries employed the Roman alphabet to devise a unique orthography for the Vietnamese language. This was the first time in world history that an alphabet

represented distinctions in tone.¹ This specially developed Latin script or *quốc ngữ*, with its double diacritics, coexisted with *hán nôm* — the Vietnamese adaptation of Chinese script — for three centuries before triumphing under Colonial rule.² Scholar Trương Vĩnh Ký (Pétrus Ky) rewrote and annotated this rare work of poetry in romanized Vietnamese toward the end of the 19th century featured here in its original version of the “rhyme-prose” in *hán nôm* script. It describes many interesting landscapes and social life customs in Gia Dinh (Hồ Chí Minh City) today.

The Department of South & Southeast Asian Studies (SSEAS) at UC Berkeley offers both undergraduate and graduate instruction and research in the languages and civilizations of South and Southeast Asia from the most ancient period to the present. Instruction includes intensive training in several of the major languages of the area including [Bengali](#), [Burmese](#), [Hindi](#), [Khmer](#), [Indonesian \(Malay\)](#), Pali, Prakrit, [Punjabi](#), [Sanskrit](#) (including Buddhist Sanskrit), [Filipino \(Tagalog\)](#), [Tamil](#), [Telugu](#), [Thai](#), [Tibetan](#), [Urdu](#), and Vietnamese, and specialized training in the areas of literature, philosophy and religion, and general cross-disciplinary studies of the civilizations of South and Southeast Asia.³ Outside of SSEAS beginning through advanced level courses are offered in Vietnamese, related courses are taught and dissertations produced across campus in Asian American Studies, Comparative Literature, Ethnic Studies, Folklore, French, History, Linguistics, and Political Science (re)examining the rich history and culture of Vietnam.⁴ UC Berkeley’s [Center for Southeast Asia Studies](#) is also the editorial home of the *Journal of Vietnamese Studies*, published by the University of California Press.⁵

Contribution by Hanh Tran

Lecturer, [Department of South & Southeast Asian Studies](#)

Virginia Shih

Curator for the Southeast Asia Collection, [South/Southeast Asia Library](#)

Sources consulted:

1. Garry, Jane, and Carl R. G. Rubino. *Facts About the World's Languages: An Encyclopedia of the World's Major Languages, Past and Present*. New York: H.W. Wilson, 2001.
2. Dalby, Andrew. *Dictionary of Languages: The Definitive Reference to More Than 400 Languages*. New York: Columbia University Press, 1998.
3. [Department of South & Southeast Asian Studies, UC Berkeley](#) (accessed 10/1/19)
4. [Vietnamese \(VIETNMS\) – Berkeley Academic Guide](#) (accessed 10/1/19)
5. *Journal of Vietnamese Studies*. Berkeley, CA. University of California Press, 2006–.

Title: Cô Gia-định phong-cảnh vịnh. Gia-định thât thủ vịnh. Saigon d'autrefois.

Title in English: [Saigon Bay Scene. Saigon of Old]

Author: Trương, P. J. B. Vĩnh Ký (Pétrus Jean-Baptiste Vĩnh Ký), 1837-1898.

Imprint: Saigon, C. Guillard et Martinon, 1882.

Edition: 1st edition

Language: Vietnamese

Language Family: Austroasiatic, Mon-Khmer

Source: HathiTrust Digital Library (Cornell University)

URL: <https://hdl.handle.net/2027/coo.31924022005676>

Irish



Dustjacket for the first edition of *An Béal Bocht*. Source: *The Internet Archive* (Mercier Press).

An Béal Bocht (1941), or *The Poor Mouth*, written by Brian O’Nolan (Ó Nualláin) under the pseudonym Myles na gCopaleen, is one of the most famous Irish language novels of the 20th century. O’Nolan, who most famously published works such as *At-Swim-Two-Birds* and *The Third Policeman* under the name Flann O’Brien, wrote in both English and Irish as a journalist and author.

O’Brien takes up the subject of the Irish Literary Revival, a movement in the early 20th century spearheaded by such figures as Lady Gregory and W.B. Yeats who tried to repopularize the Irish folklore and

raise the ‘language question’ of Ireland. He simultaneously parodies the genre of Gaeltacht autobiography, autobiographies written in Gaelic that emphasize rural life in Ireland, such as *An t-Oileánach* (*The Islandman*) by Tomás Ó Criomhthain and *Peig* by Peig Sayers, and critiques aspects of the revival.

An Béal Bocht begins with the birth of the narrator, Bónapárt Ó Cúnasa, and follows his life in Corca Dorcha, an impoverished town in the west of Ireland. The town’s rurality attracts the elite from Dublin in search of ‘authentic’ Irishness. Corca Dorcha certainly fits the description — it never stops raining, it’s extremely remote, and crucially, everybody speaks only Irish. The large numbers of visitors from Dublin insist that they love the Irish language, and that one should always speak Irish, about Irish, but ultimately they find Corca Dorcha to be too poor, too rainy, and ironically, too Irish. The very authenticity they sought drives them away to bring their search for authenticity elsewhere.

An Béal Bocht is regarded as a masterful satire, deftly critiquing the genre, the Dublin elite who supposedly supported Irish language revival but avoided rural realities, and the state’s failure to maintain authentic Gaeltacht cultures. The title comes from the Irish expression — ‘putting on the poor mouth’ — which means to exaggerate the direness of one’s situation in order to gain time or favour from creditors. In the novel, there is also the repeated phrase, “for our likes will not be (seen) again,” taken directly from *An t-Oileánach*.

For more than a century, UC Berkeley has been a locus for the study of Irish culture, language, and literature. Faculty from the departments of English, Rhetoric, Linguistics, and History participate teach courses in Irish and Welsh language and literature (in all their historical phases), and in the history, mythology, and cultures of the Celtic world.¹ The Celtic Studies Program offers the only undergraduate degree in Celtic Studies in North America. Following a visit by President Michael Higgins in 2016 to foster relationships between Irish universities and UC Berkeley, the campus’s Institute of European Studies launched the Irish Studies Program.² Flann O’Brien’s works are taught in UC Berkeley classes such as Modern Irish Literature and the English Research Seminar: Flann O’Brien and Irish Literature.

Contribution by Taylor Follett

Literatures and Digital Humanities Assistant, [Doe Library](#)

Sources consulted:

1. [Celtic Studies Program, UC Berkeley](#) (accessed 10/1/19)
2. [Irish Studies Program, Institute of European Studies, UC Berkeley](#) (accessed 10/1/19)

Title: An Béal Bocht

Title in English: The Poor Mouth

Author: Myles, na gCopaleen (O’Brien, Flann, 1911-1966)

Imprint: Baile Áta Cliat : An Press Náisiúnta, 1941.

Edition: 1st edition

Language: Irish

Language Family: Indo-European, Celtic

Source: The Internet Archive (Mercier Press)

URL: <https://archive.org/details/FlannOBrienAnBalBochtCs>

Other online resources:

- [Corpus of Electronic Texts \(CELT\)](#)
- “Cruiskeen Lawn,” Myles na gCopaleen’s newspaper column in *Irish Times* (1859–2011) and *Weekly Irish Times* (1876–1958) via [Proquest Historical Newspapers](#) (UCB Only)
- Irish poet Louis de Paor speaking (in Irish) discusses *An Béal Bocht*, https://www.youtube.com/watch?v=vyIQL_huU9g. (accessed 6/18/19)

Select print editions at Berkeley:

- O’Brien, Flann. [An béal bocht: Nó, an milleánach : Droic-sgéal ar an droicsaogál curta i n-eagar le](#). Dublin: Eagrán Dolmen, 1964.
- O’Brien, Flann. Translated into English by Patrick C. Power; illustrated by Ralph Steadman. [The Poor Mouth: A Bad Story About the Hard Life](#). New York: Viking Press, 1974.

Yiddish



Portrait of the author in 1907 (Wikimedia Commons) and title page of *Alṭ-nay-Kašrilevke* (1919).

דער גרויסער וועלט-פראַגרעס האָט זיך אַהין אַריינגעכאַפט און האָט איבערגעדרייט די שטאַט מיטן קאַפּ אַראָפּ, מיט די פֿיס אַרויף.

The great progress of the world has reached Kasrilevke and turned it topsy-turvy.

– From narrator’s foreword to the *Kasrilevke* stories (1919)

“אַיין איינשרומפּעניש! ווען האָט געקאַנט ארויס דער צאַפען, איינגעזונקען זאָל ער ווערען? ... אַ ברענען זאָלסט דו, שלים-מזל, אויפ’ן פייער!” און גרונם ... דערלאַנגט דעם אַ רוק מיט’ן בייטש-שטעקעל אין זייט אַריין. דאָס פּערדעל טהוט אַ פינטעל מיט די אויגען, לאַזט-אַראָפּ די מאַרדע, קוקט אָן אַ זייט

און טראַכט זיך: “פאַר וואָס קומט מיר, אַשטייגער, אַט דער זעין? גלאַט גענומען און געבוכעט זיך! ס’איז ניט קיין קונץ נעמען אַ פערד, אַ שטומע צונג, און שלאָגען איהם אומזיסט און אומנישט!”

The driver of the wagon with the water barrel was beside himself! “An empty barrel! ... May my helper shrivel up! How could that plug, may it sink into the earth, have come out? May you burn up, wretch that you are!” The last remark was addressed to the little horse, as he struck it with the whip handle. The horse blinked, lowered its chin, and looked aside, thinking, “What have I done to deserve this whack? It’s no trick, you know, to hit a dumb animal for no reason whatsoever.”

– From the story “Fires”

Yiddish is the thousand-year-old language of European (Ashkenazic) Jews. Written from right to left in Hebrew characters, it is derived from German and includes many Hebraic and Slavic elements. It is used for everyday purposes as well as for a rich variety of religious and secular literature, ranging from medieval times to the 21st century. Most Yiddish users were annihilated during the Holocaust of World War II, yet the language continues to thrive in the United States, Israel, and Europe.

Arguably the best-known Yiddish writer, Sholem Aleichem (Sholem Rabinovich, Ukraine 1859 – United States 1916) was a founding father of modern Yiddish literature. A supreme humorist, he created the literary persona of “Sholem Aleichem” and tapped into the energies of the Eastern European spoken Yiddish idiom. In a variety of genres, he invented modern Jewish archetypes, myths, and fables of unique imaginative power and universal appeal. Sholem Aleichem’s “Tevye” stories provided the basis of the popular mid-20th century musical *Fiddler on the Roof*. He founded the *Folks-bibliotek* publishing house (Kiev, 1888) to encourage writers he admired, and identify new talent. In his satirical, yet warm Kasrilevke stories of the 1900s, he created the quintessential fictional shtetl. Its poverty-stricken residents aspired to modernity. Though plagued by backwardness, they continued to dream of redemption.

Following the death in 1916 of the beloved Sholem Aleichem, multi-volume editions of his collected works were published widely. This 1919 edition is printed in the Yiddish spelling prevalent at the time, with transliterations of Germanic linguistic elements; this was meant to help “legitimize” Yiddish (then considered a “jargon”). These transliterations are not used in modern standardized Yiddish orthography. The story “Fires,” from which this selection is taken, underlines the actual lack of progress in the fictional town of Kasrilevke, which prides itself on striving for modernity. The aside, giving voice to the abused horse in the midst of this municipal crisis, is typical of the creative yet plainspoken genius which made Sholem Aleichem so popular.

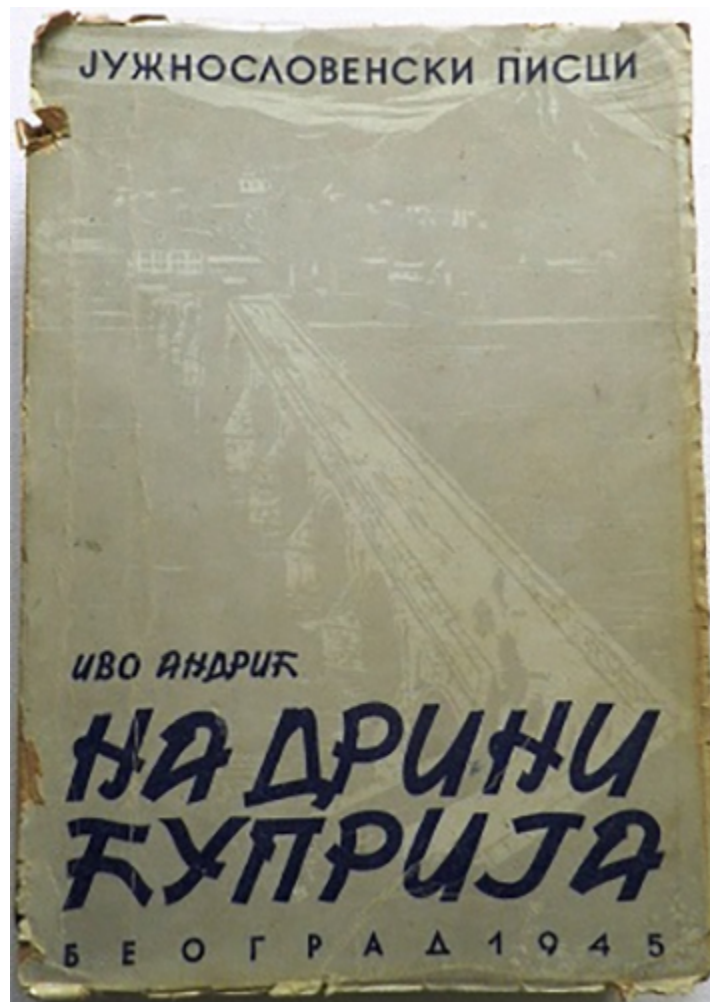
While the number of native speakers of Yiddish continues to dwindle, [Yiddish at Berkeley](#) is thriving. In addition to the esteemed annual conference on Yiddish Culture, we have a wide range of courses dealing with the life and culture of Ashkenazic Jewry, a diverse faculty committed to the preservation and scholarly investigation of Yiddish, and an ever-growing number of students who are pursuing academic futures exploring Jewish culture in the traditional languages of the Jewish people. Students interested in Yiddish at Cal can pursue their interests in the departments of [German](#), [Comparative Literature](#), History, or through the program in [Jewish Studies](#).

Title: Alt-nay-Kàsrileyke
Title in English: Old-New Kasrilevke
Author: Sholem Aleichem, 1859-1916
Imprint: Nyu-York : Shalom-'Alekhem folks-fond, 1919.
Edition: in Ale Verk, Sholom Aleichem
Language: Yiddish
Language Family: Indo-European, Germanic
Source: The Internet Archive (Yiddish Book Center)
URL: <https://archive.org/stream/nybc200084>

Select print editions at **Berkeley:**

- Sholem, Aleichem. [Alt-nay-kàsrileyke](#). Nyu-York: Shalom-'Alekhem folks-fond, 1919.

Bosnian-Croatian-Serbian



Cover for first edition of *Na Drini ćuprija* (Wikimedia Commons).

In 1919, following World War I and the Paris Peace Conference, the country later called Yugoslavia came into existence in Southeast Europe. However, the country's name from 1918 to 1929 was the Kingdom of Serbs, Croats and Slovenes. After World War II, this country was renamed the Federal People's Republic of Yugoslavia in 1946. It included the republics of Bosnia-Herzegovina, Croatia, Serbia, Montenegro, Slovenia, Macedonia, and the autonomous provinces of Vojvodina and Kosovo. The language that was known as Serbo-Croatian was spoken in nearly all of Yugoslavia. In 1991, in the aftermath of the dissolution of Yugoslavia after a period of protracted civil war, all of these constituent parts eventually became independent. First, Slovenia, Croatia, and Bosnia-Herzegovina became independent in 1991. Serbia and Montenegro were joined, under the name Yugoslavia in 2003 and under the name Serbia-Montenegro in 2006. Thus Serbia as such became a separate country only in 2006 when Montenegro proclaimed independence. Kosovo proclaimed independence in 2008 with the support of the United States and allies. Slovenian and Macedonian were already separate languages. However, outside the formerly united country, the name Bosnian-Croatian-Serbian (BCS) became accepted to denote three different languages that are nearly identical to each other in grammar and pronunciation. However, there are some significant differences in vocabulary. Bosnian and Croatian use a Latin based script while Serbian uses both this alphabet and the Cyrillic alphabet. The term BCS was in fact established at the Hague tribunal (ICTY), and the legitimacy gained in this way allowed its widespread acceptance.

The study of Serbo-Croatian, later BCS, began at UC Berkeley in the aftermath of World War II. Since then the Library's collections in these languages have been growing steadily and now represent one of the stronger components of Library's Slavic collections. At UC Berkeley, the situation dramatically changed with the arrival of Professor Ronelle Alexander in 1978. She has been instrumental in helping the Library build up its exemplary Balkan Studies collections for the last four decades. The diversity of her teaching and research expertise ranges from South Slavic languages (Bulgarian, Macedonian, BCS), literatures of former Yugoslavia, Yugoslav cultural history, South Slavic linguistics, Balkan folklore to East Slavic folklore. Although her primary research accomplishments are in South Slavic linguistics, she has also published research on the most widely known and translated Serbian poet, Vasko Popa, and Yugoslavia's only Nobel prize winner, the prose writer Ivo Andrić.¹

It is challenging to find one single work that would represent the complex nature and relationships between Bosnian, Croatian and Serbian. However, one must note that to this day, the Balkans represent a constantly evolving dynamic mosaic of linguistic diversity that shares a relatively compact geographic topos. For this exhibition, I chose one work that theoretically presents a complicated relationship in Balkans — Ivo Andrić's prize-winning novel *Na Drini ćuprija* ("The Bridge on the Drina") published in 1945.

This historical fiction novel by the Yugoslav writer, Ivo Andrić, revolves around the Mehmed Paša Sokolović Bridge in Višegrad. This bridge is located in Eastern Bosnia and Herzegovina on the Drina River.² It was built by the Ottomans in the mid-16th century, and was damaged several times during the wars of the 20th century but each time rebuilt. It was never entirely destroyed and the "original bridge" remains, and is now on the World Heritage List of UNESCO.³

The novel chronicles four centuries of regional history, including the Ottoman and Austro-Hungarian occupations. The story highlights the daily lives and inter-communal relationships between Serbs and

Bosniaks. Bosnian Muslims–Slavs, now also called Bosniaks. Immediately following World War II, three major works of Ivo Andrić (*The Bridge on the Drina*, *Bosnian Chronicle*, and *The Woman from Sarajevo*) appeared in print almost simultaneously in 1945. Ivo Andrić has been hailed as a major literary figure by both his country’s reading public and by the critics. His reputation soared even higher when he was awarded the Nobel Prize for Literature in 1961.⁴ *The Bridge on Drina* has been translated into more than 30 languages.

Contribution by Liladhar Pendse

Librarian for East European and Central Asian Studies, [Doe Library](#)

Source consulted:

1. Ronelle Alexander authored an article on Andrić titled “[Narrative Voice and Listener’s Choice in the Prose of Ivo Andrić](#)” in Vucinich, W. S. (1995). *Ivo Andrić Revisited: The Bridge Still Stands. Research Series*, uciaspubs/research/92. Retrieved from <https://escholarship.org/uc/item/8c21m142> (accessed 7/26/19).
2. Ronelle, Alexander. “What Is Naš? Conceptions of “the Other” in the Prose of Ivo Andrić.” *スラヴ学論集 = Slavia Iaponica = Studies in Slavic Languages and Literatures*. 16 (2013): 6–36. (accessed 7/26/19)
3. UNESCO World Heritage. “Mehmed Paša Sokolović Bridge in Višegrad.” *UNESCO World Heritage Centre*, whc.unesco.org/en/list/1260.
4. Moravcevič, Nicholas. “[Ivo Andrić and the Quintessence of IpendTime.](#)” *The Slavic and East European Journal*, vol. 16, no. 3, 1972, pp. 313–318. (accessed 7/26/19)

Title: *Na Drini ćuprija* / На Дрини ћуприја

Title in English: *The Bridge on the Drina*

Author: Andrić, Ivo, 1892–1975.

Imprint: Sarajevo: Svjetlost, 1946.

Edition: 1st

Language: Bosnian–Croatian–Serbian (BCS)

Language Family: Indo-European, Slavic

Source: Biblioteka Elektronskknjiga

URL: <https://skolasvilajnac.edu.rs/wp-content/uploads/Ivo-Andric-Na-Drini-cuprija.pdf>

Other online editions::

- [The Bridge on the Drina](#). Translated from the Serbo–Croat by Lovett F. Edwards. London: George

Allen And Unwin Ltd., [c.1945]. Internet Archive

- In Cyrillic: <https://www.scribd.com/doc/185963009/Ivo-Andric-Na-Drini-Cuprija-Cirilica>
- Audiobook: <https://archive.org/details/IvoAndricNaDriniCuprija4Dio>

Select print editions at **Berkeley**:

- [*Na drini ćuprija. Vishegradska khronika.*](#) Sarajevo: Svjetlost, 1946.
- [*The Bridge on the Drina*](#) / Ivo Andrić ; translated from the Serbo-Croat by Lovett F. Edwards ; with an introd. by William H. McNeill. Chicago : University of Chicago Press, 1977.

Malay/Indonesian



Senandung jiwaku by Mulyono Saleh. Bandung: Tarate, 1976. Source: Center for Research Libraries.

Senandung jiwaku is a selection of poems by Mulyono Saleh published in various Indonesian newspapers

and magazines between 1963 and 1976 that he entitled “The Song of My Soul.” The poems show the author’s concerns, love, and hope for his country (Indonesia) and his fellow countrymen, as well as religious reflections. He pays particular attention to marginalized segments of society such as women (mothers and national heroines) and ordinary people like grassroots farmers and fishermen.

Ethnologue lists 719 distinct languages, mostly indigenous, spoken in Indonesia, making it the most linguistically diverse country on the planet.¹ For at least a thousand years, however, Malay has held the position of lingua franca of the maritime region of the great Malay archipelago, which is now divided between Indonesia and Malaysia. The names *bahasa Indonesia* (“Indonesian language”) and *bahasa Malaysia* (“Malaysian language”) — both standardized varieties of Malay — were introduced in the 20th century to differentiate the two national languages.² Indonesia is now the fourth most populous nation in the world. Of its large population, the majority speak Indonesian, making it one of the most widely spoken languages in the world.³

The Department of South & Southeast Asian Studies (SSEAS) at UC Berkeley offers both undergraduate and graduate instruction and research in the languages and civilizations of South and Southeast Asia from the most ancient period to the present. Instruction includes intensive training in several of the major languages of the area including [Bengali](#), [Burmese](#), [Hindi](#), [Khmer](#), Indonesian (Malay), Pali, Prakrit, [Punjabi](#), [Sanskrit](#) (including Buddhist Sanskrit), [Filipino \(Tagalog\)](#), [Tamil](#), [Telugu](#), [Thai](#), [Tibetan](#), [Urdu](#), and [Vietnamese](#), and specialized training in the areas of literature, philosophy and religion, and general cross-disciplinary studies of the civilizations of South and Southeast Asia.⁴ Outside of SSEAS where beginning through advanced level courses are offered in Indonesian, related courses are taught and dissertations produced across campus in Anthropology, Comparative Literature, Ethnic Studies, History, Linguistics, Music, and Political Science (re)examining the rich history and cultures of Indonesia.⁵

Yusmarni Djalius, PhD Student

Lecturer, [Department of South & Southeast Asian Studies](#)

Sources consulted:

1. [Ethnologue: Languages of the World](#) (accessed 11/8/19)
2. Dalby, Andrew. *Dictionary of Languages: The Definitive Reference to More Than 400 Languages*. New York: Columbia University Press, 1998.
3. Sneddon, James Neil. *The Indonesian Language: Its History and Role in Modern Society*. Sydney: UNSW Press, 2003.
4. [Department of South & Southeast Asian Studies, UC Berkeley](#) (accessed 11/8/19)
5. [Indonesian \(INDONES\) – Berkeley Academic Guide](#) (accessed 11/8/19)

Title: Senandung jiwaku: kumpulan sajak Mulyono Saleh

Title in English: The Song of My Soul

Author: Saleh, Mulyono

Imprint: Bandung : Tarate, 1976.

Edition: 1st edition

Language: Malay/Indonesian

Language Family: Austronesian, Malayo-Polynesian

Source: Center for Research Libraries

URL: <https://dds.crl.edu/crldelivery/28736>

Occitan



*Libretto of opera based on Mirèio by Charles Gounoud (1918).
Source: HathiTrust Digital Library.*

A Lamartine:

Te consacre Mirèio : es moun cor e moun amo,

Es la flour de mis an,

Es un rasin de Crau qu'emé touto sa ramo

Te porge un païsan.

To Lamartine :

To you I dedicate Mirèio: 'tis my heart and soul,

It is the flower of my years;

It is a bunch of Crau grapes,

Which with all its leaves a peasant brings you. (trans. C. Grant)

On May 21, 1854, seven poets met at the Château de Font-Ségugne in Provence, and dubbed themselves the “Félibrige” (from the Provençal *felibre*, whose disputed etymology is usually given as “pupil”). Their literary society had a larger goal: to restore glory to their language, Provençal. The language was in decline, stigmatized as a backwards rural *patois*. All seven members of the Félibrige, and those who have taken up their mantle through the present day, labored to restore the prestige to which they felt Provençal was due as a literary language. None was more successful or celebrated than Frédéric Mistral (1830–1914).

Mirèio, which Mistral referred to simply as a “Provençal poem,” is composed of 12 cantos and was published in 1859. *Mirèio*, the daughter of a wealthy farmer, falls in love with Vincèn, a basketweaver. Vincèn’s simple yet noble occupation and *Mirèio*’s modest dignity and devotion mark them as embodiments of the country virtues so prized by the Félibrige. *Mirèio* embarks on a journey to Saintes-Maries-de-la-Mer, that she might pray for her father to accept Vincèn. Her quest ends in tragedy, but Mistral’s finely drawn portraits of the characters and landscapes of beloved Provence, and of the implacable power of love still linger. C.M. Girdlestone praises the regional specificity and the universality of Mistral’s oeuvre thus: “Written for the ‘shepherds and peasants’ of Provence, his work, on the wings of its transcendent loveliness, reaches out to all men.”¹

Mistral distinguished himself as a poet and as a lexicographer. He produced an authoritative dictionary of Provençal, *Lou tresor dóu Felibrige*. He wrote four long narrative poems over his lifetime: *Mirèio*, *Calendal*, *Nerto*, and *Lou Pouemo dóu Rose*. His other literary work includes lyric poems, short stories, and a well-received book of memoirs titled *Moun espelido*. Frédéric Mistral won a Nobel Prize in literature in 1904 “in recognition of the fresh originality and true inspiration of his poetic production, which faithfully reflects the natural scenery and native spirit of his people, and, in addition, his significant work as a Provençal philologist.”²

Today, Provençal is considered variously to be a language in its own right or a dialect of Occitan. The latter label encompasses the Romance varieties spoken across the southern third of France, Spain’s Val d’Aran, and Italy’s Piedmont valleys. The Félibrige is still active as a language revival association.³ Along with myriad other groups and individuals, it advocates for the continued survival and flowering of regional languages in southern France.

Source consulted:

1. Girdlestone, C.M. *Dreamer and Striver: The Poetry of Frédéric Mistral*. London: Methuen, 1937.
2. “Frédéric Mistral: Facts.” The Nobel Prize. <https://www.nobelprize.org/prizes/literature/1904/mistral/facts>. (accessed 11/12/19)
3. Felibrige, <http://www.felibrige.org> (accessed 11/12/19)

Title: Mirèio

Title in English: Mirèio / Mireille

Author: Mistral, Frédéric, 1830-1914

Imprint: Paris: Charpentier, 1861.

Edition: 2nd

Language: Occitan with parallel French translation

Language Family: Indo-European, Romance

Source: Gallica (Bibliothèque nationale de France)

URL: <https://gallica.bnf.fr/ark:/12148/bpt6k64555655>

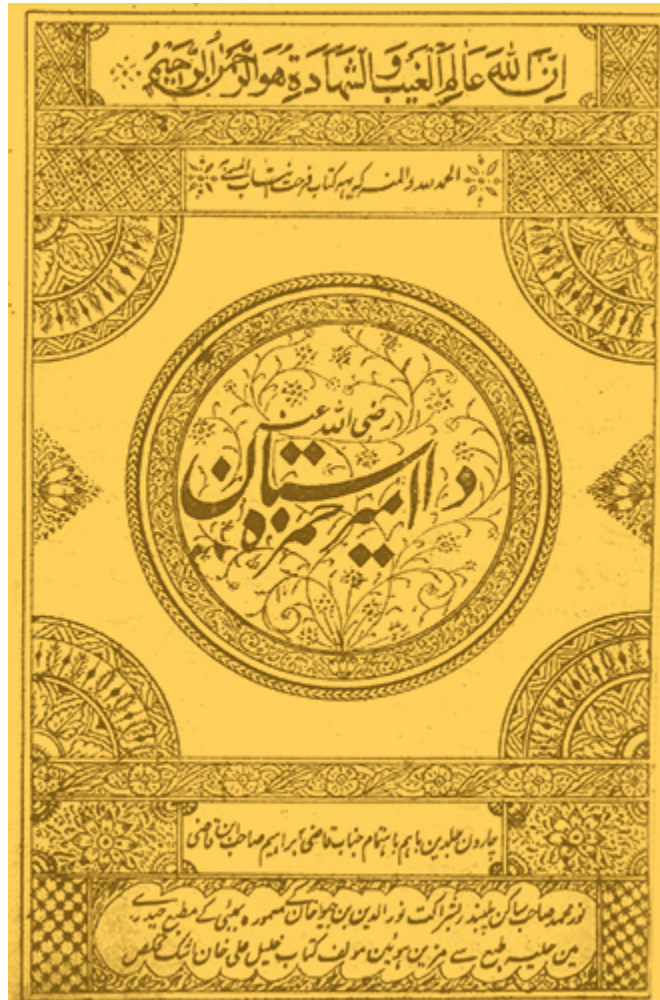
Other online editions::

- [An English version \(the original crowned by the French academy\) of Frédéric Mistral's Mirèio from the original Provençal under the author's sanction](#). Avignon : J. Roumanille, 1867. HathiTrust
- [Mireille, poème provençal avec la traduction littéraire en regard](#). Paris : Charpentier, 1898. HathiTrust
- [Mirèio : A Provençal poem](#). Translated into English by Harriet Waters Preston. London, T.F. Unwin, 1890. Internet Archive (UC Riverside)

Select print editions at Berkeley:

- [Mireille : poème provençal](#). Traduit en vers français par E. Rigaud. Paris : Librairie Hachette, 1881.
- [Mireille = Mirèio : poème provençal](#). Edition illustrée 1914-2014. Cressé : Editions des régionalismes, 2014.
- [Mireille : poème provençal = Mirèio : pouèmo prouvençau](#). Edition bilingue. Paris: Bernard Grasset, 2017.

Urdu



Urdu translation of *Dāstān-i Amīr Ḥamzah Šāhibqirān* (1863).

Source: HathiTrust (UC Berkeley).

The *dastan* is a genre of oral and prose narrative that initially developed in [Persian](#) but then spread to other

languages influenced by the Persian literary tradition. To be sure, oral tale-telling is hardly unique to Persian or Persian-influenced languages, but the *dastan* has some unique literary features that make it stand out. *Dastans* often have very long story lines that can be embellished and stretched even further through detailed descriptions of characters, events, and locations. With their dramatic narratives, *dastans* are primarily meant for oral performances and enjoying the richness of language and literary traditions.

One of the most popular *dastans* in South Asia was *Dastan-i Amir Hamzah* (the Dastan of Amir Hamzah). It had its origins in 11th century Iran, but eventually made its way to India where it developed many versions in Persian. *Dastan-i Amir Hamzah* was popular at the Mughal court where Emperor Akbar was an avid fan.

The hero of the *dastan* is Hamzah, an uncle of the Prophet Muhammad, who is depicted as a great warrior and supporter of his nephew in early Islamic sources. The adventures of the Hamzah of the *dastan*, however, are based on fantasy. In the *dastan*, Amir Hamzah is begged by the wise vizier of Naushirvan, the king of Persia, to help the latter fight his enemies. The gallant Hamzah agrees and fights many battles. He also falls in love with Naushirvan's daughter, Mahnigar, and seeks her hand in marriage, which requires him to fight more battles and vanquish more enemies. He is accompanied in his travails by his trusted companions, the laconic and serious Muqbil, skilled in archery, and the dishonest but loyal 'Amr the 'Ayyar. 'Ayyars were skilled in espionage and disguises and were notorious for their trickery and special equipment (much like the ninjas). 'Amr is not only an exceptionally talented 'ayyar but is extremely greedy even by the low standards of his profession.

As luck would have it, before he could wed Mahnigar, Amir Hamzah is wounded in a battle and is rescued by Shahpal, the king of *paris* (fairies) who requests that Hamzah help him regain his kingdom in the magical world of Qaf that had been overtaken by demons. Consequently, Amir Hamzah spends eighteen years in the supernatural world of Qaf fighting sorcerers and demons, who can cast such potent spells they can create entire worlds of illusion called *tilism*. Amir Hamzah and his companions can never be sure whether they are operating in a *tilism* or in the world of Qaf (which itself is magical) and had to resort to all sorts of ways to break the spells, often with help from saintly figures. Incidentally, an alternative title for the *dastan*, especially its version based on selections from earlier ones is, *Tilism-i Hosh Ruba*, The Sense-stealing Tilism.

After eighteen years of adventures, Amir Hamza is finally able to pay his debt to Shahpal. He returns to marry Mahnigar. They have a son named Qubad, but Amir Hamza's adventures do not end there. He is compelled to fight other enemies and demons until he is called back to Arabia by his nephew, the Prophet Muhammad, to help him fight the enemies of Islam.

When, starting in the 16th century, Urdu became a medium of literary production, *dastans* began to be composed in it as well. This included versions of *Dastan-i Amir Hamzah* that were popular enough to have professional story-tellers, called *dastan-go* or *qissah-khvan*. Owing to its popularity and the richness of its language, John Gilchrist, head of the Hindustani Department at Fort William College, Calcutta, commissioned a teacher at the department, Khalil Ali Khan Ashk who was also a *dastan-go*, to publish a printed version of the *dastan*. Ashk produced the first printed edition of *Dastan-i Amir Hamzah* in 1801. This makes it not only the earliest printed edition of the *dastan* but also one of the earliest printed books in Urdu. Ashk's version consisted of about 500 pages spread over four volumes. It was published many times in the

subsequent decades in Delhi, Lucknow, and Bombay. Many of these editions were published by the famous Munshi Nawal Kishore of Lucknow, who published another version by Abdullah Bilgrami in 1871. By the 1920s, the rise of the novel and changing tastes eclipsed the fortunes of *dastans* and they fell out of favor.

The edition included here is the 1863 edition of Askh's version that was published from Bombay.

Urdu has been part of language instruction at UC Berkeley since the late 1950s. UC Berkeley also runs the [Berkeley Urdu Language Program in Pakistan \(BULPIP\)](#) in collaboration with the American Institute of Pakistan Studies. In addition, the [Institute for South Asia Studies](#) launched the Berkeley Urdu Initiative in 2011 to further promote the study of Urdu at Cal. The leading light for many of the Urdu-related events and activities is Dr. Gregory Maxwell Bruce, the Urdu language instructor, who joined the [Department of South & Southeast Asian Studies](#) in the Fall of 2016.

Contribution by Adnan Malik
Curator and Cataloger for the South Asia Collection
[South/Southeast Asia Library](#)

Title: Dāstān-i Amīr Ḥamzah razī Allāh 'anh
Authors: unknown
Imprint: Bamba'ī : Maṭba' Ḥaydarī, 1280 [1863].
Edition: n/a
Language: Urdu
Language Family:
Source: HathiTrust Digital Library (UC Berkeley)
URL: <https://hdl.handle.net/2027/uc1.c3295636>

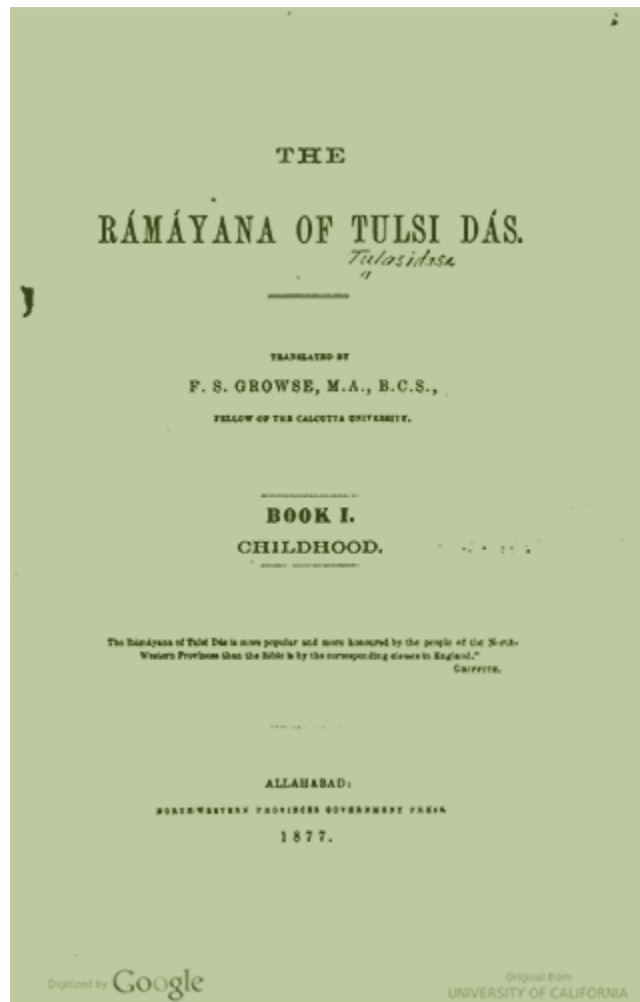
Other online editions:

- [The Romance Tradition in Urdu : Adventures from the Dastan of Amir Hamzah](#) / translated, edited, and with an introduction by Frances W. Pritchett. New York: Columbia University Press, 1991. Introductory material from the printed edition (modified and corrected wherever appropriate) and the longer translation of the Bilgrami edition.
- [Text of Bigrami/Naval Kishore edition](#) (Rekhta: The Largest Website of Urdu Poetry)

Select print editions at Berkeley:

- [Dāstān-i Amīr Ḥamzah razī Allāh 'anh](#). Bamba'ī : Maṭba' Ḥaydarī, 1280 [1863].

Hindi



Source: HathiTrust (UC Berkeley).

The two great Indian epics, the *Mahābhārata* and the *Ramayana*, dominate South Asian cultures in ways that few other literary productions do. Both epics have to do with the heroic exploits of the human

incarnation of the Hindu deity Vishnu, one of the most widely worshipped gods of the Hindu pantheon. The *Ramayana* deals with the story of King Ramachandra, the seventh incarnation of Vishnu, who came down to Earth to establish just rule and a harmonious society.

King Rama is not only the ideal monarch and warrior but also embodies the virtues of justice, wisdom, patience, and perseverance. He is an obedient son, a generous brother, and a caring husband. His rule became synonymous with justice and good governance so that throughout the centuries the expression *rama rajya* (Rama's rule) has been used to describe the ideal government.

The most famous version of the *Ramayana* is the [Sanskrit](#) composition of Valmiki known as Valmiki's *Ramayana*. It has the status of a sacred text and is highly revered. It is also a masterpiece of Sanskrit literature. There were many versions of the *Ramayana* composed subsequently, both in Sanskrit and other languages. Some became more popular than others, but one is justified to say that after Valmiki's *Ramayana*, the version that is most famous is the *Ramacaritamanasa* created in the Awadhi dialect of Hindi by Tulasidasa in the 16th century. In fact, Tulasidasa's *Ramayana* quickly garnered wide popularity and its recitation became part of the worship service of many sects and religious traditions of Vaishnava Hinduism, especially after the introduction of the printing press in the early 19th century. Its communal recital, often set to a distinctive tune, continues to this day. Tulasidasa was himself an ardent devotee of Lord Rama and in expressing his love and reverence for the divine incarnation in beautiful poetry he managed to create one of the greatest poetic works of Hindi literature.

Tulasidasa was born in the region of Avadh in what is now eastern Uttar Pradesh in modern India. There is disagreement about his date of birth, but scholars generally consider it to be around 1532 CE. Traditional accounts state that he was a Brahmin by caste and was initiated into a mystic and ascetic lineage devoted to the loving worship of God through the incarnation of Rama. He is supposed to have spent time as a student with various sages and teachers in Banaras where he learnt the classical Sanskrit texts as well as Vaishnava scriptures. He decided to compose a *Ramayana* in Awadhi for the edification of the general population, and thus, composed the *Ramacaritamanasa*, The Lake of the Deeds of Rama. He composed a number of other works as well but the *Ramacaritamanasa* remained his magnum opus. He died in 1623 in Banaras.

When he set about composing the *Ramacaritamanasa*, Tulasidasa had a long tradition of composing *Ramayanas* to look up to going all the way back to Valmiki. At the same time, he was well aware of the literary styles and compositions of his own time when the beginnings of Hindi literature had already been made and a corpus and canon were slowly but steadily evolving. Tulasidasa was to leave his mark on this evolution.

Tulasidasa followed the conventions of *chanda* prosody that had been the hallmark of Sanskrit poetry and was also followed in other languages, especially for works in *Aparbhramsa*, the medium of literary production before the rise of Hindi. He also might have been inspired by the metrical structure of the *premakhya*, a genre of love ballads popular in his days, in creating the basic form for the *Ramacaritamanasa*. The work is composed in regular arrangements of *caupais* (quatrains) and *dohas* (couplets) and he used a different meter for every section of the work.

Tulasidasa used his considerable literary skills to retell the story of the struggles and ordeals of Lord Rama,

his brother Lakshmana, his wife Sita, and his devoted disciple, the monkey god, Hanumana, as they faced family feuds, exile, and an epic war against the demon king, Ravana, who had kidnapped Sita, until they returned victorious and vindicated to their capital, Ayodhya, to establish a just and prosperous kingdom.

Ramacaritamānasa is not just a skilled literary retelling of the ancient epic in the charming Awadhi dialect but is redolent with Tulasidasa's own loving devotion to Lord Rama which seeps through its every line. Perhaps that is why millions of devotees of Lord Rama continue to use it to express their own love and devotion in prayer.

Hindi has been taught UC Berkeley since the late 1960s. Currently, there are two Hindi lecturers. Usha Jain has authored books on Hindi language instruction, including *Introduction to Hindi Grammar* (1995), *Intermediate Hindi Reader* (1999), and *Advanced Hindi Grammar* (2007). The other instructor is Dr. Nora Melnikova whose interests include second language teaching, modern Theravada Buddhism, and the Early Modern languages and literature of North India. She has also translated Mirabai's medieval Hindi poems and Erich Frauwallner's *History of Indian Philosophy* into [Czech](#).

*Contribution by Adnan Malik
Curator and Cataloger for the South Asia Collection
[South/Southeast Asia Library](#)*

Title: Rāmacaritamānasa

Title in English: The Rāmāyana of Tulsi Dās

Authors: Tulasīdāsa, 1532-1623.

Imprint: Allahabad : North-western Provinces Government Press, 1877.

Edition: Indo-European, Indo-Aryan

Language: Hindi

Language Family: Indo-European, Indo-Iranian

Source: HathiTrust Digital Library (UC Berkeley)

URL: <https://hdl.handle.net/2027/uc1.b3241103>

Other online editions:

- Recitation of text on [YouTube](#) (accessed 11/19/19)
- [The Rāmāyana of Tulsi Dās](#). Rev. and illustrated. Allahabad : North-western Provinces Government Press, 1883. (Internet Archive)
- [The Rāmāyana of Vālmiki : An Epic of Ancient India](#) / introduction and English translation by Robert P. Goldman ; annotation by Robert Goldman and Sally J. Sutherland. Princeton, N.J. : Princeton University Press, ©1984- ©2017. (Project Muse – UCB only)

Select print editions at Berkeley:

- [*The Rámáyana of Tulsi Dás*](#). Allahabad : North-western Provinces Government Press, 1877.
- [*The Rāmāyaṇa of Vālmīki : An Epic of Ancient India*](#) / introduction and English translation by Robert P. Goldman ; annotation by Robert Goldman and Sally J. Sutherland. Princeton, N.J. : Princeton University Press, ©1984- ©2017.

Italian

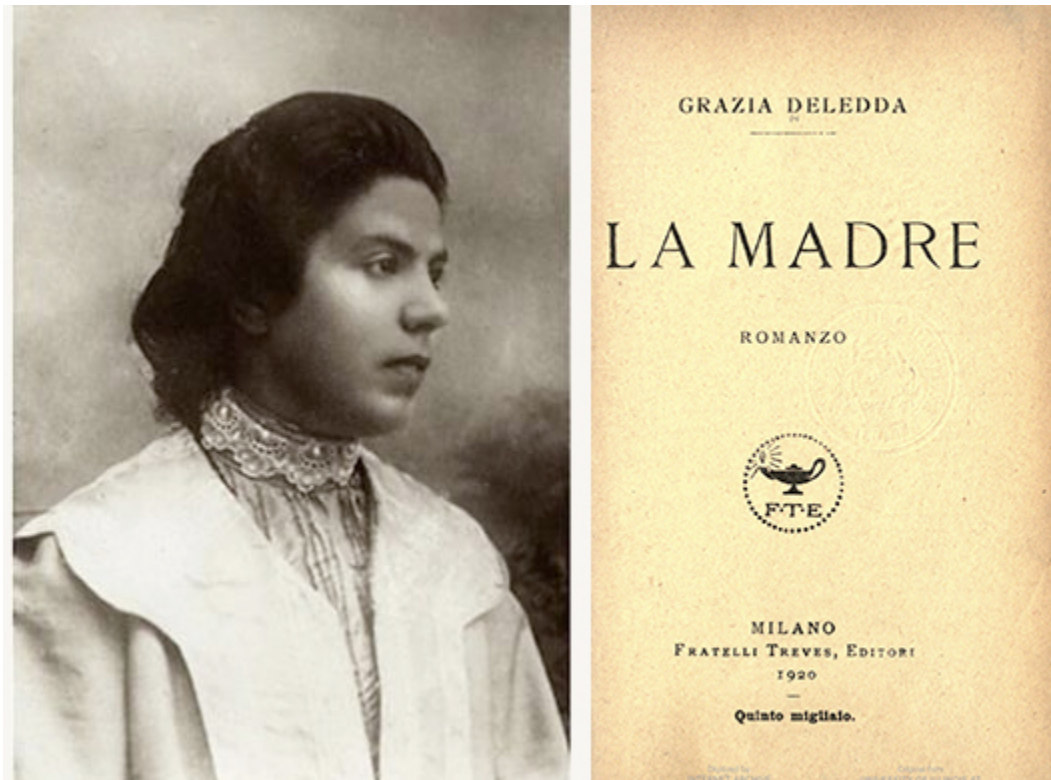


Photo of Grazia Deledda in her youth (Sardegna Digital Library) and title page for first book edition of *La madre* (1920). Source: HathiTrust (UC Berkeley).

It took centuries before Italy could codify and proclaim Italian as we know it today. The canonical author Dante Alighieri, was the first to dignify the Italian vernaculars in his *De vulgari eloquentia* (ca. 1302-1305). However, according to the Tuscan poet, no Italian city — not even Florence, his hometown — spoke a vernacular “sublime in learning and power, and capable of exalting those who use it in honour and glory.”¹ Dante, therefore, went on to compose his greatest work, the *Divina Commedia* in an illustrious Florentine which, unlike the vernacular spoken by the common people, was lofty and stylized.

The *Commedia* (i.e. *Inferno*, *Purgatorio*, and *Paradiso*) marked a linguistic and literary revolution at a time when Latin was the norm. Today, Dante and two other 14th-century Tuscan poets, Petrarch and Boccaccio, are known as the three crowns of Italian literature. Tuscany, particularly Florence, would become the cradle of the standard Italian language.

In his treatise *Prose della volgar lingua* (1525), the Venetian Pietro Bembo champions the Florentine of Petrarch and Boccaccio about 200 years earlier. Regardless of the ardent debates and disagreements that continued throughout the Renaissance and beyond, Bembo's treatise encouraged many renowned poets and prose writers to compose their works in a Florentine that was no longer in use. Nevertheless, works continued to be written in many dialects for centuries (Milanese, Neapolitan, Sicilian, Sardinian, Venetian and many more), and such is the case until this day. But which language was to become the lingua franca throughout the newly formed Kingdom of Italy in 1861?

With Italy's unification in the 19th century came a new mission: the need to adopt a common language for a population that had spoken their respective [native dialects](#) for generations.² In 1867, the mission fell to a committee led by Alessandro Manzoni, author of the bestselling historical novel *I promessi sposi* (*The Betrothed*, 1827). In 1868, he wrote to Italy's minister of education Emilio Broglio that Tuscan, namely the Florentine spoken among the upper class, ought to be adopted. Over the years, in addition to the widespread adoption of *The Betrothed* as a model for modern Italian in schools, 20th-century Italian mass media (newspaper, radio, and television) became the major diffusers of a unifying national language.

Grazia Maria Cosima Deledda (1871-1936), the author featured in this essay, is one of the millions of Italians who learned standardized Italian as a second language. Her maternal language was Logudorese Sardo, a variety of Sardinian. She took private lessons from her elementary school teacher and composed writing exercises in the form of short stories. Her first creations appeared in magazines, such as *L'ultima moda* between 1888 and 1889. She excelled in Standard Italian and confidently corresponded with publishers in Rome and Milan. During her lifetime, she published more than 50 works of fiction as well as poems, plays and essays, all of which invariably centered on what she knew best: the people, customs and landscapes of her native Sardinia.

The UC Berkeley Library houses approximately 265 books by and about Deledda as well as our digital editions of her novel *La madre* (*The Mother*). It was originally serialized for the newspaper *Il tempo* in 1919 and published in book form the following year. Deledda recounts the tragedy of three individuals: the protagonist Maria Maddalena, her son and young priest Paulo, and the lonely Agnese with whom Paulo falls in love. The mother is tormented at discovering her son's love affair with Agnese. Three English translations of *La madre* have appeared, however, it was the 1922 translation by Mary G. Steegman (with a foreword by D.H. Lawrence) that was most influential in providing Deledda with international renown.

Deledda received the 1926 Nobel Prize for Literature "for her idealistically inspired writings which, with plastic clarity, picture the life on her native island and with depth and sympathy deal with human problems in general."³ To this day, she is the only Italian female writer to receive the highest prize in literature. Here are the opening lines of [Deledda's speech](#) in occasion of the award conferment in 1927:

Sono nata in Sardegna. La mia famiglia, composta di gente savia ma anche di violenti e di artisti primitivi,

aveva autorità e aveva anche biblioteca. Ma quando cominciai a scrivere, a tredici anni, fui contrariata dai miei. Il filosofo ammonisce: se tuo figlio scrive versi, correggilo e mandalo per la strada dei monti; se lo trovi nella poesia la seconda volta, puniscilo ancora; se va per la terza volta, lascialo in pace perché è un poeta. Senza vanità anche a me è capitato così.

I was born in Sardinia. My family, composed of wise people but also violent and unsophisticated artists, exercised authority and also kept a library. But when I started writing at age thirteen, I encountered opposition from my parents. As the philosopher warns: if your son writes verses, admonish him and send him to the mountain paths; if you find him composing poetry a second time, punish him once again; if he does it a third time, leave him alone because he's a poet. Without pride, it happened to me the same way. [my translation]

The Department of Italian Studies at UC Berkeley dates back to the 1920s. Nevertheless, Italian was taught and studied long before the Department's foundation. "Its faculty — permanent and visiting, present and past — includes some of the most distinguished scholars and representatives of Italy, its language, literature, history, and culture." As one of the field's leaders and innovators both in North America and internationally, the Department retains its long-established mission of teaching and promoting the language and literature of Italy and "has broadened its scope to include multiple disciplinary and interdisciplinary perspectives to view the country, its language, and its people" from within Italy and globally, from the Middle Ages to the present day.⁴

Contribution by Brenda Rosado

PhD Student, [Department of Italian Studies](#)

Source consulted:

1. Dante Alighieri, *De Vulgari Eloquentia*, Ed. and Trans. Steven Botterill, p. 41
2. [Mappa delle lingue e gruppi dialettali d'italiani](#), Wikimedia Commons (accessed 12/5/19)
3. From Nobel Prize official website: <https://www.nobelprize.org/prizes/literature/1926/summary>
See also the award presentation speech (on December 10, 1927) by Henrik Schück, President of the Nobel Foundation: <https://www.nobelprize.org/prizes/literature/1926/ceremony-speech> (accessed 12/5/19)
4. [Department of Italian Studies, UC Berkeley](#) (accessed 12/5/19)

Title: La madre

Title in English: The Woman and the Priest

Author: Deledda, Grazia, 1871-1936

Imprint: Milano : Treves, 1920.

Edition: 1st

Language: Italian

Language Family: Indo-European, Romance

Source: HathiTrust Digital Library (UC Berkeley)

URL: <https://hdl.handle.net/2027/uc1.b4047212>

Other online editions:

- [La madre](#). *1st ed.* Milano : Treves, 1920. (Sardegna Digital Library)
- [The Woman and the Priest](#). Translated into English by M.G. Steegman; foreword by D.H. Lawrence. London, J. Cape, 1922. (HathiTrust)

Select print editions at Berkeley:

- [La madre](#). *1st ed.* Milano : Treves, 1920.
- [La Madre : \(The woman and the priest\), or, The mother](#). Translated into English by M.G. Steegman; foreword by D.H. Lawrence; with an introduction and chronology by Eric Lane. London : Dedalus, 1987.

Language of Music

Trinit. sol.

terraru' mūd' exultat. **S**ed
 es domīn'. **N**ō in vni' sin-
 gularitate psonae: sed i vni-
 z supne v̄tutes atqz angeli-
 gularitate psonae: sed i vni-
 ce potestates h̄ymnū glie
 us trinitate s̄b̄st̄atic. **Q**uod
 tue p̄cinnūt sine fine dicētes.
 enī de tua gloria reuelante
De trinitate. Sequens p̄-
 fatio cum suo cantu dicitur
 te credim': hoc de filio tuo:
 dominica sancte trinitatis:
 hoc de spiritu sc̄to sine dis-
 z in omnibus dominicis ab
 ferentia discretionis senti-
 octava corporis ch̄risti vs-
 mus. **U**t in p̄fessione vere
 qz ad aduentum: si agitur
 de dominica.
Eterne deus. **Q**ui cū
 vnigenito filio tuo z sp̄ri-
 tus. **U**t in p̄fessione vere
 tu factō vnus es deus: vni' s̄p̄it̄neqz deitatis: z i p̄so-

Verso of page CXII (p. 254 online) from UC Berkeley's copy of the Missale monasticum secundum consuetudinem ordinis Vallisumbrose (Venice, 1503).

Music occupies a unique position in the field of languages in that it operates as both an independent language in itself and also as an element which can be combined with spoken/written languages to create musical settings of text. In the latter case, the juxtaposition of textual language and musical language produces a more complex, multi-faceted language which embodies the meaning and expressive qualities of both of its component languages.

In the years BCE, music remained primarily an oral tradition, and although references to written music by some of the ancient Greek writers indicate the existence of notated music in their time, no extant examples of written music from the years BCE have been found. One of the earliest forms of Western musical notation, called [Dasian](#) notation, which first appeared in ninth century music treatises, was derived from signs used in ancient Greek prosody.¹ A system of symbols, called *neumes*, developed at about the same time to serve as a mnemonic tool to recall a previously memorized melody. Since most melodic tunes continued to be passed on through oral tradition at that time, neumes provided a way, albeit a limited way, to preserve existing tunes in written form. Around the beginning of the 11th century the system of neumes was expanded so that the notational symbols were written on a grid of four horizontal lines to indicate when pitches went up, down, or remained the same. Christian chant written during the late Medieval and early Renaissance periods made extensive use of this system of neumes, and the example provided in this exhibit from the [Missale monasticum secundum, consuetudinem ordinis Vallisumbrose](#) (1503) illustrates this early form of music notation. In the latter half of the 13th century, as musical notation continued to develop, the notational system expanded to indicate both pitch and the rhythmic value of pitches on a staff which, by that time, had expanded to five lines (except for chant notation, which, in most cases, continued to be written on four-line staves).

Verbal texts have been used as the basis of solo songs, vocal duets, trios and other ensembles of solo voices, as well as choral music for centuries, and it is not uncommon for a particular text to be set to music in original ways by multiple composers. Different musical settings can provide varied insights into the meaning of a text, or different interpretations of the text. Thus, music serves as a collaborative type of language which can be combined with verbal language to create an enriched, and sometimes complex, result. For example, the English bawdy song in Renaissance era was noted for presenting a text in a contrapuntal fashion in which multiple voices sang the same text, simultaneously, but at carefully paced intervals so that the words combined in different ways and created a significantly different meaning from the original text statement. The French composer Francis Poulenc was known to set well-established, serious, sacred texts to his own, personal style of music which was highly reminiscent of French dance hall music. (As an example, visit this link for a performance of Poulenc's setting of the text [Laudamus Te](#) from his [Gloria](#).)²

Of course, innumerable music works have been created that have no text component at all. Generally, this music can be divided into two categories: program music and absolute music. The former is conceived with an intended narrative association, and thus, communicates meaning as a language. Absolute music is composed without that narrative intention, but many listeners may still find meaning in this music even if it was not consciously intended by the composer. Examples of program music can be found throughout the literature from the time of the Renaissance and include such works as [Andrea Gabrieli's Battaglia](#), Antonio Vivaldi's *The Seasons*, some of Joseph Haydn's symphonies, and numerous tone poems from the

19th century.³ The concept of absolute music, on the other hand, has been a topic of debate for more than a century. Many believe that certain musical works can be appreciated for their structure and design without any external associated meaning. While others believe that all music reveals (or, communicates) something about humanity, the human condition, human thought, etc. Examples of absolute music might include the [Wohltemperierte Klavier of J.S. Bach](#), and the instrumental works of Anton Webern.⁴ Numerous publications about absolute music are available for exploration.

As musical ideas have evolved, composers have changed the notation of music to accommodate ideas that could not be conveyed to the performers through traditional notational practices. The 19th and early 20th centuries brought a veritable explosion of expression markings to notated music in order to convey the composer's expressive intentions to performers. Composers also sought [new systems of musical notation](#) to express their ideas, which often included media or performance techniques (such as “extended techniques,” electronic music notation, graphic notation, etc.) which had not been previously represented in the realm of music notation.⁵ The French composer, Olivier Messiaen went so far as to invent an entire system of “translating” words and sentences into musical notation. His notation system is called *langage communicable* (“communicable language”). A summary of this system can be found on these two pages from the preface of his late organ cycle, *Méditations sur le Mystère de la Sainte Trinité*, where he introduced the system: [\(1\)](#) and [\(2\)](#).⁶ In the 21st century musical notation continues to evolve and expand to accommodate the composer's aural concepts as well as developing technologies.

The Jean Gray Hargrove Music Library at UC Berkeley provides a wealth of resource material for musicologists, music theorists, composers, performers, and other scholars in areas such as the history of music (including notation), the study of consonance and dissonance, studies in performance practice, and compositional studies of text setting, text painting, sound design, electronic music, and environmental sound. Hargrove's special collections are world-renowned for their holdings in music primary source material dating from the early Renaissance and extending into the 20th century. Furthermore, the library's print and media materials support studies in a wide variety of musical genres, including concert works, folk and popular music from around the world, rock music, and musical theatre. Concert music of the 20th and 21st centuries represented in the music collections include works based not only on highly organized procedures, such as those used in serialism, stochastic music, and computer-generated music, but also aleatoric and improvised music.

Contribution by Frank Ferko

Music Metadata Librarian, [Jean Gray Hargrove Music Library](#)

Source consulted:

1. Grove Music Online, <https://doi.org/10.1093/gmo/9781561592630.article.07239>, (accessed 11/19/19)
2. YouTube, <https://www.youtube.com/watch?v=ecwT4odGaZY>, (accessed 11/19/19)
3. YouTube, https://www.youtube.com/watch?v=1jD_pg-7tKY, (accessed 11/19/19)
4. YouTube, <https://www.youtube.com/watch?v=4bknpASD8c0>, (accessed 11/19/19)

5. "The art of visualising music," <http://davidhall.io/visualising-music-graphic-scores> (accessed 11/19/19)
6. <http://www.robertkelleyphd.com/mespref1.jpg> and <http://www.robertkelleyphd.com/mespref2.jpg> (accessed 11/19/19)

Title: "O Eterne deus" (from *Missale monasticum secundum consuetudinem ordinis Vallisumbrose*)
Title in English: O Eternal God
Composer: anonymous
Imprint: Venice : per Luca Antonio iuncta Florentino, 1503.
Language: Music
Source: Music Special Collections, University of California, Berkeley
Entire work: <https://digicoll.lib.berkeley.edu/record/86261>, See pages 254 or CXII (verso) and 256 or CXIII (recto).

Select print editions at **Berkeley:**

- [Missale mo\[n\]asticu\[m\] s\[ecundu\]m \[con\]suetudine\[m\] ordinis Vallisumbrose](#). Venetiis : per ... Luca[m]antoni[u]m de giu[n]ta Flore[n]tinu[m], 1503. Music Case X. M2148.1.M5 V4 1503

Old Church Slavonic



Illustrated title page of 18th century Patericon. Source: National Historical Library of Ukraine.

According to the late Slavic linguist Horace Gray Lunt, “Slavonic or OCS is one of the Slavic languages

that was used in the various geographical parts of the Slavic world for over two hundred years at the time when the Slavic languages were undergoing rapid, fundamental changes. Old Church Slavonic is the name given to the language of the oldest Slavic manuscripts, which date back to the 10th or 11th century. Since it is a literary language, used by the Slavs of many different regions, it represents not one regional dialect, but a generalized form of early Eastern Balkan Slavic (or Bulgaro-Macedonian) which cannot be specifically localized. It is important to cultural historians as the medium of Slavic Culture in the Middle Ages and to linguists as the earliest form of Slavic known, a form very close to the language called Proto-Slavic or Common Slavic which was presumably spoken by all Slavs before they became differentiated into separate nations.”¹

At UC Berkeley, OCS has been taught regularly on a semester basis. Professor David Frick currently teaches it. His course description is as follows, “The focus of the course is straight forward, the goals are simple. We will spend much of our time on inflexional morphology (learning to produce and especially to identify the forms of the OCS nominal, verbal, participial, and adjectival forms). The goal will be to learn to read OCS texts, with the aid of dictionaries and grammars, by the end of the semester. We will discuss what the “canon” of OCS texts is and its relationship to “Church Slavonic” texts produced throughout the Orthodox Slavic world (and on the Dalmatian Coast) well into the eighteenth century. In this sense, the course is preparatory for any further work in premodern East and South Slavic cultures and languages.”²

Kievsko-pecherskii paterik is a collection of essays written by different authors from different times. Researchers believe that initially, it consisted of two pieces of the bishop of Suzdal and Vladimir, Simon (1214-1226). One part was a “message” to a monk called Polycarp at the Kyivan cave monastery, and the other part was called the “word” on the establishment of the Assumption Church in Kyiv-Pechersk monastery. Later the book included some other works, such as “The Tale of the monk Crypt” from “Tale of Bygone Years” (1074), “Life” of St. Theodosius Pechersky and dedicated his “Eulogy.” It is in this line-up that “Paterik” represented the earliest manuscript, which was established in 1406 at the initiative of the Bishop of Tver Arsenii. In the 15th century, there were other manuscripts of the “Paterik” like the “Feodosievkaia” and “Kassianovskaia.” From the 17th century on, there were several versions of the printed text.

While there have been several re-editions of this particular book, this Patericon was reprinted in 1991 by Lybid in Kiev. WorldCat indexes ten instances including a 1967 edition that was published in Jordanville by the Holy Trinity Monastery.

Contribution by Liladhar Pendse

Librarian for East European and Central Asian Studies, [Doe Library](#)

Sources consulted:

1. Lunt, Horace Gray. *Old Church Slavonic Grammar*. Berlin; Boston: De Gruyter Mouton, c. 2001, 2010.
2. Frick, David. “Courses.” *Old Church Slavic: Dept. of Slavic Languages and Literatures, UC Berkeley*, slavic.berkeley.edu/courses/old-church-slavic-2. (accessed 1/20/20)

Title: Paterik Kīevo-Pecherskoī : zhitīī ã svĩ ã tykh
Title in English: Patericon or Paterikon of Kievan Cave: Lives of the Fathers
Author: Nestor, approximately 1056–1113., Simon, Bishop of Vladimir and Suzdal, 1214–1226., and Polikarp, Archimandrite, active 13th century.
Imprint: 17–? Kiev?
Edition: unknown
Language: Old Church Slavonic
Language Family: Indo-European, Slavic
Source: National Library of Russia
URL: <http://nlr.ru/manuscripts/RA1527/elektronnyiy-katalog?prm=58A18E75-4993-4822-8F96-4196231040B1>


Other online editions:

- <http://litopys.org.ua/paterikon/paterikon.htm> (accessed 1/20/20)

Select print editions at Berkeley:

- [*Paterik Kīevo-Pecherskoī : zhitīī ã svĩ ã tykh*](#). Kīev : [s.n.], [17–?]. (accessed 1/20/20)

Old/Middle Irish


 Tán bó cuairtse íro ír
 arcomláo yloígeo móri
 la snuéca. i. la hnuíll y laméob
 y hechu hnuíob coíhu qn dhoíob
 aih. íroíse tecta óríll co m. mca
 mágach. i. córíll. co ámluá. comoc
 corib. co cec. co en. y burcall. y dce. yx.
 cec la cáise. y co corimé solonáar mē
 dceob dactúib cetaib bóí íroíomíto lá.
 nuichta. tecat uile ígní combuáar h
 cruachmúib á. Tmíluíob dī do corimé
 dceochim do cruáicmúib. í cec nu loíob
 bnoia brecca íscipul co íllhuo ímpu.
 Ícáí bñca íomúib. léim íocáir ímíatē co
 cánglan írocal ícáir íomúib y mímúir
 lécánálar ícúimto mío íllam cec ímí.
 Íloíob cánaí bnoia dábálar ímpuáre
 í lénta conoíre ímíatē co íomúob ír y móíga
 tgaclmú íar íluíob gela íomúib í ílga
 coíomne ímúlamúib. í íle corimé beár
 oméob. Tc íntíer íomúob bnoia dnoíre
 íra í lénta cuíroícaí ío dnoíob íntílaro
 coíomúob í beícaí ílécaí coíuáille y
 íom ícáir coíreíomúib dnoíla ímpu
 í íle ílga íllam cáí. í íle corimé
 íro hípécaí oméob. í buáar hícímú

Fragments of the Táin documented in *Leabhar na h-Uidhri* (1100 AD).

Source: *HathiTrust* (Cornell University).

After Greek and Latin, Irish has the oldest literature in Europe, and Irish is the official language of the

Republic of Ireland.¹ The prose epic *Táin Bó Cúalnge* (*The Cattle Raid of Cooley*) narrates the battles of Irish legendary hero Cúchulainn as he single-handedly guards a prize bull from abduction by Queen Medb and her Connacht army. The tale is the most important in the broader mythology of the Ulster Cycle. The versions we know survive in fragments from medieval manuscripts (notably *Lebor na hUidre*, the oldest existing text in Irish, the *Yellow Book of Lecan*, and the *Book of Leinster*), but the story itself is most likely part of a pre-Christian oral tradition.

In the story, Queen Medb seeks to match her husband Ailill's wealth through the acquisition of a bull, and she resorts to a raid after her attempt at trade falls through. Inconveniently, all the men in Ulster who might defend the bull have been cursed ill. Cúchulainn, the only man left standing, challenges warriors in Medb's army to a series of one-on-one combats that culminates in a tragic three-day fight with his foster-brother and friend, Ferdiad. Along the way, Cúchulainn meets his father, the supernatural being Lugh; enjoys supernatural medical care; and transforms into a monster during his battle rages. After Ferdiad's death, the Ulster men rally and bring the battle to a triumphant finish. Medb's army is sent packing, but not before she succeeds in smuggling out the bull.

During the early 20th century, the *Táin* inspired Irish poets and writers such as Lady Gregory and William Butler Yeats, while Cúchulainn served as a symbol for Irish revolutionaries and Unionists alike. The *Táin* and its legends are routinely taught in UC Berkeley courses such as *Medieval Celtic Culture*, *Celtic Mythology and Oral Tradition*, and *The World of the Celts*. In 1911, the first North American degree-granting program in Celtic Languages and Literatures was founded at Berkeley, and the Celtic Studies Program continues to thrive today. Faculty from the departments of English, Rhetoric, Linguistics, and History participate in teaching regular courses in Irish and Welsh language and literature (in all their historical phases), and in the history, mythology, and cultures of the Celtic world. Breton is also offered regularly, and Gaulish, Cornish, Manx, and Scots Gaelic are foreseen as occasional offerings.¹

Contribution by Stacy Reardon

Literatures and Digital Humanities Librarian, [Doe Library](#)

Sources consulted:

1. [Celtic Studies Program, UC Berkeley](#) (accessed 1/27/20)

Title: "Táin Bó Cúalnge" in *Leabhar na h-Uidhri*

Title in English: *Leabhar na h-uidhri*: a collection of pieces in prose and verse, in the Irish language, comp. and transcribed about A.D. 1100, by Moelmuiri Mac Ceileachair: now for the first time pub. from the original in the library of the Royal Irish academy, with an account of the manuscript, a description of its contents, and an index.

Author: Anonymous prose epic

Imprint: Dublin, Royal Irish academy house, 1870.

Edition: 1st edition facsimile from original 8th century manuscript

Language: Old/Middle Irish

Language Family: Indo-European, Celtic

Source: HathiTrust Digital Library (Cornell University)

URL: <https://hdl.handle.net/2027/coo.31924083984397>

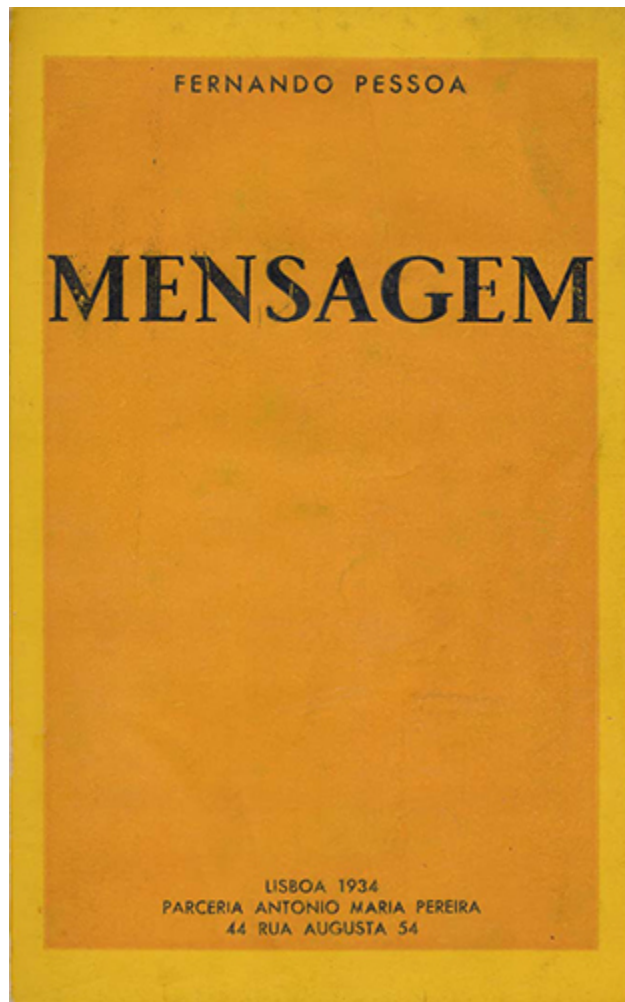
Other online editions:

- *Táin Bó Cúailnge* from the *Book of Leinster*, Corpus of Electronic Texts (CELT).
<https://celt.ucc.ie/published/G301035/index.html>

Select print editions at Berkeley:

- Fragments of the *Táin* in Atkinson, Robert. [*The Yellow Book of Lecan: A Collection of Pieces \(prose and Verse\) in the Irish Language, in Part Compiled at the End of the Fourteenth Century : Now for the First Time Published from the Original Manuscript in the Library of Trinity College.*](#) Dublin: Royal Irish Academy, 1896.
- Recension of the *Táin* in Atkinson, Robert. [*The Book of Leinster, Sometime Called the Book of Glendalough: A Collection of Pieces \(prose and Verse\) in the Irish Language : Compiled in Part About the Middle of the Twelfth Century.*](#) Dublin: Royal Irish Academy, 1880.
- [*The Táin.*](#) English translation by Thomas Kinsella and brush drawings by Louis Le Brocquy. Philadelphia: University of Pennsylvania Press, 1985.
- [*The Táin: A New Translation of the Táin Bó Cúailnge.*](#) English translation by Ciaran Carson. New York: Viking, 2008.
- [*Táin Bó Cúailnge, from the Book of Leinster.*](#) Annotated English edition by Cecile O'Rahilly. Dublin: Dublin Institute for Advanced Studies, 1967.

Portuguese



Cover for 1st edition of Mensagem (1934). Source: Biblioteca Nacional de Portugal.

*Ó mar salgado, quanto do teu sal
 São lágrimas de Portugal!
 Quando virás, ó Encoberto,
 Sonho das eras portuguez,
 Tornar-me mais que o sopro incerto
 De um grande anseio que Deus fez?
 O salty sea, so much of whose salt
 Is Portugal's tears!
 When will you come home, O Hidden One,
 Portuguese dream of every age,
 To make me more than faint breath
 Of an ardent, God-created yearning?
 (Trans. Richard Zenith, *Message*)*

Living in a paradoxical era of artistic experimentalism and political authoritarianism, Fernando António Nogueira Pessoa (1888-1935) is considered Portugal's most important modern writer. Born in Lisbon, he was a poet, writer, literary critic, translator, publisher and philosopher. Most of his creative output appeared in journals. He published just one book in his lifetime in his native language *Mensagem* ("Message"). In the same year this collection of 44 poems was published, António Salazar was consolidating his *Estado Novo* ("New State") regime, which would subjugate the nation and its colonies in Africa for more than 40 years. Encouraged to submit *Mensagem* by António Ferro, a colleague with whom he previously collaborated in the literary journal *Orpheu* (1915), Pessoa was awarded the poetry prize sponsored by the National Office of Propaganda for the work's "lofty sense of nationalist exhaltation."¹

Because of its association with the Salazar's dictatorship, *Mensagem* was regarded as a national monument but also as something reprehensible. Translator Richard Zenith describes it as a "lyrical expansion on *The Lusíads*, Camões' great epic celebration of the Portuguese discoveries epitomized by Vasco de Gama's inaugural voyage to India."² At the same time, it traces an intimate connection to the world at large, or rather, to various worlds (historical, psychological, imaginary, spriritual) beginning with the circumscribed existence of Pessoa as a child. Longing for the homeland, as in *The Lusíads*, is an undisputed theme of Pessoa's verses as he spent most of his childhood in Durham, South Africa, with his family before returning to Portugal in 1905.

Pessoa wrote in Portuguese, English, and French and attained fame only after his death. He distinguished himself in his poetry and prose by employing what he called heteronyms, imaginary characters or alter egos written in different styles. While his three chief heteronyms were Alberto Caeiro, Ricardo Reis and Álvaro de Campos, scholars attribute more than 70 of these fictitious alter egos to Pessoa and many of these books can be encountered in library catalogs sometimes with no reference to Pessoa whatsoever. Use of identity as a flexible, dynamic construction, and his consequent rejection of traditional notions of authorship and individuality prefigure many of the concerns of postmodernism. He is widely considered one of the Portuguese language's greatest poets and is required reading in most Portuguese literature programs.³

According to Ethnologue, there are over 234 million native Portuguese speakers in the world with the majority residing in [Brazil](#).⁴ Portuguese is the sixth most natively spoken language on the planet and the third most spoken European language in terms of native speakers.⁵ Instruction in Portuguese language and culture has occurred primarily within the Department of Spanish & Portuguese. Since 1994, UC Berkeley's [Center for Portuguese Studies](#) in collaboration with institutions in Portugal brings distinguished scholars to campus, sponsors conferences and workshops, develops courses, and supports research by students and faculty.

Contribution by Claude Potts

Librarian for Romance Language Collections, [Doe Library](#)

Sources consulted:

1. Preface to Richard Zenith's English translation *Message*. Lisboa: Oficina do Livro, 2016.
2. Ibid.
3. [Portuguese \(PORTUG\) – Berkeley Academic Guide](#) (accessed 2/4/20)
4. [Ethnologue: Languages of the World](#) (accessed 2/4/20)
5. [The World Factbook](#) (accessed 5/10/21)

Title: Mensagem

Title in English: Message

Author: Pessoa, Fernando, 1885–1935.

Imprint: Lisbon: Parceria António Maria Pereira, 1934.

Edition: 1st

Language: Portuguese

Language Family: Indo-European, Romance

Source: Biblioteca Nacional de Portugal

URL: <http://purl.pt/13966>

Other online editions:

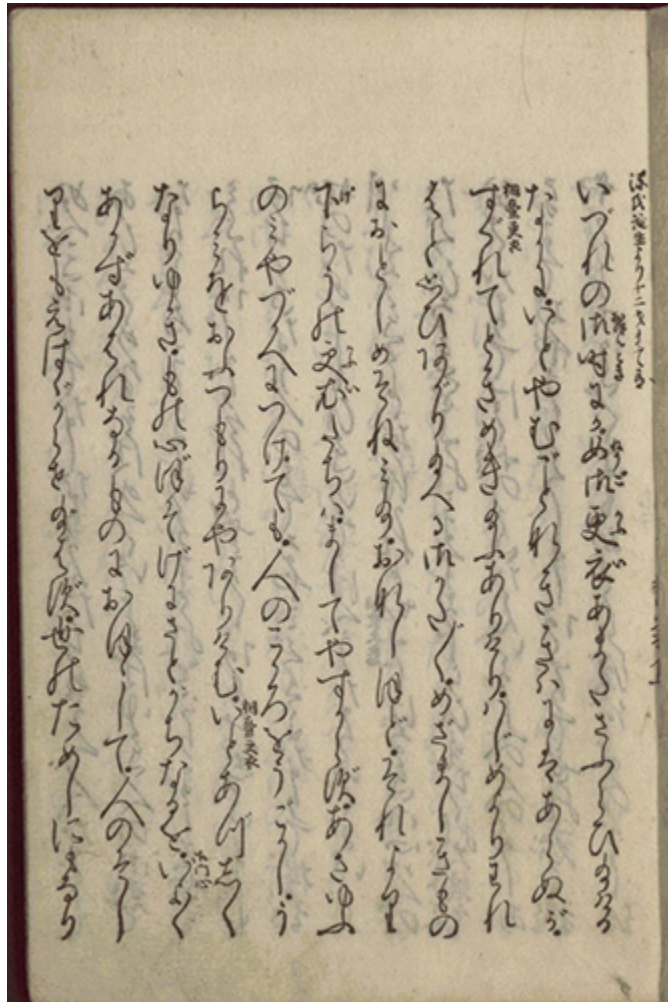
- [Mensagem](#) / Fernando Pessoa. – 1934. – [70] p. ; 22,2 x 14,7 cm. From Biblioteca Nacional de Portugal (BNP), <http://purl.pt/13965>.

Select print editions at Berkeley:

- [Mensagem](#). 1a ed. Lisboa : Pereira, 1934.
- [Mensagem](#). Print facsimile from original manuscript in BNP. Lisboa : Babel, 2010.

- [*Mensagem*](#). Comentada por Miguel Real ; ilustrações, João Pedro Lam. Lisboa : Parsifal, 2013.
- [*Mensagem : e outros poemas sobre Portugal*](#). Fernando Cabral Martins and Richard Zenith, eds. Porto, Portugal : Assírio & Alvim, 2014.
- [*Mensagem*](#). Translated into English by Richard Zenith. Illustrations by Pedro Sousa Pereira. Lisboa : Oficina do Livro, 2008.

Classical Japanese



Genji monogatari 源氏物語. Source: The Library of Congress.

Ōzora o kayou maboroshi yume ni dani, miekonu tama no yukue tazune yo
 大空をかよふ幻夢にだに 見えこぬ魂の行方たづねよ
 O seer who roams the vastness of the heavens, go and find for me a soul
 I now seek in vain even when I chance to dream. (trans. Royall Tyler)

Genji monogatari, or *the Tale of Genji*, is generally considered as the supreme masterpiece of Japanese prose literature. Written in the early 11th century by a court lady named Murasaki Shikibu, it is often called the world's earliest novel. Although a holograph manuscript is not extant, it is known that this literary work, approximately the length of the present *Genji* of over 50 chapters, had been completed by 1008 and widely circulated by 1021. The work recounts the life of Hikaru Genji, or “Shining Genji,” the son of an ancient Japanese emperor Kiritsubo and a low-ranking but beloved concubine Lady Kiritsubo, with a particular focus on Genji's romantic life with various women and the customs of the aristocratic society of the time. *The Tale of Genji* has been extremely influential on later literature and other art forms, including painting, Nō drama, kabuki theater, cinema, television, and even manga.

Helen McCullough (1918-1998) who studied and taught Japanese literature at UC Berkeley for many years explained, “*the Tale of Genji* transcends both its genre and age. Its basic subject matter and setting — love at the Heian court — are those of the romance, and its cultural assumptions are those of the mid-Heian period, but Murasaki Shikibu's unique genius has made the work for many a powerful statement of human relationships, the impossibility of permanent happiness in love, the ineluctability of karmic retribution, and the vital importance, in a world of sorrows, of sensitivity to the feelings of others.”¹ Indeed this literary text has been studied by scholars for many centuries. In the Edo period (1603-1868), various printed editions of *the Tale of Genji* as well as numerous annotations and criticisms came to be published. It is said that 150 to 200 research articles and books on *the Tale of Genji* are published in Japan every year.² *The Tale of Genji* has been translated in many languages, including six major translations into English.

In 1900 Japanese instruction as foreign language began at UC Berkeley as the first institution to offer such academic program in the U. S.³ Today the Department of East Asian Languages & Cultures offers the first through fifth year level courses and a specialized course for heritage students. Japanese is the national language of Japan with population of 126 million people. According to the *Survey on Japanese-Language Education Abroad* conducted by the Japan Foundation, more than 3.9 million people were studying Japanese language at 16,000 institutions worldwide in 2012.⁴

Contribution by Toshie Marra

Librarian for Japanese Collection, [C. V. Starr East Asian Library](#)

Sources consulted:

1. McCullough, Helen Craig, comp. *Classical Japanese Prose: An Anthology*. Stanford, Calif.: Stanford University Press, 1990, 9.
2. Akiyama, Ken. “Genji monogatari.” In *Nihon daihyakka zensho*, via JapanKnowledge <https://japanknowledge.com/lib/display/?lid=1001000081597> (accessed 2/7/20)
3. Hasegawa, Yoko. “Nihongo kyōiku no kongo: Beikoku no shiten kara.” In *Henkasuru kokusai*

shakai ni okeru kadai to kanōsei, by Dai 10-kai Kokusai Nihongo Kyōiku Nihon Kenkyū Shinpojūmu Taikai Ronbunshū Henshū Inkai. Hong Kong: Society of Japanese Language Education Hong Kong, 2016, 1.

4. Japan Foundation. *Survey on Japanese-Language Education Abroad 2012*. <https://web.archive.org/web/20160918101514/http://www.jfalac.org/school-survey-2012.html> (accessed 2/7/20)

Title: Genji monogatari 源氏物語

Title in English: Tale of Genji

Author: Murasaki Shikibu, b. 978?

Imprint: Kyōto: Yao Kanbē, 1654

Language: Classical Japanese

Language Family: Japonic

Source: The Library of Congress

URL: <https://www.loc.gov/rr/asian/tale-of-genji.html>

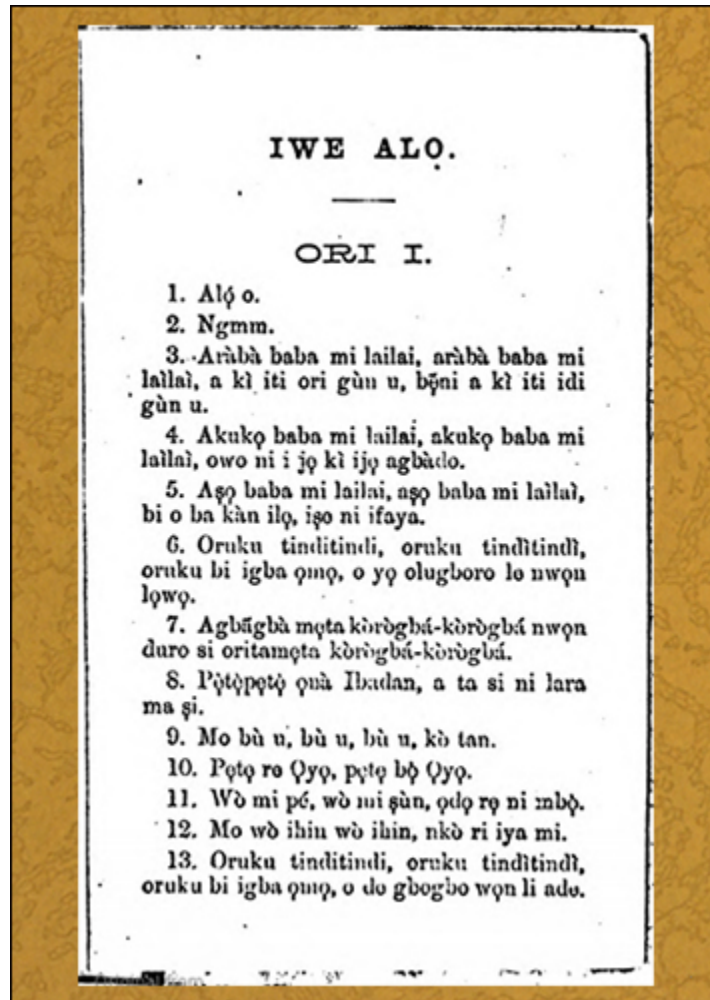
Other online editions:

- Kaigai Genji jōhō 海外源氏情報 = Genji Overseas (in Japanese only), provided by Prof. Tetsuya Ito: http://genjiito.org/update/genjigenpon_database/

Select print editions at Berkeley:

- Murasaki Shikibu, b. 978?-. [*Genji monogatari*](#). Kyōto: Yao Kanbē, 1654.
East Asian Rare 5924.6.2551

Yoruba



First page of – Iwe Alo (1885) – a collection of riddles. Source: HathiTrust (UCLA).

Yoruba, a tonal language, is spoken by nearly 40 million of the 185 million people living in Nigeria

(2016 World Bank estimates). Some two hundred thousand Yoruba speakers also live in neighboring Benin and Togo. In Nigeria, Yoruba claims the second most speakers nationwide behind only English, the former language of colonial British Nigeria. In turn, Yoruba along with the two other national indigenous languages (Ibo and Hausa) are hegemonizing smaller, local languages throughout the country. Yoruba is part of the Yoruboid branch of the Niger-Congo language family, of which there are some 1,500 other languages. It includes numerous loanwords from English and as a result of the slave trade was important in Brazil, Cuba and other American countries.

Published in Lagos, Nigeria in 1885, *Iwe Alọ* is a collection of nearly 200 riddles and puzzles written in Yoruba. The author, Nigerian born David Brown Vincent, changed his name to Mojola Agbebi and preferred African to European fashion, due largely to his anti-colonial sentiment. After his ordination as a Baptist minister in Liberia in 1894, he summed-up his feelings: “I believe every African bearing a foreign name to be like a ship sailing under foreign colours and every African wearing a foreign dress is like the jackdaw in peacock feathers.” The print edition of *Iwe Alọ*, housed in the Bancroft Library, is part of the renowned [Yoruba collection of William and Berta Bascom](#), which comprises some 470 volumes with plenty of examples of similarly early Yoruba language publications. The digitized edition of the *Iwe Alọ* is freely available through the HathiTrust Digital Library.

Contribution by Adam Clemons

Librarian for African and African American Studies, [Doe Library](#)

Title: Iwe Alọ

Title in English: [Booklet]

Author: Agbebi, Mojola, 1860–1917. (David Brown Vincent)

Imprint: Lagos: General Printing Press, 1885.

Edition: 1st edition

Language: Yoruba

Language Family: Niger-Congo

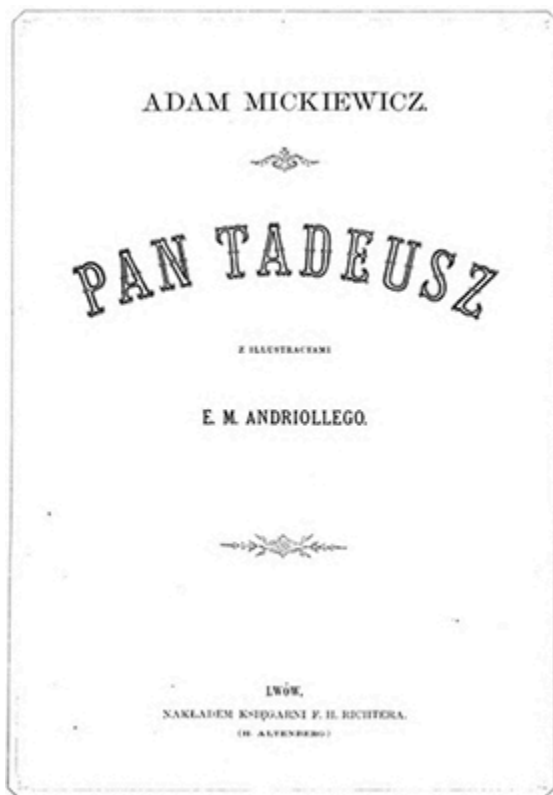
Source: HathiTrust Digital Library (UCLA)

URL: <https://hdl.handle.net/2027/uc1.e0000010868>

Select print editions at Berkeley:

- [Iwe Alọ](#). Foreward by D.B. Vincent. Lagos: General Printing Press, 1885.

Polish



Title page of 1882 edition (left) and engraving by M. E. Andriolli (right). Source: HathiTrust (University of Illinois at Urbana-Champaign).

Modern day academics and literary scholars have spent considerable time studying the phenomenon related to the use of literature to create national heroes. While, the use of literary forms gives a particular author the means to incorporate the cultural sensitivities, the literary forms that evolve are functions of the society and time in which a particular author was born. *Pan Tadeusz* as an epic poem is not an exception but reinforces the stereotypes of a particular period through the poetics of Adam Mickiewicz.

Adam Mickiewicz was born in Nowogródek of the Grand Duchy of Lithuania in 1798. Nowogródek is today known as Novogrudok and is located in Republic of Belarus. He was educated in Vilnius, the capital of today's Lithuania. He is recognized as the national literary hero of Poland and Lithuania. However, most of his adulthood was spent in exile after 1829. In Russia, he traveled extensively and was a part of St. Petersburg's literary circles.¹ There have been several works that track the trajectory of Mickiewicz's travel and exile. *Pan Tadeusz* reflects the realities of the partition of the Polish-Lithuanian commonwealth from the perspective of the poet. The drive for liberty and freedom were indeed two traits of Adam Mickiewicz's life journey that cannot be ignored. The synopsis of the story has been summarized below. Also of interest are the illustrations to accompany the storyline. One prominent illustrator was his compatriot Michał Elwiro Andriolli (1836-1893).²

Pan Tadeusz is the last major work written by Adam Mickiewicz, and the most known and perhaps most significant piece by Poland's great Romantic poet, writer, philosopher and visionary. The epic poem's full title in English is *Sir Thaddeus, or the Last Lithuanian Foray: a Nobleman's Tale from the Years of 1811 and 1812 in Twelve Books of Verse (Pan Tadeusz, czyli ostatni zajazd na Litwie. Historia szlachecka z roku 1811 i 1812 we dwunastu księgach wierszem)*. Published in Paris in June 1834, *Pan Tadeusz* is widely considered the last great epic poem in European literature.

Drawing on traditions of the epic poem, historical novel, poetic novel and descriptive poem, Mickiewicz created a national epic that is singular in world literature.³ Using means ranging from lyricism to pathos, irony and realism, the author re-created the world of Lithuanian gentry on the eve of the arrival of Napoleonic armies. The colorful Sarmatians depicted in the epic, often in conflict and conspiring against each other, are united by patriotic bonds reborn in shared hope for Poland's future and the rapid restitution of its independence after decades of occupation.

One of the main characters is the mysterious Friar Robak, a Napoleonic emissary with a past, as it turns out, as a hotheaded nobleman. In his monk's guise, Friar Robak seeks to make amends for sins committed as a youth by serving his nation. The end of *Pan Tadeusz* is joyous and hopeful, an optimism that Mickiewicz knew was not confirmed by historical events but which he designed in order to "uplift hearts" in expectation of a brighter future.

The story takes place over five days in 1811 and one day in 1812. The Polish-Lithuanian Commonwealth had already been divided among Russia, Prussia and Austria after three traumatic partitions between 1772 and 1795, which had erased Poland from the political map of Europe. A satellite within the Prussian partition, the Duchy of Warsaw, had been established by Napoleon in 1807, before the story of *Pan Tadeusz* begins. It would remain in existence until the Congress of Vienna in 1815, organized between Napoleon's failed invasion of Russia and his defeat at Waterloo.

The epic takes place within the Russian partition, in the village of Soplicowo and the country estate of the Soplica clan. *Pan Tadeusz* recounts the story of two feuding noble families and the love between the title character, Tadeusz Soplica, and Zosia, a member of the other family. A subplot involves a spontaneous revolt of local inhabitants against the Russian garrison. Mickiewicz published his poem as an exile in Paris, free of Russian censorship, and writes openly about the occupation.

The poem begins with the words “O Lithuania”, indicating for contemporary readers that the Polish national epic was written before 19th century concepts of nationality had been geopoliticized. Lithuania, as used by Mickiewicz, refers to the geographical region that was his home, which had a broader extent than today’s Lithuania while referring to historical Lithuania. Mickiewicz was raised in the Polish-Lithuanian Commonwealth, the multicultural state encompassing most of what are now Poland, Lithuania, Belarus and Ukraine. Thus Lithuanians regard the author as of Lithuanian origin, and Belarusians claim Mickiewicz as he was born in what is Belarus today, while his work, including *Pan Tadeusz*, was written in Polish.”

Polish is a prominent member of the West Slavic language group. It is spoken primarily in Poland and serves as the native language of the Poles who live in various parts of world including the United States. Poles have been involved in the history of the American Revolution from early on. One such example is that of Andrzej Tadeusz Bonawentura Kościuszko who was an engineer and fought on the side of American revolution.

At UC Berkeley, Polish language teaching has been a major part of the portfolio of the Slavic languages that are being taught at the [Department of Slavic Languages and Literatures](#). This department was home to UC Berkeley’s only faculty member, Polish poet Czeslaw Milosz (1911-2004), to have ever received the prestigious Nobel Prize in Literature.⁴ The tradition of Milosz is continued today in the same department by Professor David Frick. Professor John Connelly in the History department is another luminary scholar of Polish history.

Marie Felde, who reported on his death in the UC Berkeley News Press release on 14th August 2004 noted, “When Milosz received the Nobel Prize, he had been teaching in the Department of Slavic Languages and Literature at Berkeley for 20 years. Although he had retired as a professor in 1978, at the age of 67, he continued to teach and on the day of the Nobel announcement he cut short the celebration to attend to his undergraduate course on Dostoevsky.”⁵

Contribution by Liladhar Pendse

Librarian for East European and Central Asian Studies, [Doe Library](#)

Sources consulted:

1. [Adam Mickiewicz, 1798-1855; In Commemoration of the Centenary of His Death](#) in UNESDOC DIGITAL LIBRARY (accessed 2/21/20)
2. [Andriolli : Ilustracje do “Pana Tadeusza”](#) (accessed 2/21/20)
3. [“Pan Tadeusz – Adam Mickiewicz.”](#) *Culture.pl* (accessed 2/21/20)
4. The Nobel Prize in Literature 1980, <https://www.nobelprize.org/prizes/literature/1980/summary> (accessed 2/21/20)
5. UC Berkeley News (August 14, 2004), https://www.berkeley.edu/news/media/releases/2004/08/15_milosz.shtml (accessed 2/21/20)

Title: Pan Tadeusz

Title in English: Pan Tadeusz or The Last Foray in Lithuania

Author: Mickiewicz, Adam, 1798–1855.

Imprint: Lwów : Nakładem Księgarni F.H. Richtera (H. Altenberg) , [1882?].

Edition: unknown

Language: Polish

Language Family: Indo-European, Slavic

Source: HathiTrust Digital Library (University of Illinois at Urbana-Champaign)

URL: <https://hdl.handle.net/2027/uiug.30112046983406>

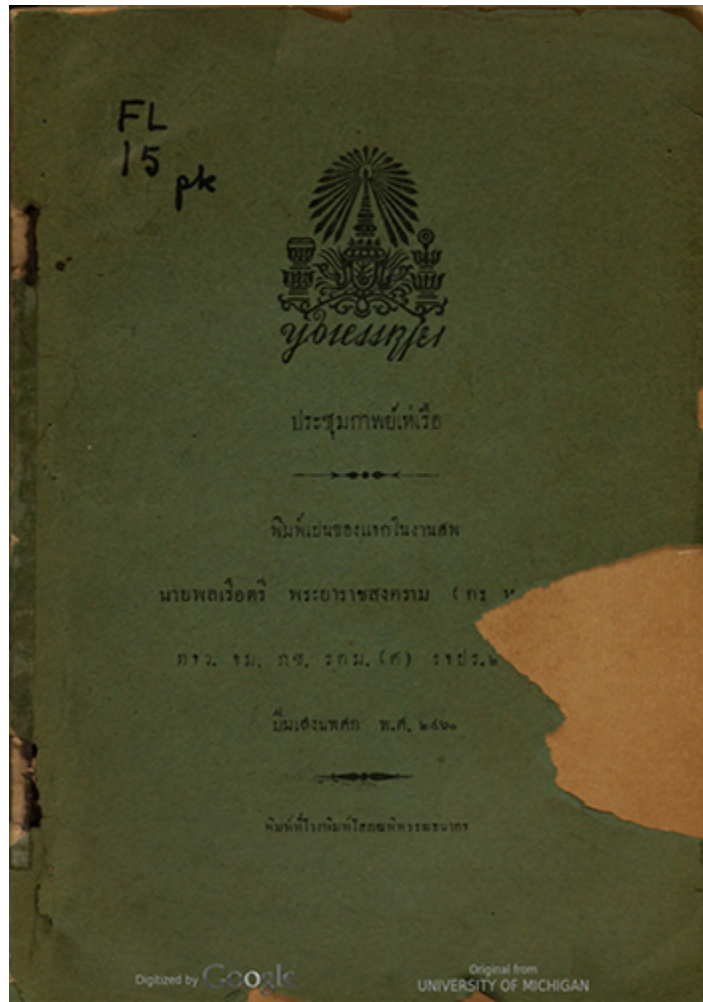
Other online editions:

- [Pan Tadeusz; czyli, Ostatni zajazd na Litwie](#). *Historja szlachecka z r. 1811 i 1812, we dwunastu księgach, wierszem, przez Adama Mickiewicza ... Wydanie Alexandra Jelowickiego; s popiersiem autora*. 1st edition. Paryz, 1834. (Gallica – Bibliothèque nationale de France)
- [Pan Tadeusz; czyli, Ostatni zajazd na Litwie](#). *Historja szlachecka z r. 1811 i 1812, we dwunastu księgach, wierszem, przez Adama Mickiewicza ... Wydanie Alexandra Jelowickiego; s popiersiem autora*. 1st edition. Paryz, 1834. (Project Gutenberg)
- [Pan Tadeusz czyli ostatni zajazd na Litwie](#). Warszawa : Fundacja Nowoczesna Polska, 2016.
- [Pan Tadeusz or The Last Foray in Lithuania: A Story of Life Among Polish Gentlefolk in the Years 1811 and 1812 in Twelve Books](#). Translated into English by George Rapall Noyes. London : Dent ; New York : Dutton, 1917. (Project Gutenberg)

Select print editions at Berkeley:

- [Pan Tadeusz; czyli, Ostatni zajazd na Litwie](#). *Historja szlachecka z r. 1811 i 1812, we dwunastu księgach, wierszem, przez Adama Mickiewicza ... Wydanie Alexandra Jelowickiego; s popiersiem autora*. 1st edition. Paryz, 1834.

Thai



Cover of *Prachum kâp hē ũ ra* – a collection of royal barge songs. Source: *HathiTrust (University of Michigan)*.

From the beginning of its known history, Thai was the official language of the monarchy of Thailand.

Spoken by more than 60 million people today, it retains a formal vocabulary of respect, used in ritual and in addressing the royal family. Its writing system is a careful adaptation of that of Khmer to a language with a distinct sound pattern and flavor.¹

Prachum kāp hē r̄ra is a collection of *Kāp hē r̄ra*. *Kāp hē r̄ra* is a traditional genre of Thai literature written and used for royal barge processions in Thailand. The content of *Kāp hē r̄ra* is usually a description of a variety of royal barges and natural scenery that the poet sees along the way, especially trees, fish, and birds. Some poets also write about their lovers from whom they have to part upon their journey.

The Department of South & Southeast Asian Studies (SSEAS) at UC Berkeley offers programs in both undergraduate and graduate instruction and research in the languages and civilizations of South and Southeast Asia from the most ancient period to the present. Instruction includes intensive training in several of the major languages of the area including [Bengali](#), [Burmese](#), [Hindi](#), [Khmer](#), [Indonesian \(Malay\)](#), Pali, Prakrit, [Punjabi](#), [Sanskrit](#) (including Buddhist Sanskrit), [Filipino \(Tagalog\)](#), [Tamil](#), [Telugu](#), Thai, [Tibetan](#), [Urdu](#), and [Vietnamese](#), and specialized training in the areas of literature, philosophy and religion, and general cross-disciplinary studies of the civilizations of South and Southeast Asia.² Outside of SSEAS where beginning through advanced level courses are offered in Thai, related courses are taught and dissertations produced across campus in Anthropology, Asian American Studies, Comparative Literature, Ethnic Studies, Folklore, History, Linguistics and Political Science (re)examining the rich history and culture of Thailand.³

Arthit Jiamrattanyoo

PhD Student, [Department of History, University of Washington](#)

Sources consulted:

1. Dalby, Andrew. *Dictionary of Languages: The Definitive Reference to More Than 400 Languages*. New York: Columbia University Press, 1998.
2. [Department of South & Southeast Asian Studies, UC Berkeley](#) (accessed 2/21/20)
3. [Thai \(THAI\) – Berkeley Academic Guide](#) (accessed 2/21/20)

Title: Prachum kāp hē r̄ ra

Title in English: n/a

Author: Gedney, William J., Damrongrāchānuphāp Prince, son of Mongkut, King of Siam 1862-1943.

Imprint: [Phranakhōn?]: Rōngphom Sōphon Phiphatthanākōn, 2460 [1917].

Edition: 1st edition

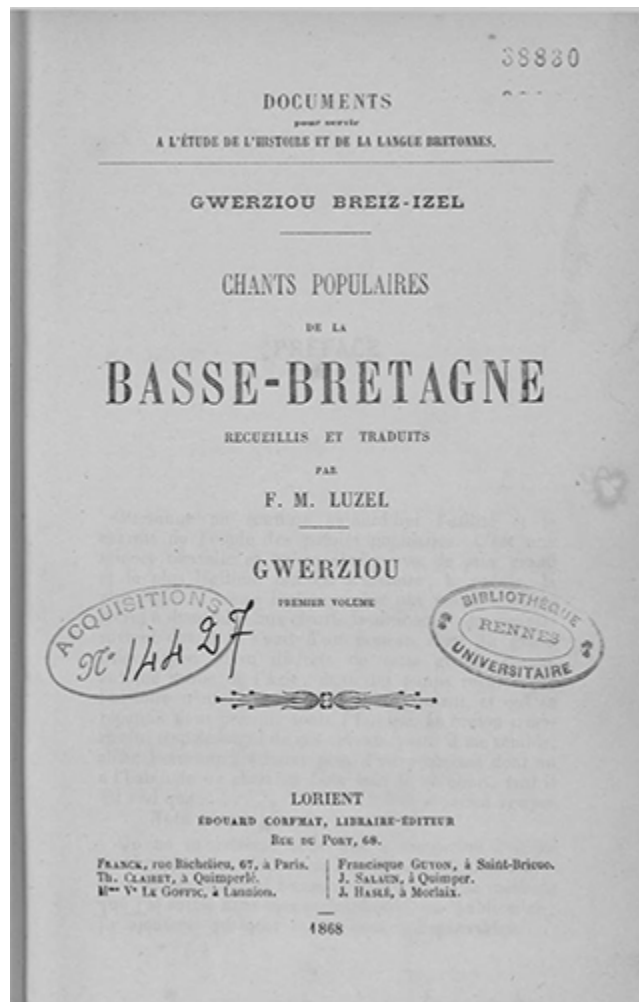
Language: Thai

Language Family: Kra-Dai

Source: HathiTrust Digital Library (University of Michigan)

URL: <https://hdl.handle.net/2027/mdp.39015076070310>

Breton



Source: Université de Rennes 2.

*Lec'h ma vije 'r zorserienn hag ar zorserezed;
Hag a diskas d'in 'r secret ewit gwalla ann ed.*

*Where were the wizards and witches,
for they are the ones who taught me how to spoil the wheat.*

from “Janedik ar zorseres” in *Gwerziou Breiz-Izel: Chants populaires de la Basse-Bretagne*

François-Marie Luzel (1821-1895) was a [French](#) folklorist and Breton-language poet who assumed a rigorous approach to documenting the Breton oral tradition. After publishing a book which included some of his own poetry in 1865 entitled *Bepred Breizad* (Always Breton), he published a selection of the texts that he collected in the two-volume set *Chants et chansons populaires de la Basse-Bretagne* (Melodies and Songs from Low-Brittany) in 1868. It is this latter work that is featured here and offers a parallel translation in French with the intent of making the corpus of songs available to as wide a readership as possible. Throughout the 19th century, Celtic revivalists such as the controversial Théodore Hersart de la Villemarqué undertook an equally ambitious project to collect, preserve, and disseminate folk songs and stories. According to Stephen May, “The modern Breton nationalist movement draws heavily on the persistence of Breton traditions, myths memories and symbols (including language) which have survived in various forms, throughout the period of French domination since 1532.”¹

Of the many minority languages spoken in France today, Breton (*Brezhoneg*) is the only one of the Celtic branch of the Indo-European family. Its history can be traced to the Brythonic or Brittonic language community that once extended from Great Britain to Armorica (present-day Brittany) and as far as northwestern Spain beginning in the 9th century. It was the language of the upper classes until the 12th century, after which it became the language of commoners in Lower Brittany as the nobility adopted French. Because of the predilection for French and Latin in the early modern and modern periods, there exists a limited tradition of Breton literature. After the revolution of 1789 when French became the official language, regional languages and dialects became viewed as anti-democratic and hence prohibited in commercial and workplace communications. The *Loi Deixonne* of 1951 opened the doors grudgingly for the teaching of Breton in France together with Basque, Catalan and Occitan. There has since been some expansion to roughly 5% of the school population.² Despite a flowering of literary production since the 1940s, Breton has been classified as “severely endangered” with approximately 250,000 native speakers.³ Since 1911, Breton has been a core language taught in UC Berkeley’s Celtic Studies program, the oldest of its kind in the country.⁴

Contribution by Claude Potts

Librarian for Romance Language Collections, [Doe Library](#)

Sources consulted:

1. May, Stephen. *Language and Minority Rights: Ethnicity, Nationalism and the Politics of Language*. 2nd New York: Routledge, 2012.
2. Price, Glanville. *Encyclopedia of the Languages of Europe*. Oxford, UK: Blackwell, 1998.

3. UNESCO Atlas of the World's Languages in Danger, <http://www.unesco.org/languages-atlas>.
4. History of Celtic Studies at UC Berkeley, <http://celtic.berkeley.edu/celtic-studies-at-berkeley>

Title: Gwerziou Breiz-Izel: Chants populaires de la Basse-Bretagne, recueillis et traduits par F.M. Luzel
Title in English: Gwerziou Breiz-Izel: Melodies and Songs from Low-Brittany
Author: Luzel, François-Marie, 1821-1895.
Imprint: Lorient, É. Corfmat; [etc., etc.] 1868-74.
Edition: 1st edition
Language: Breton
Language Family: Indo-European, Celtic
Source: Université de Rennes 2
URL: <http://bibnum.univ-rennes2.fr/items/show/321>

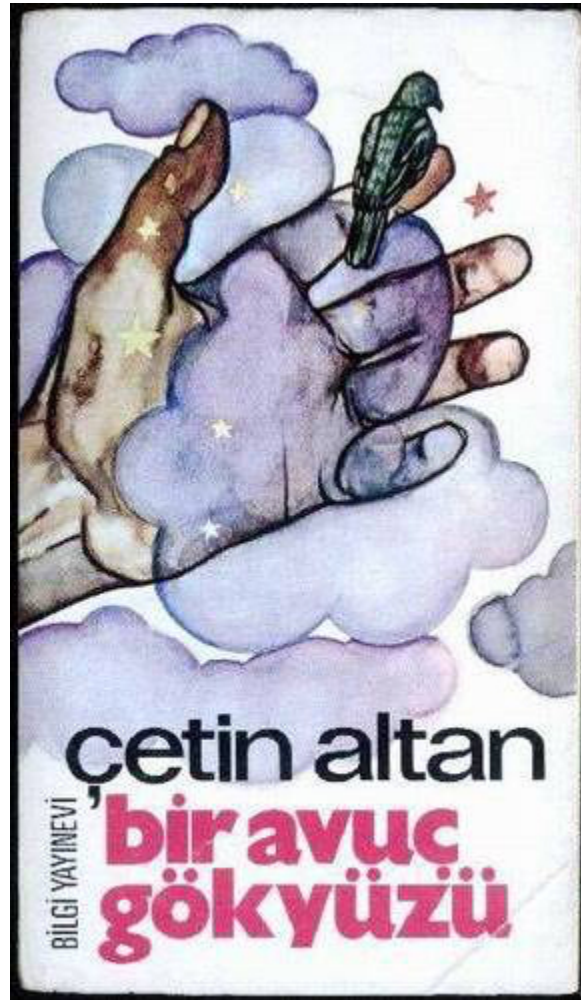
Other online editions:

- [HathiTrust Digital Library](#): Luzel, François-Marie, 1821-1895. Gwerziou Breiz-Izel: *Chants populaires de la Basse-Bretagne*. vols. 1-2. Lorient: É. Corfmat; [etc., etc.], 1868-74.

Select print editions at Berkeley:

- Luzel, François-Marie, 1821-1895. Gwerziou Breiz-Izel: *Chants populaires de la Basse-Bretagne*. vols. 1-2. Lorient: É. Corfmat; [etc., etc.], 1868-74.

Turkish



Cover for 1974 edition of *Bir Avuç Gökyüzü*.

The Turkish writer Çetin Altan (1927–2015) was a politician, author, journalist, columnist, playwright, and poet. From 1965 to 1969, he was deputy for the left-wing Workers Party of Turkey—the first socialist party

in the country to gain representation in the national parliament. He was sentenced to prison several times on charges of spreading communist propaganda through his articles. He wrote numerous columns, plays, works of fiction (including science fiction), political studies, historical studies, essays, satire, travel books, memoirs, anthologies, and biographical stories.¹

His novel *Bir Avuç Gökyüzü* (A Handful of Sky), was published in 1974 and takes place in Istanbul. A 41-year-old politically indicted married man spends two years in prison and then is released. Several months later he is called into the police station where the deputy commissioner has him sign a notification from the public prosecutor's office. This time, the man will serve three more years and he has a week to surrender to the courthouse. The novel chronicles the week of this man's life before he serves his extended sentence. Suddenly, an old classmate with thick-rimmed glasses appears with the pretense to help. The classmate convinces the main character to petition his sentence and have it postponed for four months so that he can make the necessary arrangements to support his family. Unsurprisingly, the petition is rejected on the grounds of the severity of the purported offense that led to conviction. His classmate then urges the protagonist to take a freighter and flee the country, but instead he turns himself in. From the prison ward's iron-barred windows he can only see a handful of sky.² The protagonist experiences lovemaking with his mistress mainly as a metaphor for freedom lost; the awkward and clumsy sex he has with his wife, on the other hand, seems an apt metaphor for the emotionally inert life he leads both in and outside of prison.³

Çetin Altan was well aware of language's power and wrote articles on the Turkish language in the newspapers where he was employed as a journalist. At the age of 82 and during his acceptance speech at the Presidential Culture and Arts Grand Awards in 2009, Mr. Altan said, "İnsan kendi dilinin lezzetini sevdiği kadar vatanını sever" (A person loves the homeland as much as he loves the flavor of his own language). He loved Turkish and wrote with that love. In his works, as he put it, he "never betrayed the language and the writing."⁴

An argument can easily be made to study Turkish. There are 80 million people who speak Turkish as their first language, making it one of the world's 15 most widely spoken first languages. Another 15 million people speak Turkish as a second language. For example there are over 116,000 Turkish speakers in the United States, and Turkish is the second most widely spoken language in Germany. Studying Turkish also lays a solid foundation for learning other modern Turkic languages, like Kazakh, Kyrgyz, Tatar, Uzbek, and Uighur. The different Turkic languages are closely related and some of them are even mutually intelligible. Many of these languages are spoken in regions of vital strategic importance, like the Caucasus, the Balkans, China, and the former Soviet Union. Mastery of Turkish grammar makes learning other Turkic languages exponentially easier.⁵

Turkish is not related to other major European or Middle Eastern languages but rather distantly related to Finnish and Hungarian. Turkish is an agglutinative language, which means suffixes can be added to a root-word so that a single word can convey what a complete sentence does in English. For example, the English sentence "We are not coming" is a single word in Turkish: "come" is the root word, and elements meaning "not," "-ing," "we," and "are" are all suffixed to it: *gelmiyoruz*. The regularity and predictability in Turkish of how these suffixes are added make agglutination much easier to internalize.⁶ At UC Berkeley, modern Turkish language courses are offered through [Department of Near Eastern Studies](#).⁷

When I was asked to write a short essay about the Turkish language based on a book, I was pleasantly surprised to discover that the UC Berkeley Library has many of Çetin Altan's books in their original language. While he was my favorite author when I was in high school and in college in Turkey during the 1970s and 1980s, my move to the United States and life in general caused these memories to fade away. Now I am excited and feel privileged with the prospect of reading his books in Turkish again and rediscovering them after all these years.

Contribution by Neil Gali

Administrative Associate, [Center for Middle Eastern Studies](#)

Sources consulted:

1. <http://www.turkishculture.org/whoiswho/memorial/cetin-altan-953.htm> (accessed 3/10/20)
2. <https://www.evvelcevap.com/bir-avuc-gokyuzu-kitap-ozeti> (accessed 3/10/20)
3. "İnsan kendi dilinin lezzetini sevdiği kadar vatani sever," (October 21, 2017) *P24: Ağimsiz Gazetecilik Platformu = Platform for Independent Journalism*. <http://platform24.org/p24blog/yazi/2492/-insan-kendi-dilinin-lezzetini-sevdigi-kadar-vatani-sever> (accessed 3/10/20)
4. İrvin Cemil Schick, "Representation of Gender and Sexuality in Ottoman and Turkish Erotic Literature," *The Turkish Studies Association Journal*, Vol. 28, No. 1/2 (2004), pp. 81-103, <https://www.jstor.org/stable/43383697> (accessed 3/10/20)
5. <https://names.mongabay.com/languages/Turkish.html> (accessed 3/10/20)
6. <https://www.bu.edu/wll/home/why-study-turkish> (accessed 3/10/20)
7. <http://guide.berkeley.edu/courses/turkish> (accessed 3/10/20)

Title: Bir Avuç Gökyüzü

Title in English: A Handful of Heaven

Author: Altan, Çetin, 1927-2015

Imprint: Kavaklıdere, Ankara : Bilgi Yayınevi, 1974.

Edition: 1st edition

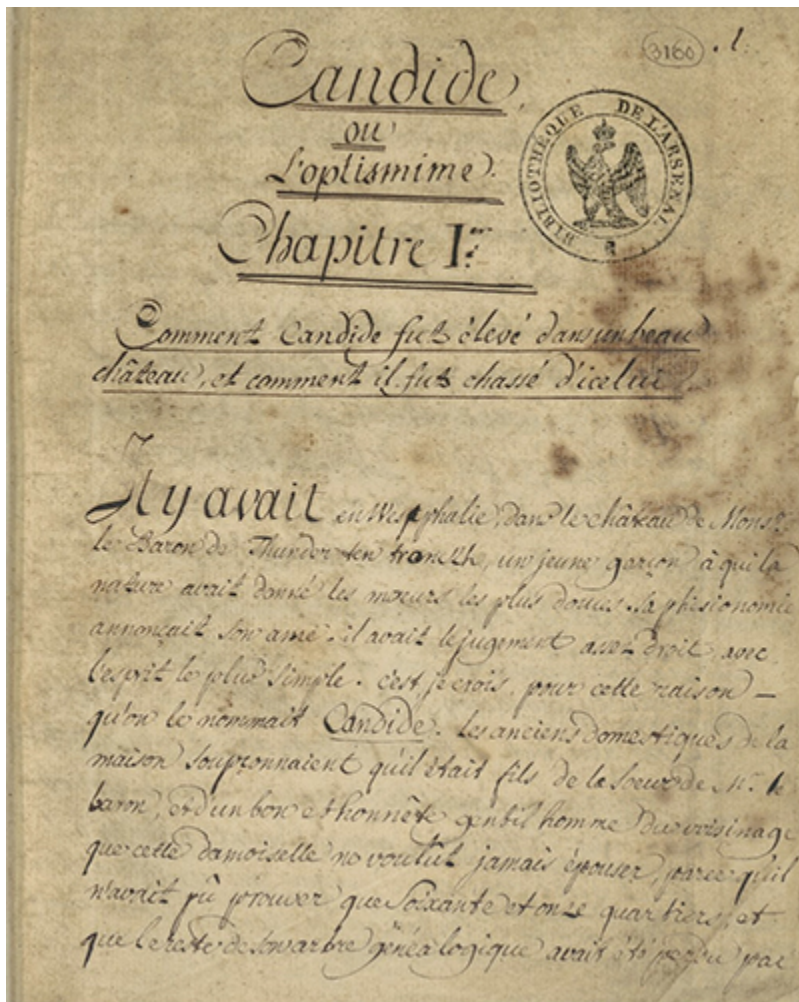
Language: Turkish

Language Family: Turkish, Turkic

Recommended Online Resource:

"İnsan kendi dilinin lezzetini sevdiği kadar vatani sever," (October 21, 2017) *P24: Ağimsiz Gazetecilik Platformu = Platform for Independent Journalism*. Blog post of tribute to the writer with photos, videos, etc. <http://platform24.org/p24blog/yazi/2492/-insan-kendi-dilinin-lezzetini-sevdigi-kadar-vatani-sever> (accessed 3/10/20)

French



La Vallière manuscript of *Candide, ou L'optimisme* (1758). Source: Gallica, Bibliothèque nationale de France.

Si c'est ici le meilleur des mondes possibles, que sont donc les autres?

If this is the best of all possible worlds, what are the others like?

— Voltaire, *Candide, ou, l'Optimisme* (trans. Burton Raffel)

Voltaire, né François-Marie Arouet (1694–1778), was a French philosopher who mobilized the power of Enlightenment principles in 18th-century Europe more than any other thinker of his day. Born into a prosperous bourgeois Parisian family, his father steered him toward law, but he was intent on a literary career. His tragedy *Oedipe*, which premiered at the Comédie Française in 1718, brought him instant financial and social success. A libertine and a polemicist, he was also an outspoken advocate for religious tolerance, pluralism and freedom of speech, publishing more than 2,000 works in all possible genres during his lifetime. For his bluntness, he was locked up in the Bastille twice and exiled from Paris three times.¹ Fleeing royal censors, Voltaire fled to London in 1727 where he, despite arriving penniless, spent two and a half years hobnobbing with nobility as well as writers such as Alexander Pope and Jonathan Swift.²

After his sojourn in Great Britain, he returned to the Continent and lived in numerous cities (Champagne, Versailles, Amsterdam, Potsdam, Berlin, etc.) before settling outside of Geneva in 1755 shortly after Louis XV banned him from Paris. “It was in his old age, during the 1760s and 1770s,” writes historian Robert Darnton, “that he wielded his second and most powerful weapon, moral passion.”³ Early in 1759, Voltaire completed and published the satirical novella *Candide, ou l'Optimisme* (“Candide, or Optimism”) featured in this entry. In 1762, he published [Traité sur la tolérance](#) (“Treatise on Tolerance”), which is considered one of the greatest defenses of religious freedom and human rights ever composed. Soon after its publication, the American and French Revolutions began dismantling the social world of aristocrats and kings that we now refer to as the Ancien Régime.⁴

With *Candide* in particular, Voltaire is credited with pioneering what is called the *conte philosophique*, or philosophical tale. Knowing it would scandalize, the story was published anonymously in Geneva, Paris and Amsterdam simultaneously and disguised as a French translation by a fictitious Mr. Le Docteur Ralph. The novella was immediately condemned for its blasphemy and subversion, yet within weeks sold 6,000 copies within Paris alone.⁵ Royal censors were unable to keep up with the proliferation of illegal reprints, and it quickly became a bestseller throughout Europe.

Swift’s *Gulliver’s Travels* (1726) is considered one of its clearest precursors in both form and parody. Candide is the name of the naive hero who is tutored by the optimistic philosophy of Pangloss, who claims that “all is for the best in this best of all possible worlds” only to be expelled in the first few pages from the opulent chateau in which he grew up. The story unfolds as Candide travels the world and encounters unimaginable human suffering and catastrophes. Voltaire’s satirical critique takes aim at religion, authority, and the prevailing philosophy of the time, Leibnizian optimism.

While the classical language of *Candide* is more than 260 years old, it is easy enough to comprehend today. As the lingua franca across the Continent, French was accessible to a vast French-reading public since gathering strength as a literary language since the 16th century.⁶ However, no language stays the same forever and French is no exception. Old French, which is studied by medievalists at Berkeley, covers the period up to 1300. Middle French spans the 14th and 14th centuries and part of the early Renaissance when

the study of French language was taken more seriously. Modern French emerged from one of the two major dialects known as *langue d'oïl* in the middle of the 17th century when efforts to standardize the language were taking shape. It was then that the Académie Française was established in 1635.⁷ One of its members, Claude Favre de Vaugelas, published in 1647 the influential volume, [Remarques sur la langue française](#), a series of commentaries on points of pronunciation, orthography, vocabulary and syntax.⁸

At UC Berkeley, scholars have been analyzing *Candide* and other French texts in the original since the university's founding. [The Department of French](#) may have the largest concentration of French speakers on campus, and French remains like German, Spanish, and English one of the principal languages of scholarship in many disciplines. Demand for French publications is great from departments and programs such as African Studies, Anthropology, Art History, Comparative Literature, History, Linguistics, Middle Eastern Studies, Music, Near Eastern Studies, Philosophy, and Political Science. The French collection is also vital to interdisciplinary Designated Emphasis PhD programs in Critical Theory, Film & Media Studies, Folklore, Gender & Women's Studies, Medieval Studies, and Renaissance & Early Modern Studies.

UC Berkeley's Bancroft Library is home to the most precious French holdings, including medieval manuscripts such as [La chanson de geste de Garin le Loherain](#) (13th c.) and dozens of [incunables](#). More than 90 original first editions by Voltaire can be located in these special collections, including [La Henriade](#) (1728), [Mémoires secrets pour servir à l'histoire de Perse](#) (1745) [Maupertuisiana](#) (1753), [L'enfant prodigue: comédie en vers dissillabés](#) (1753) and a Dutch printing of [Candide, ou, l'Optimisme](#) (1759). Other noteworthy material from the 18th century overlapping with Voltaire include the Swiss Enlightenment and the French Revolutionary Pamphlet collections.

Contribution by Claude Potts

Librarian for Romance Language Collections, [Doe Library](#)

Sources consulted:

1. Davidson, Ian. *Voltaire*. New York: Pegasus Books, 2010. xviii
2. Ibid.
3. Darnton, Robert. "To Deal With Trump, Look to Voltaire," *New York Times* (Dec. 27, 2018).
4. Voltaire. *Candide or Optimism*. Translated by Burton Raffel. New Haven: Yale University Press, 2005.
5. Davidson, 291.
6. Levi, Anthony. *Guide to French Literature*. Chicago: St. James Press, c1992-c1994.
7. Kors, Alan Charles, ed. *Encyclopedia of the Enlightenment*. Oxford University Press, 2002.
8. Ibid.

Title: Candide, ou L'optimisme (Manuscrit La Vallière)
Title in English: Candide, ou L'optimisme (La Vallière Manuscript)
Author: Voltaire, 1694-1778
Imprint: La Vallière (Louis-César, duc de). Ancien possesseur, 1758.
Edition: 1st edition
Language: French
Language Family: Indo-European, Romance
Source: Gallica (Bibliothèque nationale de France, Bibliothèque de l'Arsenal, 3160)
URL: <https://gallica.bnf.fr/ark:/12148/btv1b8458202f/f9.item.r=candide%20la%20valliere>

Other online editions:

- [Candide, ou l'Optimisme , traduit de l'allemand de M. le docteur Ralph](#). Paris: Lambert, 1759. (Gallica)
- [Candide, ou l'Optimisme. Première Partie 1. Édition revue, corrigée et augmentée par l'auteur](#). Aux Delices, 1763.(Gallica)
- [Candide, ou l'Optimisme, traduit de l'allemand de M. le docteur Ralph. Seconde partie](#). Aux Delices, 1761. (Gallica)
- [Candide ou L'optimisme. Préface de Francisque Sarcey; illustrations de Adrien Moreau](#). Paris: G. Boudet, 1893. (Gallica)
- [Candide, ou, L'optimisme](#). Illustré de trente-six compositions dessinées et gravées sur bois par Gérard Cochet. Paris: Les Editions G. Crès et Cie, 1921. (HathiTrust)
- [Candide, or Optimism](#). Translated into English by Burton Raffel. New Haven: Yale University Press, 2005. (ebrary-UCB access only)
- [Candide](#) / Voltaire. [United States]: Tantor Audio: Made available through hoopla, 2006. ebook and audiobook (OverDrive-UCB access only)

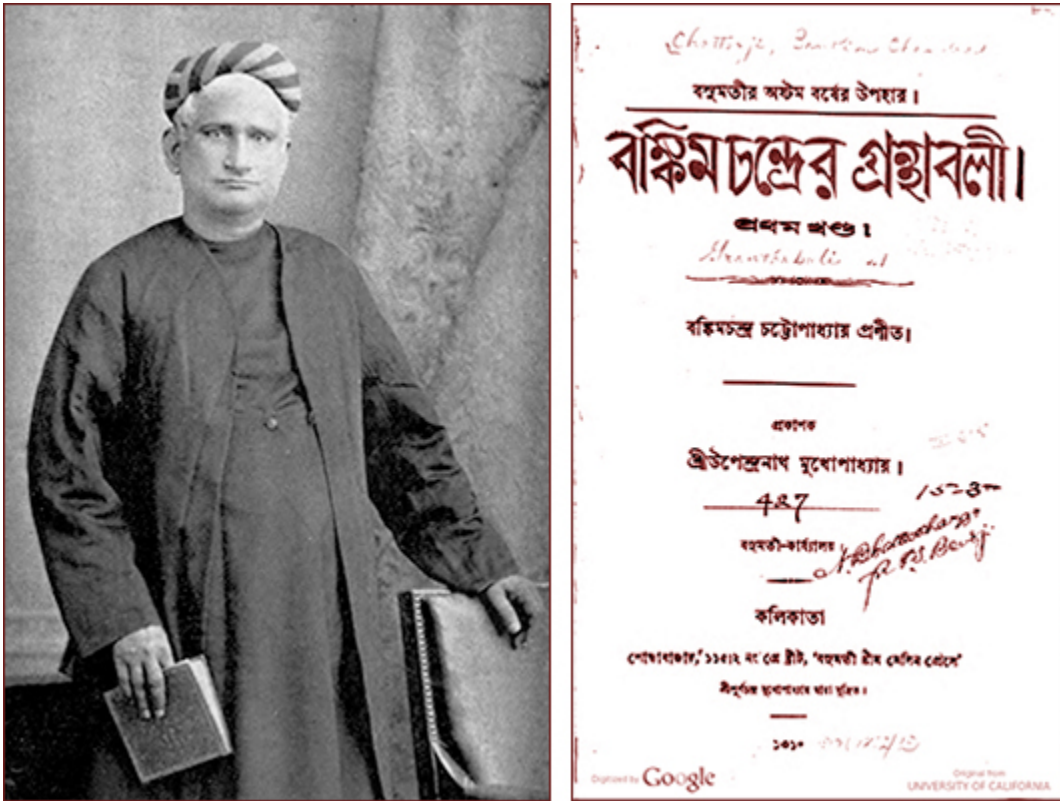
Select print editions at Berkeley:

- [Candide, ou, l'Optimisme / traduit de l'allemand de Mr. le docteur Ralph](#). Amsterdam: Marc-Michel Rey, MDCCLIX [1759].
- [Candide, ou, L'optimisme](#). Édition présentée, établie et annotée par Frédéric Deloffre. Paris: Gallimard, 2003.
- [Candide](#). [Graphic novel] Interventions graphiques de Joann Sfar. Rosny: Éditions Bréal, 2003.
- [Candide, or Optimism](#). Translated and edited by Theo Cuffe with an introduction by Michael

Wood. New York : Penguin Books, 2005.

- [*Candide, ou L'optimiste*](#). [Graphic novel] Scénario, Gorian Delpature & Michel Dufranne; dessin, Vujadin Radovanovic; couleur, Christophe Araldi & Xavier Basset. Paris: Delcourt, 2013.
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Bengali



Portrait of Bankimacandra Chattopadhyaya (Wikimedia Commons) and title page for his collected works (HathiTrust).

Bankimacandra Chattopadhyaya (1838-1894) was not only the very first novelist of the Bengali language but is also considered one of its greatest. He wrote the first novel in Bengali as well as the first novel in English by an Indian. His works are still avidly read and a poem in his historical novel *Anandamatha* titled “Vande Matram” (“Hail Mother”) so inspired Indian freedom fighters it was officially adopted as India’s national song (not the same as the national anthem which is a poem by Tagore).

Bankim was born in a Brahmin family, and grew up in the town of Midnapur where his father worked for the colonial government. After his education Bankim followed his father into civil service while at the same time pursuing a successful literary career. Starting with poetry he turned towards writing novels. His first published novel, *Rajmohan's Wife*, was composed in English. However, he soon turned to Bengali and in 1865 published the very first novel in the language called, *Durganandini* ("Daughter of the Lord of the Fort"). He continued to write novels as well as satirical and humorous sketches. A commentary he wrote on the Gita was published posthumously.

Outside Bengal, his historical novel *Anandamatha* ("The Monastery of Bliss"), published in 1882, became the most famous and somewhat controversial for its attitude towards Muslims. It is set during the Fakir Rebellion of the late 18th century when Bengalis rose up against the oppressive rule of the East India Company during a famine. As mentioned above, it contains an ode to the motherland conceived as a goddess titled "Vande Matram" that became very popular with Indian freedom fighters during the struggle for independence. Bankim's political stances got him in trouble with British authorities in his own lifetime, but in 1894 — the same year he died — Queen Victoria made him a Companion of the Order of the Indian Empire.

Bankim belonged to a generation of Bengalis who had grown up under British rule and were able to reflect on the massive changes that rule had brought. The generation immediately before his had been the first to be exposed to western and modern ideas, and many of them accepted them with enthusiasm while others did so reluctantly. While Bankim did not question the adoption of western and modern ideas and technologies, he and members of his generation were more familiar with them and were in a position to critically judge the promises the British had made to Indians about the benefits of European rule and civilization. At the same time they had gained the confidence to appreciate aspects of their Indian and Hindu heritage which they wanted to hold onto as they modernized. Apart from their literary merits, these are some of the themes that make Bankim's works relevant to this day.

Bengali, or Bangla to its nearly 230 million speakers, is an Indo-Aryan language belonging to the Indo-European family of languages. It is the official and predominant language of Bangladesh and the Indian state of West Bengal, and also has many speakers in the neighboring Indian states of Tripura and Assam. With a rich and centuries old literary tradition it continues to be a major language of modern South Asia. At UC Berkeley, introductory and intermediate Bengali is taught through the [Department of South & Southeast Asian Studies](#).

Contribution by Adnan Malik
Curator and Cataloger for the South Asia Collection
[South/Southeast Asia Library](#)

Title: Granthabali
Title in English: Collected Works

Authors: Caṭṭopādhyāya, Baṅkimacandra, 1838-1894.

Imprint: Kalikata : Upendra Nath Mukhopadhyaya, Basu Mati Office, 1310-11 [1892/93-93/94].

Edition: 1st

Language: Bengali

Language Family: Indo-European, Indo-Aryan

Source: HathiTrust Digital Library (UC Berkeley)

URL: <https://hdl.handle.net/2027/uc1.b000571754>

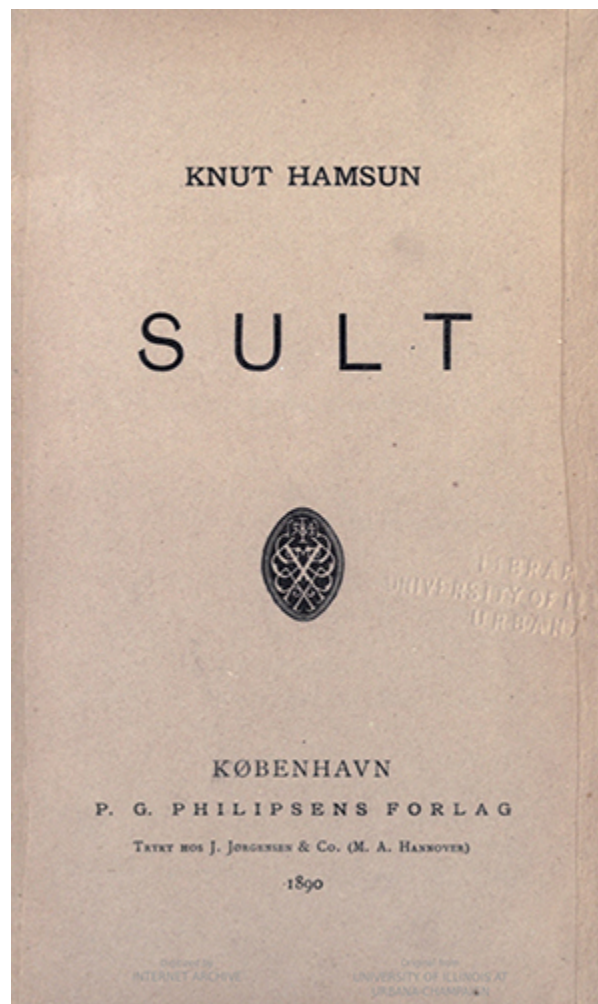
Other online editions:

- [Bankim Rachanabali](#) (volume 1 of complete works in Bengali), Internet Archive (Digital Library of India)
- [The Abbey of Bliss](#) (English translation of Anandamath), Internet Archive (British Library)

Select print editions at Berkeley:

- [Granthabali](#). Kalikata : Upendra Nath Mukhopadhyaya, Basu Mati Office, 1310-11 [1892/93-93/94].

Norwegian



Title page for first edition of Sult (Copenhagen, 1890). Source: The Internet Archive (University of Illinois at Urbana-Champaign).

*Det var i den Tid, jeg gik omkring og sulted i Kristiania, denne forunderlige By, som ingen forlader, før han har faaet
Mærker af den . . .*

*It was in those days when I wandered about hungry in Kristiania, that strange city which no one leaves before it
has set its mark upon him . . .* (trans. Sverre Lyngstad, 1996)

So opens Knut Hamsun's novel, *Sult* (*Hunger*). When *Sult* was published in 1890, it represented a literary breakthrough not just in Scandinavia but also throughout Europe. Though Hamsun's later novels would take more conventional forms, *Sult* was a harbinger of 20th century modernism for its stream-of-consciousness narration and its focalization of a vagabond figure who struggles to cope with modern urban life. The novel's plot is spare: an unnamed — and unreliable — narrator arrives in Kristiania (now Oslo); he struggles to get work as a writer and has occasional run-ins with strangers; three months later, he leaves the city by boat. What makes the novel remarkable is how it portrays the inner life of a — literally — starving artist. Through the narrator's increasingly wild musings, it is difficult for the reader to decipher whether the protagonist is insane or just hungry, and whether his hunger is forced upon him by poverty or voluntarily undertaken as part of a fascinating, yet ambiguous, creative project. As Hamsun put it elsewhere, *Sult* aims to reveal "the unconscious life of the soul."¹

Knut Hamsun is widely accepted as one of Norway's greatest authors. He is second only to Henrik Ibsen in terms of international renown and he won the Nobel Prize for literature in 1920 for his novel [*Markens grøde*](#) ("[*Growth of the Soil*](#)"). However, his legacy has been hotly debated, and his reputation severely damaged, by his strong Nazi sympathies and support of the Nazi occupation of Norway (1940–45).

Though *Sult* was written in Norwegian, it is a Norwegian highly inflected by Danish spelling. For 400 years, Norway was under Danish rule, during which time Danish was the language of writing and instruction in Norway. After declaring independence from Denmark in 1814, Norwegians were eager to establish an official language that better reflected the range of Norwegian dialects, but this has proven to be a long and contentious process. When *Sult* was published, Norway still had a shared publishing culture with Denmark, and, indeed, the first edition of *Sult* was published in Copenhagen.

Hunger has been taught in various courses at UC Berkeley in the Department of Scandinavian, including undergraduate courses on "place in literature" and "consciousness in the modernist novel," as well as in graduate courses on affect and fictionality. The department, which is one of only three independent Scandinavian departments in the United States, also offers courses in beginning and intermediate Norwegian, a language spoken by more than 5 million people. In addition to the 1890 first edition of *Sult*, the UC Berkeley Library owns multiple English translations of this landmark work.

*Contribution by Ida Moen Johnson,
PhD Student in the [Department of Scandinavian](#)*

Notes:

1. This phrase comes from the title of Hamsun's 1890 essay, "Fra det ubevidste Sjæleliv."

Title: Sult
Title in English: Hunger
Author: Hamsun, Knut, 1859-1952
Imprint: Copenhagen: P.G. Philipsens Forlag, 1890.
Edition: 1st edition
Language: Norwegian
Language Family: Indo-European,
Source: The Internet Archive (University of Illinois at Urbana-Champaign)
URL: <https://archive.org/details/sult00hams/page/n5/mode/2up>

Other online editions:

- [Hunger](#). Translated from the Norwegian of Knut Hamsun by George Egerton, with an introduction by Edwin Björkman. New York: A.A. Knopf, 1935, ©1920. HathiTrust

Select print editions at Berkeley:

- [Sult](#). København, P.G. Philipsen Forlag, 1890.
- [Hunger](#). Translated into English by Sverre Lyngstad. New York: Penguin Books, 1998.
- [Hunger](#). Introduction by Paul Auster; translated from the Norwegian and with an afterword by Robert Bly. New York: Noonday Press, 1998.

Judeo-Persian



Illuminated manuscript leaf f.32r from the Fath Nama. Source: The British Library.

Jews have lived among Persian speakers, and spoken Persian dialects, since at least the period of the

Achaemenid Empire (550 BC–330 BCE). Influences from Iranian linguistic and literary traditions are evident in post-exilic books of the Hebrew Bible and apocrypha, in addition to Second Temple and classical rabbinic traditions. The rise of Persian literature written by Jews in Hebrew script coincided with the New Persian literary renaissance that began in the eighth century CE. Today, Jewish communities with roots in Iran, Central Asia, the Caucasus, and elsewhere continue to write and speak in dialects of Persian, but these have yet to receive a degree of popular or scholarly consideration commensurate with their status as historically-significant and enduring Jewish languages.

The *Fath-Nāmeḥ* or “Book of Conquests” is a versified rendition of stories from the books of Joshua, Judges, Ruth, I Samuel, and II Samuel in Judeo-Persian (New Persian written with Hebrew characters) by the poet ‘Imrāni. ‘Imrāni lived in Isfahan and Kashan during the late Timurid and early Safavid periods (15th/16th century CE) and composed in the *masnavī* poetic style — in rhyming couplets following a meter of eleven syllables — comparable in form to the *Masnavi-e Ma’navi* (“Spiritual Couplets”) of the 13th-century poet Rumi. Like similar works by his predecessor, Mowlānā Shāhin-i Shirāzi, and his successors, Aḥaron ben Mashiaḥ and Khwājaj Bukhārāī, the *Fath-Nāmah* is an example of Jewish ‘rewritten bible’ in the Iranian epic mode exemplified by the *Shāh-Nāmeḥ* (“Book of Kings”) of Ferdowsi (10th/11th century). Rhetorical, symbolic, and thematic elements also recall the *Leili o Majnun* (“Layla and Majnun”) of Nizami Ganjavi (12th/13th century) and the poetry of Hafez (14th century).

While he employs recognizably Islamic terminology such as *tahlīl* (“praise” of God, usually referring to the first portion of the Muslim *shahādah* formula) and *tawḥīd* (“oneness” of God), ‘Imrāni’s frequent inclusion of Hebrew words — sometimes with Persian endings e.g. *kohen-ān* — points to his Jewish background, as do his choices of source material. Other works by ‘Imrāni include (1) the Sufi-influenced *Ganj-Nāmeḥ* (“Book of Treasure”), a versified rendering of the first four chapters of the Mishnaic tractate *Avot*; (2) the *Ḥanukkah-Nāmeḥ* or *Zafar-Nāmeḥ* (“Book of Victory”), which relates the Maccabean narrative; (3) midrashic retellings of the ten Jewish sages martyred during the reign of Hadrian, of the seven sons of Hannah martyred during the Hasmonean revolt, and of the sacrifice of Isaac; (4) a treatise based on Maimonides’ Thirteen Principles; and (5) poetic works on themes of moral, religious, and practical instruction.

The *Fath-Nāmeḥ* also refers to stock themes and characters from the Iranian epic tradition — such as the equation of the reign of the biblical king Saul to that of the Pishdadian ruler Jamshid and the use of symbolic imagery from Ferdowsi’s *Shāh-Nāmeḥ*. Passages that relate didactic advice reflect the Pahlavi *andarz* (“instruction”) traditions associated with Ādurbād ī Mahrspandān and other Sasanian-era Zoroastrian figures. Accompanying illustrations, as Orit Carmeli observes, reflect styles known from other Persian manuscripts of the Safavid and early Qajar periods. Vera Basch Moreen’s English translation constitutes a significant advance in rendering such material for non-specialists, spotlighting the richness of the Judeo-Persian tradition within the broader oeuvre of Jewish literature.

Delve into Judeo-Persian:

- Read about Judeo-Persian at the [Jewish Languages Project](#) and in [Encyclopedia Iranica](#)
- Browse UCB books in and about [Judeo-Persian](#)

- Study [Persian](#) and [Hebrew](#) in the UCB Department of [Near Eastern Studies](#)

Contribution by Alexander Warren Marcus

PhD Student, [Department of Religious Studies, Stanford University](#)

Title: Fath Nāma

Title in English: The Book of Conquests

Author: Emrānī, 1454–1536

Imprint: 1675–1724

Edition: Original manuscript

Language: Judeo-Persian

Language Family: Indo-European, Indo-Iranian

Source: The British Library

URL: http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Or_13704

Select print editions at Berkeley:

- [*The Bible as a Judeo-Persian Epic : an Illustrated Manuscript of 'Imrānī's Fath-Nāma = Miḳra ke-epos Parsi-Yehudi : ketav yad me'uyar shel ha-Fath-Namah le-Imrani*](#) / Vera Basch Moreen with Orit Carmeli. Jerusalem : Ben Zvi Institute for the Study of Jewish Communities in the East, 2016.

- *One of Socrates' disciples asked him, "How come I never see in you any sign of sorrow?" Socrates replied: "Because I don't possess anything that I would grieve over if it got lost!"*
- *Another philosopher was asked: "What is it that would benefit most people?" He replied: "The death of an evil ruler."*
- *A man saw in a dream that he was frying pieces of dung. So he went to a dream-interpreter to get an explanation of the dream. The dream-interpreter said to him, "If you give me a zuza [a small coin], I will interpret it for you." The man replied, "If I had a zuza, I would buy some fish with it and fry them, instead of frying pieces of dung!"*
- *A woman asked her neighbor, "How come it is permitted for a man to buy a hand-maiden for himself, and to sleep with her, and do whatever he wants, while it is not permitted for a woman to do any of these things, at least in public?" The neighbor said to her, "It is because kings, judges, and law-makers have all been men, and so have been able to justify their actions and oppress women." (trans. E. A. Wallis Budge)*

These four anecdotes come from a work entitled *The Book of Entertaining Stories*, written in the Syriac language. Syriac is a member of the Aramaic branch of the Semitic languages. It developed as an independent language around the city of Edessa, today's Shanliurfa, in southeastern Turkey. The first Syriac inscription dates to the year 6 AD. Shanliurfa became a center of early Christianity, and over the next thousand years a wealth of literature was written in Syriac, including historical annals, scientific texts, medical manuals, philosophical and theological tractates, religious poetry, and Bible translations and commentaries. Because of the richness of theological literature written in Syriac, it is sometimes called the "third language of Christianity," after [Greek](#) and [Latin](#). Much of this knowledge still exists only in manuscript form, awaiting study.

The earliest Syriac texts are in a recognizably Aramaic form of the Semitic alphabet, which was originally developed by the Phoenicians. As with all Semitic alphabets, it reads from right to left. As time went by, it took on its own distinctive form, appearing in three distinct "fonts." The manuscript page reproduced here is in the "West Syriac" font. The original Phoenician alphabet indicated only consonants, not vowels, but Syriac developed different ways to indicate vowels. These take the form of small signs written either above or below the consonants. These are however only used sporadically. In the page illustrated here, the vowel marks were added by a different scribe than the one who wrote the consonantal text.

With the Arab-Muslim conquests of the Near East, starting in the seventh century AD, Syriac was gradually replaced by [Arabic](#) as a spoken language. By about 1300 AD, there were probably very few native speakers of Syriac. However, it continued in use as a written language, right up to the present day, in fits and starts. Moreover, Syriac is still used in the liturgy of several Christian churches mostly in the Middle East, notably the Syrian Orthodox Church and the Syrian Catholic Church.

In scattered pockets in today's Middle East, particularly in Iraq and Syria, Aramaic survives as a spoken

language. These languages/dialects are known by a bewildering number of names, including “Neo-Syriac.” It is difficult to say, however, if any of them are direct continuations of classical Syriac, or of some similar Aramaic dialects.

The illustration featured here is the first page of a manuscript of *The Book of Entertaining Stories*, which was written about the year 1280 AD. The manuscript (dating to the 19th century) is now in Leeds, England, and is used here by permission. The author of the *Book* was one Gregory Bar-Hebraeus (1226–1286 AD). Bar-Hebraeus was born in a village called Ebra, in modern-day eastern Turkey. In the course of a long priestly career, he ended up as second-in-command of the Syrian Orthodox Church. He was a prolific writer: a recent bio-biography of his works in both manuscript and printed editions extends to over 500 pages. For this book, Bar-Hebraeus gathered edifying stories and anecdotes from many different cultures and languages, and turned them into Syriac. He wrote this work towards the end of his life, when he had intimations of his demise, “to wash away grief from the heart” as a “consolation to those who are sad.” As illustrated above, many of these stories are quite amusing, even today. Other anecdotes invoke wise men of ancient Persia, doctors, poor people, and more. There are a surprising number of stories involving “demoniacs,” that is, people possessed by demons; these are most probably stories involving the mentally ill. This work of his is probably the only work of Syriac literature known to non-specialists. It has been translated into many languages, including Czech, Ukrainian, and Malayalam. It was edited in 1897 by E.A. Wallis Budge: *The Laughable Stories Collected by Mar Gregory John Bar-Hebraeus*, on the basis of two manuscripts.

Syriac studies have traditionally flourished in Europe, less so in the United States. In the last thirty or so years, Syriac studies both here and abroad have undergone something of a Renaissance. In 1992, in New Jersey, an institution called The Syriac Institute in English and Beth Mardutho (“House of Learning”) in Syriac was founded, with the goal of “the establishment of a Syriac studies center affiliated with leading universities that globalizes Syriac studies through the Internet.” Some four years ago, after a long hiatus, Syriac was again taught at Cal, within the larger context of Aramaic studies.

*Contribution by John L. Hayes,
Lecturer, [Department of Near Eastern Studies](#)*

Sources consulted:

- Hidemi Takahashi. [Barhebraeus: A Bio-Bibliography](#). Piscataway, NJ: Gorgias Press. 2005.
- E.A. Wallis Budge. [The Laughable Stories Collected by Mar Gregory John Bar-Hebraeus](#). London: Luzac and Co. 1897.

Title: The Laughable Stories Collected by Mâr Gregory John Bar Hebræus
Author: Gregory Bar-Hebraeus (1226–1286 AD), the Syriac text edited with an English translation by E. A. Wallis Budge.
Imprint: London: Luzac and co., 1897.

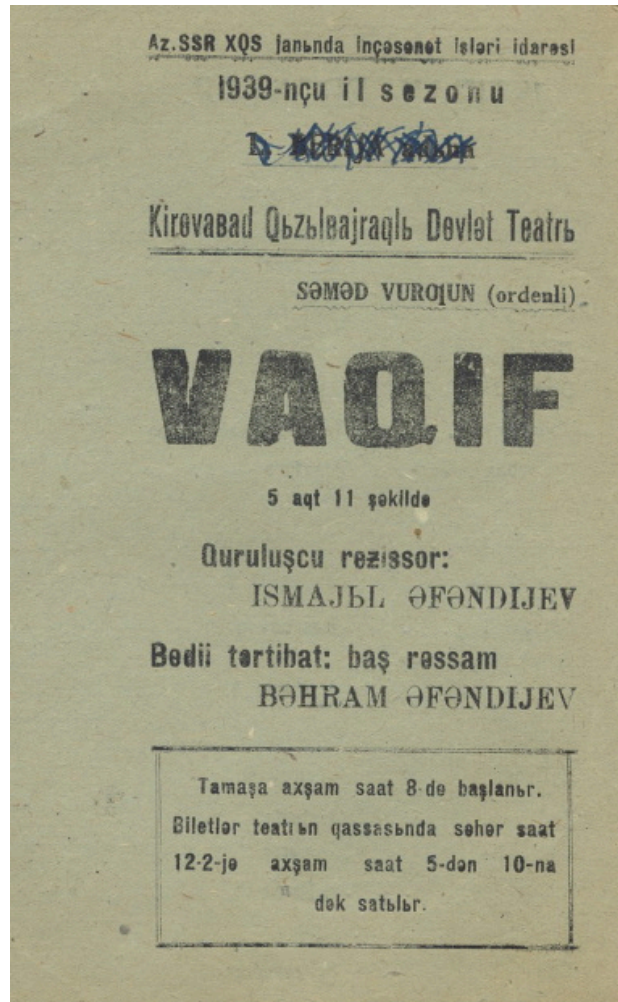
Language: Syriac

Language Family: Afro-Asiatic, Semitic, Northwest Semitic

Source: HathiTrust Digital Library (UC Berkeley)

URL: <https://hdl.handle.net/2027/uc2.ark:/13960/t5z60pc3k>

Azerbaijani (Azeri)



Publicity poster for the play *Vaqif*. Kirovabad State Theater, 1939.

Source: *Wikimedia Commons*.

Azerbaijani or Azeri is the term that is used interchangeably for the language throughout the 19th and

20th centuries. It is also known as Azerbaijani Turkish and retains most of the traditional grammatical endings of the pre-Republican era [Turkish](#) language that was spoken in the Ottoman Empire. However, in a certain sense, it is also influenced heavily by the Persian vocabulary. The language is currently spoken in the Republic of Azerbaijan that was a part of the Czarist Empire in the 19th century as well as in Southern Azerbaijan that is the part of modern-day Iran. In the Republic of Azerbaijan, the language script was changed several times. Currently the Latin script is used. The Iranian Azerbaijan continues to use Arabo-Persian script.

Samad Vurgun was a well-known Azerbaijani poet and playwright. The first work of Vurgun — the poem “Address to Youth” — was published in 1925 in the Tbilisi newspaper *New Thought*. Today every Azerbaijani schoolchild is familiar with his poetry. It is often set to music and performed by leading Azerbaijani artists. Featured in this entry is the play *Vagif* written in 1937 and which pays homage to the 18th-century Azerbaijani poet Molla Panah Vagif.

During his youth, Vurgun lived through the tough years of World War II. This challenging period had a very significant impact on his poetry, which was a real weapon against the enemy in that difficult time. He wrote over 60 poems on the theme of the Great Patriotic War. It was not an easy task, but in his works, the young poet managed to inspire an optimistic mood amongst the people, who were suffering from the hardship of war.

He was calling on people to be patient and hardworking to attain victory. Vurgun’s popularity grew during the propaganda campaign — leaflets with his creation “Ukrainian partisans” were dropped from planes over local forests to maintain the high spirit of the guerrilla fighters.

His poem “Parting Mother” was highly appreciated as the best anti-war work during a contest held in the US in 1943. It was published in New York and distributed to military personnel after it was selected among the best 20 poems of world literature about the war.

During World War II, Vurgun created poems dedicated to the deeds of Azerbaijanis in the fight against fascism. In the poems “Nurse”, “Bearer”, “The story of the old soldier”, “Brave Falcon”, and “Unnamed Hero”, he describes the selfless struggle against the invaders, the heroism of Azerbaijani soldiers and their contribution to the liberation of people from fascism. Due to his patriotism and unique talent, Samad Vurgun became a poet of the nation.

In 1943, Vurgun was awarded the title of Honorary Artist of Azerbaijan SSR. Two years later he was elected to the Azerbaijan National Academy of Sciences. His works have been translated into many foreign languages. For many years, he headed the Azerbaijan Union of Writers, was repeatedly elected a deputy of the Supreme Soviet of the USSR and Azerbaijan and was awarded many orders and medals. His early lyric poems were published only after his death, in a compilation called “Chichek” (“Flower”).

Living in the era of a communist dictatorship, Vurgun had to praise the regime in his works, but in spite of this, the creativity of Vurgun, the restrained style of his poems had a tremendous impact on the development of the Azerbaijani poetry. Samad Vurgun died in May of 1956 and is buried in the Alley of the Heroes in Baku.

The Azerbaijani Studies collections in the UC Berkeley Library represent the current research interests of our faculty and students. One of the well-known scholars of Caucasus Studies, Professor Stephan

H. Astourian, interrogates the historical realities of Caucasus, Armenia, and Azerbaijan in the context of the Armenian Genocide. The Azerbaijani collections are also supported through the donations of books by the [Azerbaijan Cultural Society of Northern California](#). One prominent mathematics professor of Azerbaijani descent was Lotfi A. Zadeh. The focus of current collections on Azerbaijan revolves around the history of Azerbaijan and Caucasus, Armenian Genocide and the Frozen conflict of Artsakh/Nagorno-Karabakh.

Contribution by Liladhar Pendse

Librarian for East European and Central Asian Studies, [Doe Library](#)

Source consulted:

Gadimova, Nazrin. "[Samad Vurgun: A Poet With Pen as Sharp as Weapon](#)," *AzerNews* (May 28, 2013), (accessed 5/1/20)

Title: "Vagif" in Səməd Vurğun : Seçilmiş əsərləri.

Title in English:

Author: Vurghun, Səməd, 1906–1956.

Imprint: Bakı : "Şərq-Qərb", 2005.

Edition: n/a

Language: Azerbaijani (Azeri)

Language Family: Turkic

Source: Sabunchu District Central Library, Central Libraries of Azerbaijan

URL: <http://sabunchu.cls.az/front/files/libraries/54/books/831431433401352.pdf>

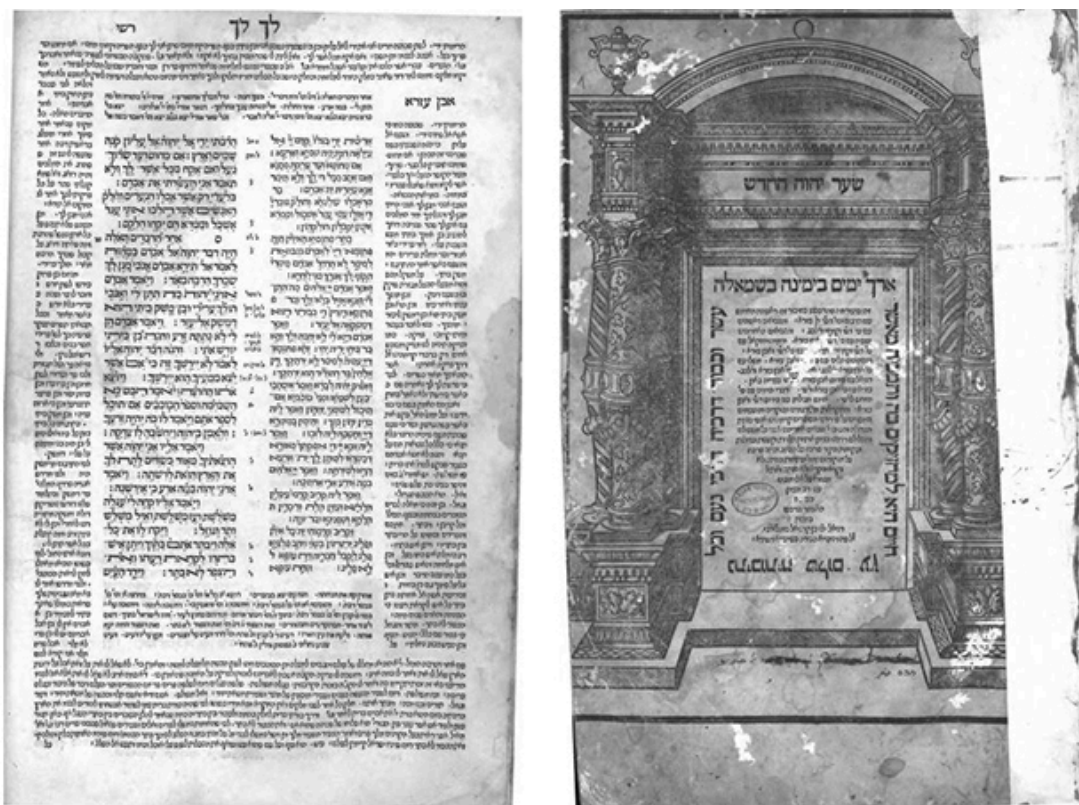
Other online editions:

- Vurghun, Səməd, 1906–1956. [Избранные сочинения в двух томах: перевод с азербайджанского](#). Translated into Russian by Pavel Antokol'skiĭ. Moskva: Gosizdatel'stvo khud.literatury, 1958.

Select print editions at Berkeley:

- [Vagif ; Mughan](#) / Səməd Vurghun. Bakı: Gənjlik, 1973.

Biblical Hebrew



Page from Genesis (left) and title page (right) from the second Rabbinic Bible. Source: The Internet Archive.

שער ה' החדש

The new gate of [the house of] the Lord. (trans. Ruth Haber)

The son of an Antwerp merchant, Daniel Bomberg (born c. 1480) came to Venice to pursue the family business, and, having obtained a license to print Hebrew books, established a printing house. Among Bomberg's first imprints were a Hebrew Pentateuch (1516) and the first Rabbinic Bible (1517).

The Rabbinic Bible was a new printed form, presenting the Hebrew text with full vowel and cantillation marks, and accompanied by Aramaic Targums and medieval commentaries. The four-volume second edition was produced by Bomberg in 1524; edited by Jacob ben Ḥayyim ibn Adonijah and containing an impressive critical apparatus of Masoretic notes, the second Rabbinic Bible has been the prototype for Hebrew Bibles to the present day.

The image of an ornate edifice fills the title page of volume one; between its decorated pillars, at the entry way, is a description of the book's contents. Title page images such as this one — often accompanied by the phrase, “this is the gateway to the Lord,” from Psalm 118:20 — establish the text as a place: a sacred place to be entered with care. Yet here, above this particular doorway, a somewhat different text (from Jeremiah 26:10), declares this to be “the new gate [of the house] of the Lord.” However venerable the site, the Rabbinic Bible (its publishers indicate) constitutes a novel approach.

Indeed, the Rabbinic Bible was a product of its time, a period in which Hebrew printing flourished in Italy, a time in which Christian study of the Hebrew Bible fomented and shaped its publication. Yet the Rabbinic Bible also made palpable Jewish textual culture, in which study of the Hebrew Bible closely entwined it with translation, commentaries, and other texts.

UCB scholars — and scholars from around the world — can pore over the pages of the [1524 Bomberg Rabbinic Bible](#) at UC Berkeley's [Bancroft Library](#).

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- Hebrew Bible with [Ron Hendel](#)
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Choose the undergraduate [Minor in Hebrew](#).

Pursue advanced study in UCB's [Near Eastern Studies](#) or [Comparative Literature](#) graduate programs.

*Contribution by Ruth Haber
Judaica Specialist, [Doe Library](#)*

Title: שער ה' החדש ...

Title in English: [The Rabbinic Bible]

Author: Jacob ben Hayyim ben Isaac ibn Adonijah or Jacob ben Chayyim (c. 1470 – before 1538)

Imprint: Venice: Daniel Bomberg, 1524–1535.

Edition: 2nd

Language: Biblical Hebrew

Language Family: Afro-Asiatic, Northwest Semitic

Source: The Internet Archive

URL: https://archive.org/details/The_Second_Rabbinic_Bible_Vol_1/mode/2up

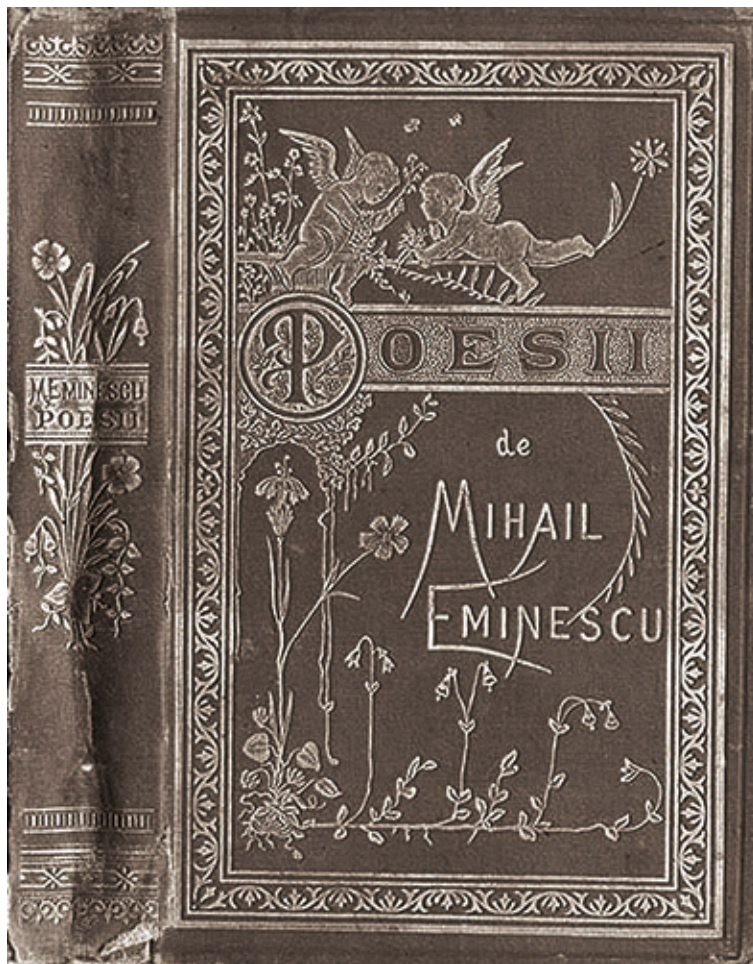
Other online editions:

- Vol. 2, [[The 1524-25 Second Rabbinic Bible – Vol 02](#)].
- Vol. 3, [[The 1524-25 Second Rabbinic Bible – Vol 03](#)].
- Vol . 4, [[The 1524-25 Second Rabbinic Bible – Vol 04](#)].

Select print editions at Berkeley:

- *[Sha'ar ha-Shem he-ḥadash : zehu shi'ur mah she-hidpasnu be-ḥibur ze ...](#)* [Second Biblia Rabbinica].
Venitsiya: Daniyel ben Ḳarni'el Brombergi, [1524-1525].

Romanian



Cover of *Poezii Complete* (188?) by Mihail Eminovici. Source: *The Internet Archive* (Harvard University).

Mihail Eminescu, pseudonym of Mihail Eminovici, (1850–1889), was a poet who transformed both the form and content of Romanian poetry, creating a school of poetry that strongly influenced Romanian writers and

poets in the late 19th and early 20th centuries. Eminescu was educated in the Germano-Romanian cultural centre of Cernăuți (now Chernovtsy, Ukraine) and at the universities of Vienna and Berlin, where he was influenced by German philosophy and Western literature. In 1874, he was appointed school inspector and librarian at the University of Iași but soon resigned to take up the post of editor in chief of the conservative paper *Timpu*. His literary activity came to an end in 1883, when he suffered the onset of a mental disorder that led to his death in an asylum.

Eminescu's talent was first revealed in 1870 by two poems published in *Convorbiri literare*, the organ of the Junimea society in Iași. Other poems followed, and he became recognized as the foremost modern Romanian poet. Mystically inclined and of a melancholy disposition, he lived in the glory of the Romanian medieval past and in folklore, on which he based one of his outstanding poems, "Luceafărul" (1883; "The Evening Star"). Eminescu's poetry has a distinctive simplicity of language, a masterly handling of rhyme and verse form, a profundity of thought, and a plasticity of expression which affected nearly every Romanian writer of his own period and after. His poems have been translated into several languages, including an English translation in 1930, but chiefly into German. Among his prose writings, apart from many studies and essays, the best-known are the stories "Cezara" and "Sărmanul Dionis" (1872).¹

Romanian, or Rumanian, is one of the Romance languages that is spoken in Eastern Europe, principally in Romania and the Republic of Moldova. It evolved in very different circumstances from its western sister languages such as Spanish and Italian, and was profoundly affected by the Orthodox Church, the Greek and Slavonic languages, and the Ottoman Empire. It has a lexical affinity with [Old Church Slavonic](#).² For the latter half of the 20th century, UC Berkeley had a very active program in Romanian. The Russian-born Romance etymologist and philologist Yakov Malkiel, who taught at Berkeley for over 55 years, mentored students who specialized in Romanian linguistics. In 1947, he became founding editor of the prestigious journal [Romance Philology](#) which is still published today. ProQuest's Dissertation & Theses lists more than 227 doctoral dissertations from UC Berkeley that are related in one way or another to Romania and the Romanian language.³ However in light of funding cuts, Romanian has not been taught at Berkeley in over two years. Graduate students in the interdisciplinary Romance Languages and Literatures (RLL) program may choose Romanian as one of their languages.⁴

Contribution by Liladhar Pendse

Librarian for East European and Central Asian Studies, [Doe Library](#)

Sources consulted:

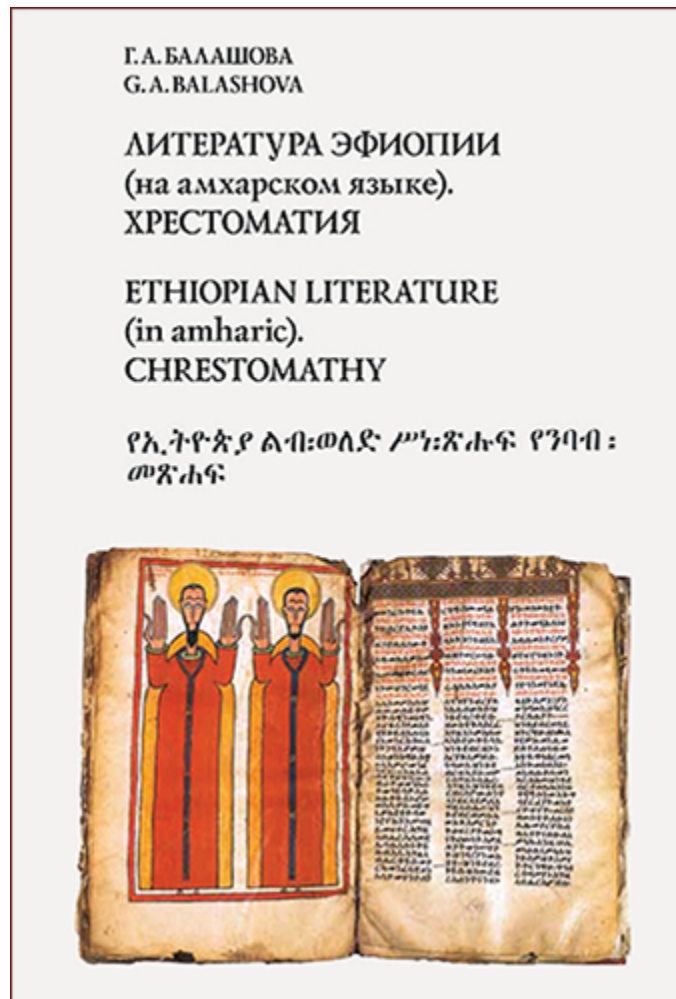
1. ["Mihail Eminescu: Romanian Poet"](#) *Encyclopedia Britannica Online*. (accessed 5/1/20)
2. Price, Glanville. *Encyclopedia of the Languages of Europe*. Oxford, UK: Blackwell, 1998.
3. [Proquest Dissertations & Theses](#) (accessed 5/1/20)
4. [Romance Languages and Literatures](#), UC Berkeley (accessed 5/1/20)

Title: Poezii complete
Title in English: Complete Poems
Author: Eminescu, Mihai, 1850-1889.
Imprint: Iași, Editura librăriei frații Șaraga [188-?].
Edition: n/a
Language: Romanian
Language Family: Indo-European, Romance
Source: HathiTrust Digital Library (Harvard University)
URL: <https://hdl.handle.net/2027/hvd.hwle6j>

Select print editions at Berkeley:

- [Poezii](#) / M. Eminescu ; antologie, prefață și tabel cronologic de George Gană ; ilustrați de Dumitru Verdeș. București : Editura Minerva, 1999.
- [Poezii](#) / M. Eminescu ; ediție critică de D. Murărașu. București : Editura Minerva, 1982. v.1-3

Amharic



Ethiopian Literature (in Amharic): Chrestomathy (2016). *Source:*
Project Muse.

With over 2,000 vernacular languages, sub-Saharan Africa includes approximately one-third of the world's

languages.¹ Many of these will likely disappear in the next hundred years, displaced by dominant regional languages like Amharic.

Amharic, alternately known as Abyssinian, Amarigna, Amarinya, Amhara, or, simply, Ethiopian, is a Semitic language spoken by over 25 million people. It is part of the Semitic branch of the Afroasiatic language group, which spans, as the name suggests, two continents, primarily West Asia as well as North Africa and the Horn of Africa. In the 13th century, it evolved as a spoken language and replaced Ge'ez as the common means of communication in the imperial court where it was referred to as the language of the king.² Today, Amharic is spoken as the first language (L1) by the Amhara of the northwest Highlands of Ethiopia. As the official language of Ethiopia, it has become the *lingua franca* of the country.³

Beyond Amharic's inherent importance in the realm of politics, education, and business as a result of its privileged status as the official language of Ethiopia, it is also a major literary language in the country. Early (pre-20th century) Ethiopian literature often took on religious themes and was published in the ancient Semitic language of Ge'ez. However, by the turn of the 20th century, literary publications in Amharic became more common, signaling the language's ascent. The featured text here, *Ethiopian Literature (in Amharic): Chrestomathy*, a collection of seventeen samples of Ethiopian literature by various authors, captures the expansion of Amharic influence in literary publications. The collection covers one-hundred years of Ethiopian literary prose beginning with "Story Born at Heart" by Afewerk Ghebre Jesus, originally published in 1908, up to the early 2000s with a piece by one of the great modern Ethiopian writers, Adam Reta. The collection, generously adorned with illustrations throughout, was designed for students of Amharic philology.

At UC Berkeley, based on research interest and student demand, especially from heritage students, with Title VI funding through the [Center for African Studies](#), Amharic language study (at the elementary and intermediate levels) has been offered since the fall of 2019. Students enrolled in Amharic are among the few in the whole of the United States formally studying the language and are at the vanguard in recognizing Africa's increasing importance demographically, socially, and culturally.⁴

Contribution by Adam Clemons

Librarian for African and African American Studies, [Doe Library](#)

Sources consulted:

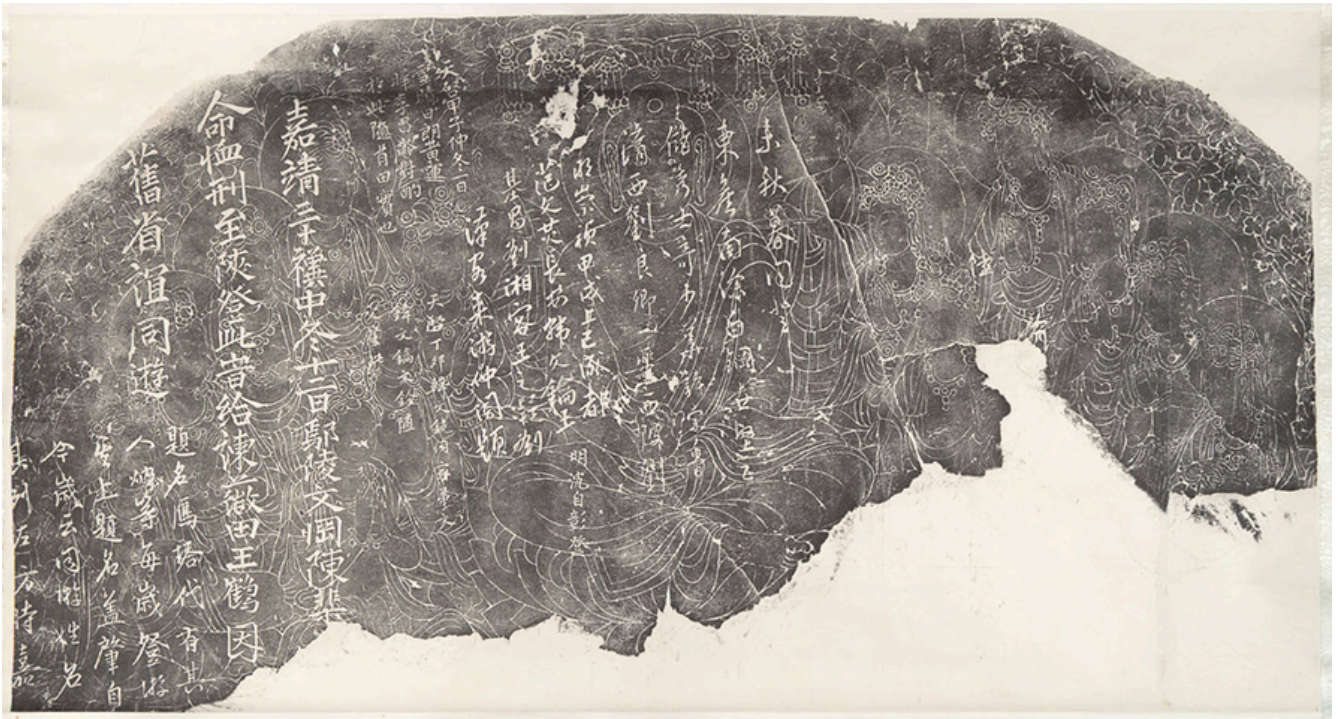
1. Moseley, Christopher, and Alexandre Nicolas. *Atlas of the World's Languages in Danger*. Paris: UNESCO, 2010.
2. Meyer, Ronny. "Amharic as Lingua Franca in Ethiopia." *Lissan: Journal of African Languages and Linguistics*. 20 1/2 (2006).
3. [Ethnologue: Languages of the World](#) (accessed 5/16/20)
4. Saavedra, Martha and Leonardo Arriola. "UC Berkeley Needs to Support African Language Programs" *Daily Californian* (February 22, 2019) (accessed 5/16/20)

Title: Ethiopian Literature (in Amharic): Chrestomathy
Author: Galina (Galina Aleksandrovna) Balashova, compiler.
Imprint: Lac-Beaport, Quebec : MEABOOKS Inc., 2016. (Baltimore, Md. : Project MUSE, 2015.)
Edition: 1st edition
Language: Amharic
Language Family: Afro-Asiatic, South Semitic
Source: Project Muse
URL: <https://muse.jhu.edu/book/48900> (UCB access only)

Select print editions at Berkeley:

- [*Ethiopian literature \(in Amharic\): Chrestomathy*](#) / G.A. Balashova, comp. Lac-Beauport, Quebec: MeaBooks Inc, 2016.

Classical Chinese



Source: C. V. Starr East Asian Library (UC Berkeley).

題名雁塔代有其人

*In every generation there are those who inscribe
their names on the Wild Goose Pagoda.*

In 629, the Buddhist monk Xuanzang journeyed to the west in search of religious texts. Sixteen years later he returned to the Tang capital at Chang'an (modern Xi'an) with hundreds of [Sanskrit](#) sutras that would have to be rendered into [Chinese](#). Emperor Gaozong invited the monk to base his translation project at the

Big Wild Goose Pagoda on the grounds of Ci'ensi, a temple with strong ties to the throne and accordingly adorned with religious sculpture and textual engravings of the highest quality.

At that time, successful civil-service examinees were known to write their names on the pagoda walls with brush and ink. This custom evolved into something more durable in the centuries following the dynasty's collapse in 907. Chang'an then lost its preeminence and much of its population, although it remained a site of historical and cultural interest. Visitors invariably stopped at the pagoda to view the surroundings from its upper stories. Some left their autographs there as well, carved over the Buddhas and divine attendants in the lintels surmounting the four entrances to the building — a practice that might have alluded to past privilege and accomplishment, but also to the city's diminished status and the uncertain course of power.

This rubbing and dozens of others were given to the East Asian Library by the bequest of Woodbridge Bingham (1901–86), professor of history and founder of the [Institute of East Asian Studies](#). Before the establishment of the East Asian Library, the campus community depended on faculty like Bingham, Ferdinand Lessing, and Delmer Brown, to help develop its collections: they left for sabbaticals abroad with lists of desiderata; once overseas, they sacrificed research hours haunting bookstores, searching out collectors willing to sell, wrangling with customs officials. At the end of their careers, many left their own collections to the university, building on the foundation that they had helped lay.

*Contribution by Deborah Rudolph
Curator, [C. V. Starr East Asian Library](#)*

Title: Dayan ta fo ke ji ti ming 大雁塔佛刻及題名

Title in English: Reliefs and inscriptions from the lintels of the Big Wild Goose Pagoda

Authors: Anonymous (artwork); multiple authors (textual inscriptions)

Imprint: 20th-century rubbing of Tang dynasty pictorial relief, with textual inscriptions dating from the Song through the Ming dynasties

Language: Chinese

Language Family: Sino-Tibetan

Source: C. V. Starr East Asian Library (UC Berkeley)

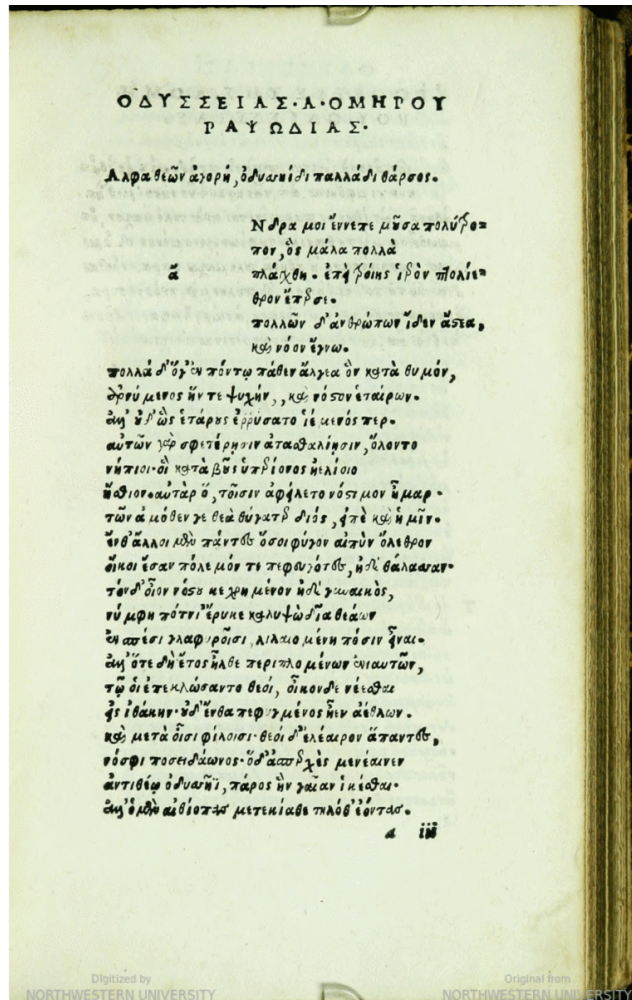
URL1: http://digitalassets.lib.berkeley.edu/stonerubbings/ucb/images/brk00024200_32b_k.jpg

URL2: http://digitalassets.lib.berkeley.edu/stonerubbings/ucb/images/brk00024198_32b_k.jpg

Other online editions:

- The East Asian Library's rubbings of the lintels have been digitized and added to its online catalog of the rubbings collection, at <http://www.lib.berkeley.edu/EAL/stone/index.html>
- A series of photographs and details of the reliefs can be found on the blog site sina.com, at http://blog.sina.com.cn/s/blog_91ea73640102x92v.html (accessed 6/1/20)

Ancient Greek



Page from Aldus Manutius' 1504 edition of the Odyssey. Source: [HathiTrust](#) (Northwestern University).

“Sing to me of the man, Muse, the man of twists and turns driven time and again off course, once he

had plundered the hallowed heights of Troy.” So begins the epic tale of Odysseus, “the man of twists and turns” and king of Ithaca who, after he and his fellow Greeks achieved victory over the kingdom of Troy (a campaign recounted in the *Iliad*), sets off on his return voyage told in the *Odyssey* (“Ὀδύσεια”).¹ That trip, which should have taken no more than a few weeks, becomes instead a journey of ten years as Odysseus and his men are confronted by storms, creatures of all kinds, and interventions by the gods.

The fate of Odysseus’ household on the island of Ithaca, located off the western coast of Greece, is the focus of the first part of the *Odyssey*. In the absence of Odysseus, his house has fallen under assault by a gluttonous group of men, the “suitors”, who rival one another for the hand of his faithful wife, Penelope, as they linger day after day, taking advantage of the family’s hospitality. His son, Telemachus, on the cusp of manhood, sets out for news of Odysseus, but returns home without certain information while the suitors plot his murder.

Well into the text, Odysseus describes the circumstances of his much delayed return. Sailing homeward from Troy, the 12 ships bearing Odysseus and his countrymen are hurled off course by a storm and a series of fantastic events begins. They survive the land of the Lotus-eaters, where they nearly succumb to forgetfulness after consuming the potent lotus plant, and then land on the island of the one-eyed Cyclopes. One Cyclops, Polyphemus, begins to devour Odysseus’ companions before the cunning Odysseus and his men take up a fiery stake and put out the creature’s single eye, escaping to their ship, and earning the wrath of Polyphemus’ father, the god Poseidon. Blown off course again, the group is attacked by the Laestrygonians, boulder-throwing giants, who destroy all of the ships but that of Odysseus and consume their crews. Odysseus’ ship next lands on the island of Circe, a sorceress who transforms Odysseus’ comrades into swine, brings Odysseus to her bed, and keeps him with her for a year. Following Circe’s release of Odysseus and his men, Odysseus makes a brief descent into the underworld, where he encounters a variety of dead including comrades who fought in the Trojan War, Heracles, his own mother, and the prophet Tiresias, who foretells his journey home. Returning to the surface and sailing onward, Odysseus has his men tie him to the ship’s mast while they plug their ears to avoid the tempting and deadly cry of the Sirens. After further events that result in the destruction of his ship and his remaining men, Odysseus reaches the island of the nymph Calypso, who holds him there as her lover for seven years.

Finally, Odysseus returns to Ithaca, where he had last stepped foot 20 years before. Observing the behavior of the suitors firsthand while disguised as a beggar, he crafts a plan: He blocks the doors of the hall, and with his son Telemachus at his side, assails the suitors with arrows and runs them through with spears while the goddess Athena protects him from the suitors’ weapons. Having slaughtered the abusive lot, Odysseus and Penelope are at last reunited.

According to ancient tradition, the *Iliad* and the *Odyssey* were both the poetic creations of a blind poet named Homer. Although Homer may be a fictitious person, these epic poems, or parts of them, must have been sung for some time by actual poets who knew them from memory at a time when writing was non-existent in Greece. Probably in the 8th century BC, the poems were written down for the first time following the Greeks’ borrowing of the Phoenician alphabet. The *Iliad* and the *Odyssey* were read throughout antiquity, and further served as a major point of reference for Greek works across genres, and, in

Latin, most importantly provided a source of inspiration for the creation of the *Aeneid*, the epic foundation story of the founding of Rome which the poet Virgil composed in the 1st century BC.

Along with other myths, many scenes from the Homeric epics were taken up within ancient visual culture. One of the earliest examples is the blinding of Polyphemus, painted in the 7th century BC on the well-known Eleusis Amphora, which was used as the container for a child's burial. Much later, together with many other aspects of culture which the Romans adopted from the Greeks, the *Odyssey* became represented in Roman art. The finest examples include the 1st century BC Odyssey Landscapes which decorated a luxurious house in Rome, and the 1st century AD sculpture groups within a grotto at the villa of the emperor Tiberius at Sperlonga, on the coast between Rome and Naples.

The *Odyssey* was copied and recopied through handwritten manuscripts in the Middle Ages, and in 1488 the first print edition was produced in Florence. As one of the classic texts of European, and indeed world literature, innumerable editions in Greek and in translation have been published since then. In the 20th century and beyond, the story of Odysseus has continued to influence literary and popular culture, from James Joyce's 1922 *Ulysses* (the Latinized form of "Odysseus") to the 2000 film *O Brother, Where Art Thou*, in which George Clooney plays Ulysses Everett McGill. The themes of the *Odyssey* are enduring: U.S. military veterans returning from recent wars in the Middle East have read the *Iliad* and the *Odyssey* within discussion groups and found parallels between their experiences and that of the war veteran Odysseus.² In 2018, readers from around the globe voted the *Odyssey* to the top of the list in the BBC poll, "100 Stories that Shaped the World".³

UC Berkeley's Bancroft Library possesses an excellent selection of early editions of the *Odyssey* beginning with an example [printed in Venice](#) by Aldus Manutius in 1504. In addition, seven Egyptian papyri from the 2nd century BC to the 2nd century AD in The Bancroft Library's Center for the Tebtunis Papyri preserve handwritten [fragments or quotations from the Odyssey](#) in Ancient Greek. One, for example, from the late 1st or early 2nd century AD and recovered from a house at Tebtunis, contains a fragment from Book 11 of the *Odyssey* which describes Odysseus' [journey to the underworld](#). Aside from modern editions in Ancient Greek, the University Library owns numerous translations in English and a wide variety of other languages such as Italian, Icelandic, Russian, Turkish, and Hebrew.

Ancient Greek, along with [Latin](#), have been offered at UC Berkeley since the university's founding in 1868, and originally constituted required subjects for the BA degree. Greek emerged as its own department when a departmental structure was established in 1896, eventually joining the department of Latin to form a new Classics department in 1937. Today, Homer is taught regularly within the Classics department in both Ancient Greek and in translation.⁴

Contribution by Jeremy Ott

Classics and Germanic Studies Librarian, [Doe Library](#)

Sources consulted:

1. Homer. *The Odyssey*. Translated by Robert Fagles. New York: Penguin, 1996. Book One, lines 1-3.

2. Ring, Wison. “[‘Homer Can Help You’: War Veterans Use Ancient Epics to Cope.](#)” *AP News* (March 13, 2018) (accessed 6/8/20)
3. Haynes, Natalie . “[‘The Greatest Tale Ever Told?’](#)” *BBC News* (May 22, 2018). (accessed 6/8/20)
4. UC Berkeley Department of Classics – History, <https://classics.berkeley.edu/about/departments-history> (accessed 6/8/20)

Title: Ὀδύσσεια

Title in English: Odyssey

Author: Homer

Imprint: Venitiis : [Publisher not identified], secundo cale[n]das nouem, 1504.

Edition: 1st

Language: Ancient Greek

Language Family: Indo-European, Greek

Source: HathiTrust Digital Library (Northwestern University)

URL: <https://hdl.handle.net/2027/ien.35552000252246>

Other Online Resources:

Digitized Papyri in the Center for the Tebtunis Papyri containing fragments or quotations of the *Odyssey*:

- [P.Tebt.0270](#). Possibly a fragment of a grammar; lines 2–6 contain a quotation from the *Odyssey*, book 18, line 130.
- [P.Tebt.0271 Recto](#). Fragment of Hesiod’s *Catalog of women* (the Tyro passage); lines 2–3 are identical to Homer’s *Odyssey*, Book 2, lines 249–250.
- [P.Tebt.0696](#). Fragments from the *Odyssey*, Book 1.
- [P.Tebt.0431](#). Fragments of the *Odyssey*, Book 11.
- [P.Tebt.Suppl.01,032–01,033](#). Fragments of the *Odyssey*, Book 12.
- [P.Tebt.0432](#). Fragment from the *Odyssey*, Book 24.
- [P.Tebt.0697](#). Lines from Books 4 and 5 of the *Odyssey*.

Select print editions at Berkeley:

- [Homērou Ilias = Homeri Ilias](#). Venice: Aldus, 1504.

Hungarian



Cover for 1987 Európa Könyvkiadó edition

Magda Szabó (1917–2007) was a Hungarian novelist, known as the most translated Hungarian author. She worked in multiple genres, including drama, poetry, short stories, and memoirs. For this exhibition, we

chose her 1987 novel *Az ajtó* (“*The Door*”) for several reasons. First, she was repressed as a result of Stalinist excesses. According to a book review of another novel only recently translated into English, “her fiction shows the travails of modern Hungarian history from oblique but sharply illuminating angles.”¹ Second, the complex relations between the main characters of *Az ajtó*: Magda, her husband, and Emerence, the woman helper with an adopted dog, juxtaposed with who is in charge and how the relationship will evolve leads to a creation of a layered narrative. The layered narrative represents a mesmerizing self-weaving quilt of time and contextual protests.² As a young poet she won her country’s chief literary honor, the Baumgarten Prize, in 1949 even though on the same day, the communist regime cancelled this award. She lost her civil-service job, went to teach in a primary school, and only began to publish novels a decade later. Novels such as *Az ajtó* and *Pilátus* (“*Iza’s Ballad*”) are entangled with public upheavals from the repressive governments and Nazi occupation of the 1930s and 1940s, to the sudden annihilation of Hungary’s Jews, and the soul-sapping compromises and betrayals of the Stalinist era.

Called *Magyar* by its speakers, Hungarian is the language of Hungarians (*Magyarok*) and is the official language of the Republic of Hungary. It is spoken by over 10 million people in Hungary and also by approximately 3 million ethnic Hungarian minorities in parts of the Czech Republic, Romania, Slovakia, Serbia and other areas bordering Hungary. Hungarian belongs to the Ugric branch of Finno-Ugric languages. Hungarian also has loan words from Germanic, Slavic and Turkic groups of languages. According to Oxford’s *International Encyclopedia of Linguistics International Encyclopedia of Linguistics* (2nd ed.), Hungarian’s status is described as follows, “Until the end of the 18th century, the status of Hungarian in the juridical, educational, and even literary spheres was at best that of a lesser rival to Latin, and then to German. With the deliberate establishment of the standard literary language, and the prodigious output of the golden age of Hungarian *belles-lettres* (roughly 1780–1880), dialectal variation was winnowed out. At present, the primary internal variation lies in the contrast of rural vs. urban standard; the latter is roughly equivalent to the speech of Budapest, where one-fifth of the population resides.”³

Hungarian was also one of the principle languages of the multiethnic, multilingual Austro-Hungarian Empire since its establishment in 1801. In her essay “*The History of the Book in Hungary*,” Bridget Guzner notes, “The earliest Hungarian written records are closely linked to Christian culture and the [Latin](#) language. The first codices were copied and introduced by travelling monks on their arrival in the country during the 10th century, not long after the Magyar tribes had conquered and settled in the Carpathian Basin. The first incunabula known as [Chronica Hungarorum](#) (“*Chronicle of Hungarians*”) was published in 1473 by András Hess.”⁴ According to *The Oxford Dictionary of the Renaissance*, “Scholarly study of the Hungarian language began in 1539 with the publication of Pannonius’ [Grammatica Hungaro-Latina](#).”⁵ Until the end of the 18th century, the principal language of Hungarian literature was Latin, which was the language of the markedly literary court of Matthias Corvinus. The most important writers of Latin in Hungary were János Vitéz, Pannonius (whose poetry included epigrams, panegyrics, and epics), the Italian Antonio Bonfini (who wrote an important history of Hungary, the *Rerum Hungaricarum* decades IV, Basel, 1568), and the Hungarian Sambucus, who wrote a continuation of Bonfini’s history. In the Hungarian language, the most influential

works were a series of translations of the Bible into Hungarian. The first great lyric poet of Hungary was Valentine Bálint Balassi (1554–95).”⁶

At UC Berkeley, Hungarian is currently taught by Eva Szoke in the [Department of Slavic Languages and Literatures](#), but the credit for creation of Hungarian language teaching program on campus can be given to Ms. Agnes Mihalik, who arrived at UC Berkeley in 1982. Outside the Hungarian language program, Professor Jason Wittenberg and Professor–Emeritus Andrew Janos, both from the [Department of Political Science](#), specialize in Central and Eastern Europe with a focus on Hungary.

Contribution by Liladhar Pendse

Librarian for East European and Central Asian Studies, [Doe Library](#)

Source consulted:

1. “[After 50 years, a Hungarian novel is published in English](#),” *The Economist* (February 28, 2019, (accessed 6/12/20))
2. “[The Hungarian Despair of Magda Szabó’s ‘The Door’](#),” by Cynthia Zarin. *The New Yorker* (April 29, 2016) (accessed 6/12/20)
3. *International Encyclopedia of Linguistics*. 2nd ed. William J. Frawley, ed. Oxford; New York: Oxford University Press, 2003. (accessed 6/12/20)
4. “The History of the Book in Hungary” by Bridget Guzner in *The Oxford Companion to the Book*. Michael F. Suarez and H.R. Woudhuysen, ed. Oxford: Oxford University Press, 2010. (accessed 6/12/20)
5. *The Oxford Dictionary of the Renaissance*. Gordon Campbell, ed. Oxford; New York: Oxford University Press, 2003. (accessed 6/12/20)
6. Ibid.

Title: Az ajtó

Title in English: The Door

Author: Szabó, Magda, 1917–2007

Imprint: Budapest: Magvető, 1987.

Edition: 1st

Language: Hungarian

Language Family: Uralic, Finno-Ugric

Source: Digitális Irodalmi Akadémia

URL: https://reader.dia.hu/document/Szabo_Magda-Az_ajto-889

Select print editions at Berkeley:

- [*Az ajtó.*](#) Budapest: Magvető, 1987.
- [*The Door.*](#) Translated from the Hungarian by Len Rix; Introduction by Ali Smith. New York, NY: New York Review Books, 2015.

Panjabi



Heer Ranjha's Tombstone, Source: Wikimedia Commons.

Panjabi (also written Punjabi) is an Indo-Aryan language with about 125 million speakers in South Asia and beyond. With most Panjabi speakers living in the Pakistani province of Panjab and the neighboring Indian state of the same name, it also has a large diaspora of speakers all over South Asia and beyond, especially in Great Britain and Canada. Panjabi is written in the Arabic script in Pakistan and in the Gurmukhi script in India.

With beginnings in the 13th century, one striking feature of Panjabi literature is the large number of ballads of unrequited love. Of these, few have been as popular as the love story of *Hir and Ranjha*, often just

referred to as *Hir* (pronounced as Heer), whose tragic love story was given poetic form by a number of poets through the centuries.

Dhaidu Ranjha was the youngest and handsomest of eight brothers and two sisters. He was the spoilt darling of his parents which made his older brothers jealous. On the death of the parents the brothers divided up the farmland among themselves giving Ranjha the worst fields. Matters were made worse by the hostility of Ranjha's sisters-in-law, who were fed up with the young women of the village swooning over their good-for-nothing brother-in-law. During an argument over food one day they insulted and taunted him and dared him to marry Hir, the beautiful daughter of the powerful Sial clan, if he had such a high opinion of himself.

Ranjha left his house in a huff vowing never to return and traveled all day until he was dead tired. He came across a throne in a beautiful garden and stretched himself on it and went to sleep. He was soon awakened by an indignant but radiantly beautiful young woman and her pretty companions. This was none other than Hir who angrily wanted to know why this stranger was sleeping on her throne in her private garden. However, when a few words were exchanged it was love at first sight for both of them. Ranjha decided to become a herdsman of Hir's family's water buffaloes in order to stay near her.

Hir's family soon found out about their secret meetings and decided to marry her off into the Khera family that belonged to another powerful clan of the region. Hir and Ranjha were devastated and Ranjha, having decided to renounce the world, went to the monastery of Bal Nath, a master of the Nath sect of yogis and became a disciple. He began wandering as a mendicant only one day to knock on the door of Hir's in-laws. The lovers resumed their secret trysts only to be found out again. This time the scandal was even bigger and more dangerous as the honor of two powerful clans was involved. Nevertheless, Hir's family reluctantly agreed to allow Hir and Ranjha to marry. However Kaido, Hir's maternal uncle could not bear the dishonor brought to the family, and on the day of the wedding killed Hir by making her eat a poisoned confection. When Ranjha came to the house and saw what had happened he immediately ate the rest of the poisoned confection at last uniting with his beloved in death if not in life.

The earliest extant version of *Hir* was composed by the poet Damodar (1486-1568) in the early 16th century. Other versions were produced by various poets over the centuries yet few reached the fame and popularity of Waris Shah's version which continues to be sung and enjoyed to this day.

Born in 1722 in the town of Jandiala Sher Khan in present-day Pakistan, Waris Shah (also spelled Vāriṣ Shāh and Warisa Shaha) became the disciple of Hafiz Ghulam Murtaza, a Qadiri-Chisti Sufi master from the city of Qasur. After completing his education, Waris Shah settled in the village of Malka Hans, where according to tradition in 1766 Waris Shah wrote his version of *Hir* after his own experience of unrequited love. The beautiful language and refined sentiments of Waris Shah's *Hir* made it an instant success, especially among Sufi and other religious circles who saw it as an allegory of the mystical path of spiritual realization and the soul's yearning for union with the divine. One interesting feature of Waris Shah's *Hir* is a detailed and appreciative description of the spiritual traditions of the Nath yogis highlighting the ecumenical vision of Waris Shah and his belief in the universality of love and its spiritual grace. It was for this reason that during the Partition riots of 1947 when the famous contemporary poet Amrita Preetam left her hometown

of Lahore on a train heading to Delhi, she composed a poem of lament addressed to Waris Shah asking him to look at his strife-torn Panjab and open another page of the book of love.

As for Hir and Ranjha, while historians may doubt their existence the tomb in which both are reputedly buried continues to be a destination for star-crossed lovers, Sufi and other spiritual aspirants, and all those drawn to the grace of love.

UC Berkeley has offered instruction in Panjabi since the 1980s where introductory and intermediate Panjabi is taught in the [Department of South & Southeast Asian Studies](#). The current Panjabi instructor is Ms. Upkar Ubhi who has been teaching Panjabi on campus since 1998.

Contribution by Adnan Malik
Curator and Cataloger for the South Asia Collection
[South/Southeast Asia Library](#)

Title: *Hir Ranjha*

Title in English: *The Adventures of Hir and Ranjha*

Authors: Vāriṣ Shāh, 1722–1798.

Imprint: n/a

Edition: n/a

Language: Panjabi

Language Family: Indo-European, Indo-Aryan

Source: Punjabi Kavita

URL: <https://www.punjabi-kavita.com/Waris-Shah.php>

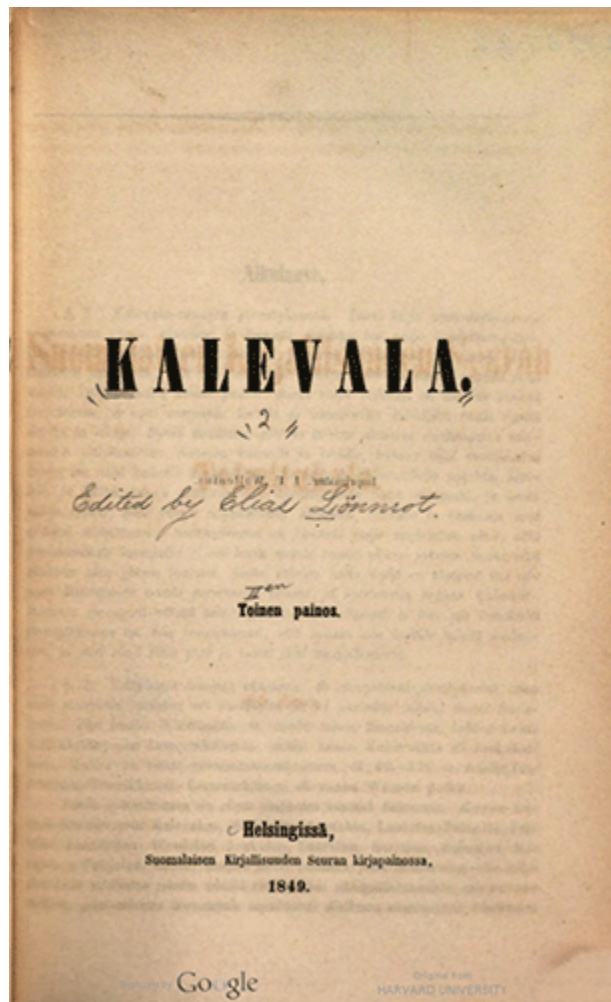
Other online editions:

- [The Adventures of Hir and Ranjha](#) translated in to English by Charles Frederick Usborne, 1874–1919. (University of Heidelberg)

Select print editions at Berkeley:

- [Hira](#) / Wārasashāha. Ammrītasara: Bhāī Catara Siṅgha Jīwana Siṅgha, [19–]. In Panjabi (Gurmukhi script).
- [Hir Vāriṣ Shāh](#) / Faqīr Muḥammad Faqīr; mushkil lafẓān da tarjamah, Sulṭān Khārvī. Lāhaur: Takhlīqāt, 2012. In Panjabi (Arabic script).

Finnish



Title page for 1849 edition of Kalevala. Source: HathiTrust (Harvard University).

The *Kalevala*, the Finnish national epic, is a collection of folklore stories, much in the spirit of the

German *Nibelungenlied* or Old English *Beowulf*. The *Kalevala* starts with the origins of the earth, its first people, spirits and animals, and ends with the departure of the main protagonist and the arrival of a “golden child”, a new era.

The *Kalevala* is based on poetry called *runos* or *runes*, collected and compiled by Elias Lönnrot, a countryside doctor who had a keen interest in linguistics and, especially, in oral folklore. He set out for his first of many oral folklore collection journeys in the early 1830s and journeyed to the Karelian Isthmus, to areas that were then and are also nowadays part of Russia. The areas he visited were populated by Finnish speakers and considered as part of Finland by many. Lönnrot’s method of collection was simple: he listened to local singers and wrote down what he heard. In the process of compiling the transcripts, he surely took liberties to compose parts himself as well.

When Lönnrot started the *Kalevala* project there was no sovereign nation called Finland. Before becoming independent in 1917, the area we know now as Finland was under either Swedish or Russian rule for centuries. In Lönnrot’s times, Finland was an autonomous Grand Duchy of Russia. National romantic ideas of one national hailing from shared, mystical origins were no inventions of Lönnrot’s—quite the contrary. Winds of changes were blowing across Europe as Lönnrot walked along the Russian Isthmus collecting folklore. Europe was a turmoil of revolutions.

Many artists and thinkers in the Grand Duchy of Finland were excited about the Finnish language, culture, and the budding ideas of an independent nation. A national epic seemed needed, almost necessary, and in many ways it was perhaps perceived as proof for the right of the Finnish people to their own sovereign country, language and identity. Lönnrot was a Swedish speaker who saw the need and importance of a shared language for an emerging nation that was not Swedish or Russian, the languages of an oppressor, but Finnish, the language of the people who lived in the Grand Duchy.

The *Kalevala* was first published in 1835 and a second, reworked edition came out in 1849. The 1849 edition is the version that is still read today. It has 22,795 verses that are divided into several dozen stories. Together these stories create a whole, grand narrative. In the center of the runes are two tribes, the people of *Kaleva* led by the old, steadfast *Väinämöinen*, a powerful spiritual leader with the gift of song. In *Pohjola*, the North, rules a mighty old woman, *Louhi*, a witch, the ragged toothed hag of the North. Both tribes have fortunes and misfortunes in the stories: they venture out to compete for the hand of beautiful and clever maidens, they fight, they love, they die horrible deaths in the jaws of monsters or at the hands of their foes—just like the fate of heroes in all epic stories. What makes the *Kalevala* different from other epic stories is the vulnerability of its heroes. Where mighty godlike heroes of other epic stories escape from the flames of dragons and the horrors of cave dwelling creatures, the characters of the *Kalevala* suffer defeats, cry in pain and loneliness, never win the heart of the person they court, break bonds that were never to be broken and, in the end, there is death, the ultimate departure. The characters have a human tenderness that is rarely found in epic stories with heroes and villains.

Song is central in the *Kalevala*. We can read lengthy passages about spells *Väinämöinen* sings when he builds a boat to carry him across the stormy seas to *Pohjola*, how spells can be used to enchant someone, or which spell to sing in order to retrieve a missing spell from the belly of a forest spirit. *Kalevala* is full

of singing competitions, exchanges of spells between characters—the song is mightier than the sword. The *Kalevala* is written in a strict tetrameter and is meant to be sung rather than read. An identifiable character of the *Kalevala* is the use of alliteration: two or more words in a line begin with the same sound. In strong alliteration even the following vowel is the same. Here, an example from the very first lines of the *Kalevala*:

Mieleni minun tekevi = mastered by desire impulsive
aivoni ajattelevi = by a mighty inward urging
Lähteäni laulamahan = I am ready now for singing
saa'ani sanelemahan = ready to begin the chanting

Poetry as a genre poses challenges to the translator, and the *Kalevala*'s form makes translation that captures the meter impossible. Despite the intricate nature of the *Kalevala*, the epic has been translated into numerous languages, including English.

Many artists found inspiration in the *Kalevala*. For example, Akseli Gallen-Kallela (1861-1935), a Finnish contemporary of Edward Munch (1863-1944), painted large *Kalevala* themed frescoes for the Finnish pavilion in the Exposition Universelle of 1900 in Paris. In designing and decorating this entire pavilion dedicated to Finland (a country that did not yet exist), the Finnish cultural elite demonstrated its national spirit. *Kalevala* themes were central inspirations also for the Finnish composer Jean Sibelius (1865-1957).

But is the *Kalevala* Finnish? Is it a compilation of *authentic* Finnish oral poetry, or did Lönnrot in fact appropriate oral tradition he collected on his journeys and simply called it Finnish? The popular use of the book had a great influence on the formation of a positive Finnish identity, and to this day the *Kalevala* holds a firm position in Finnish culture. Discussing the *Kalevala*'s origins in the context of collecting oral traditions reveals its historical burden. This is the case for many epic stories and old poetry; the Old Norse and Old Saxon poetic forms can be scrutinized in the same light. Whose poems are these? Who claimed ownership and to what end? The *Kalevala* can be used as reading material for the pure enjoyment of poetry, but also as a discussion starter about authenticity, oral tradition, and the formation of national identity.

Finnish has about six million speakers worldwide. The Department of Scandinavian regularly offers both Finnish language courses and courses in *Finnish Culture and History*. Numerous editions of the *Kalevala* are held by the University Library beginning with an important translation into German from 1852, kept in The Bancroft Library and contemporary with the publication of the later editions of German folklore collected by the Brothers Grimm. Other editions within the Library include a 1965 Finnish text which features Akseli Gallen-Kallela's paintings, and, beyond English, translations into languages such as French, Yiddish, Hungarian, and Hindi.

Contribution by Lotta Weckström
Lecturer, [Department of Scandinavian](#)

Title: *Kalevala*
Title in English: *Kalevala*
Author: Lönnrot, Elias, 1802-1884, editor.
Imprint: Helsingissä, 1849.
Edition: 2nd
Language: Finnish
Language Family: Uralic, Finno-Ugric
Source: The HathiTrust Digital Library (Harvard University)
URL: <https://hdl.handle.net/2027/hvd.32044024410078>

Select print editions at Berkeley:

- [Kalevala](#). Helsinki: Suomalaisen Kirjallisuuden Seura, 1983.
- [Kalevala. Liitteenä kaksikymmentäneljä kuvaa Akseli Gallen-Kallelan maalauksista](#). Helsinki: Otava, 1965.
- [The Kalevala; or, Poems of the Kaleva District](#). Compiled by Elias Lönnrot. A prose translation with foreword and appendices by Francis Peabody Magoun, Jr. Cambridge, Mass., Harvard University Press, 1963.
- [Kalevala; a Finn nemzeti hősköltemény](#). Finn eredetiből fordította: Vikár Béla. Translated into Hungarian. Budapest, Magyar Élet Kiadása, 1943.
- [Kalewala, des national-epos der Finnen](#), nach der zweiten Ausgabe ins deutsche übertragen von Anton Schiefner. Helsingfors: J.C. Frenckell & Sohn, 1852.

Ancient Korean



Source: gallica.bnf.fr / Bibliothèque nationale de France. Département des Manuscrits. Coréen 109.

Written by the Buddhist monk Kyōnghān Kyōnghān and printed in Hūngdōksa Temple in 1377 in Korea this work of Zen Buddhism is referred to as *Chikchi*. The collection is abstracted from preaching,

conversations and letters by many monks. The main idea of *Chikchi* is that genuine attainment of Nirvana is completed when people realize the nature of the conscientious mind in human equals to the nature of Buddha. As compiler, Kyōnghān added other core contents to the original copy sent by the Yuan Dynasty (1271–1368) in China, and it was used as a textbook, primarily for the education of Sōn (Zen) monks and not published in large quantities.¹

During the Koryō dynasty (918–1392) in Korea, Buddhism was so popular that Koryō was often referred to as a Buddhist state. Although Confucianism was the political creed of the Koryō state, Buddhism served as its spiritual guidance and had a significant impact on the daily life of the Koryō people. The reason this edition of the book became so famous is that because it is the first in the world to be printed with movable metal type. It predates by nearly 75 years Johannes Gutenberg’s acclaimed 42-line Bible printed in Germany between 1452–1455. UNESCO confirmed the book as the world’s oldest metalloid type and registered it as part of the “Memory of the World” in September 2001.²

During the time of the Korean Empire (1897–1910), the book was removed from Seoul by the French diplomat Victor Collin de Plancy. It was one of the numerous books that he acquired and kept in his private library, and which he in turn handed over to Henry Vever, a preeminent jeweler and collector of Asian antiques. *Chikchi* was in turn donated to the National Library of France (*Bibliothèque nationale de France*) in 1950.³ Only the second volume of the book has survived to the present-day, and just 38 of its 89 chapters have been preserved.

As the official language of both South and North Korea, [Korean](#) is the native language of more than 77 million people worldwide.⁴ The Library’s Korean holdings exceed 102,000 volumes. Outstanding among these are the 4,000+ volumes of the Asami library, assembled by Asami Rintarō in the early decades of the 20th century and purchased by the Library 30 years later.⁵ In 1942, UC Berkeley became the first university in the country to offer instruction in Korean, which continues to be taught for all academic levels in the [Department of East Asian Languages and Cultures](#).

Contribution by Jaeyong Chang

Librarian for the Korean Collections, [C.V. Starr East Asian Library](#)

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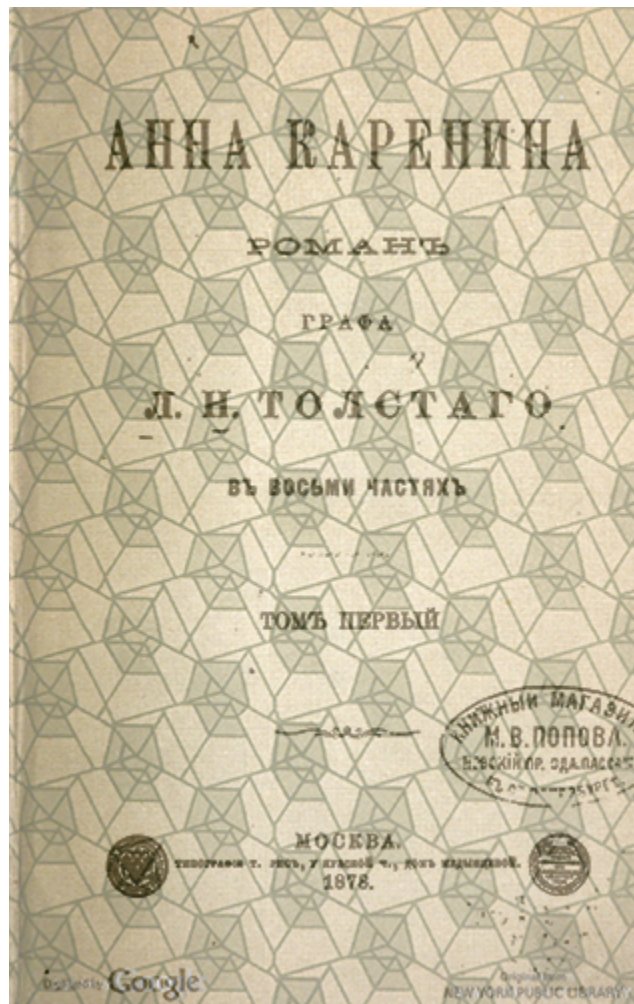
1. Kim, Jongmyung. “The Chikchi and Its Positions in Fourteenth-Century Korea,” *Religions* 2020, 11(3), 126; <https://doi.org/10.3390/rel11030126>
2. Garry, Jane, and Carl R. G. Rubino. [Facts About the World’s Languages: An Encyclopedia of the World’s Major Languages, Past and Present](#). New York: H.W. Wilson, 2001.
3. Kyōnghān, 1299–1375. *Chikchi*. Ch’ungbuk Ch’ōngju-si : Ch’ōngju Ko Inswae Pangmulgwan, 2005.
4. [Ethnologue: Languages of the World](#) (accessed 6/18/20)
5. [UC Berkeley Center for Korean Studies](#) (accessed 6/18/20)

Title: 白雲和尚抄錄佛祖直指心體要節 (Paegun Hwasang ch'orok Pulcho chikchi simch'e yojöl) vol. 2
Title in English: Anthology of Great Buddhist Priests
Author: Kyöngghan, 1299-1375
Imprint: Hüngdöksa, Ch'öngju, Korea (1377).
Edition: 1st
Language: Korean, or Traditional Chinese (so-called "Hanmun" in Korean)
Language Family: Koreanic
Source: Gallica (Bibliothèque nationale de France)
URL: <https://gallica.bnf.fr/ark:/12148/btv1b10527116j>

Select print editions at Berkeley:

- [Chikchi. ha](#) / [p'yönja Kyöngghan] · 直指 · 下 / [編者景閑. Söul: Taehan Min'guk Munhwa Kongbobu Munhwajae Kwalliguk, 1987. Facsimile of 1377 edition in case.
- [Chikchi. ha](#) / [p'yönja Kyöngghan]. 直指. 下 / [編者 景閑]. Seoul: Taehan Min'guk Munhwa Kongbobu Munhwajae Kwalliguk, 1973. Vol. 1: Reprint. Original text of 1377 printing. Vol. 2: Pulcho chikchi simch'e yojöl haeje / Ch'ön Hye-bong in English, French, Japanese and Korean.
- [Pulcho chikchi simch'e yojöl](#) / Paegun Sönsa chiüm; Pak Mun-yöl omgim. 불조직지심체요절 / 白雲禪師지음 ; 박문열옮김. Söul-si: Pömusä , 1997.

Russian



Composite montage of title page and end paper for first edition of Anna Karenina. Source: HathiTrust (New York Public Library).

Leo Tolstoy's literary work *Anna Karenina* first appeared as a series in the Russian journal [Russkii Vestnik](#)

from 1873 through 1877.¹ It was published in Moscow in its book form in 1878. Considered the supreme masterpiece of realist fiction, Vladimir Nabokov called *Anna Karenina* “one of the greatest love stories in world literature.” Matthew Arnold claimed it was not so much a work of art as “a piece of life.” Set in imperial Russia, *Anna Karenina* is a vibrant and complex meditation on passionate love and disastrous infidelity. It is also a work of exquisite patterning, draped around the stories of two protagonists who meet only once in the course of the text. The first English edition was published in 1886 in New York by Thomas J. Crowell & Co and translated by Nathan Haskell Dole.

The Slavic collections at the UC Berkeley Library represent a significant treasure trove of material, the product of a century and a half of devoted, attentive collecting. The Library’s Slavic collection is easily the strongest on the West coast, and, indeed, Berkeley probably takes a back seat in this area only to Harvard’s Widener Library and the Library of Congress.

Russian has been taught at Berkeley since 1901, and [The Slavic Department](#) has been in existence for over a century. Berkeley was the location of the founding of the first chapter of Dobro Slovo, a national honor society for students of Slavic Languages. The Department has been fortunate to be the home of many exceptional scholars, including Czeslaw Milosz, the University’s only Nobel Prize winning professor in the Humanities. In the most report commissioned by the Association for Slavic, East European, and Eurasian Studies (ASEEES) to assess the state of research and graduate training in U.S.-based academic institutions, Berkeley’s graduate program was ranked as the top program in the country, followed by Harvard, Columbia and Princeton.

The Department of Slavic Languages and Literatures at UC Berkeley has several scholars whose specialization is the 19th-century Russian literature including Professors Eric Naiman and Irina Paperno. Professor Paperno’s book on Tolstoy *Who, What am I?” Tolstoy Struggles to Narrate the Self* has been instrumental in providing insight into the world of Tolstoy.² Professor Harsha Ram has further provided a glimpse of interactions between Russia’s both European and Asian roots in his essay on prisoners of the Caucasus in the anthology *Tolstoy’s Short Fiction: Revised Translations, Backgrounds and Sources, Criticism* edited and with revised translations by Michael R. Katz.³

Contribution by Liladhar Pendse

Librarian for East European and Central Asian Studies, [Doe Library](#)

Eric Naiman, Professor

[Department of Slavic Languages and Literatures](#)

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2. Paperno, Irina. *Who, What am I?” Tolstoy Struggles to Narrate the Self*. Ithaca, NY: Cornell University Press, 2014.
3. *Tolstoy’s Short Fiction: Revised Translations, Backgrounds and Sources, Criticism*. Edited and translated from the Russian by Michael R. Katz. New York: Norton & Co., c2008.

Title: *Anna Karenina*
Title in English: *Anna Karenina*
Author: Tolstoy, Aleksey Konstantinovich, graf, 1817–1875.
Imprint: Moskva: Tip. T. Ris, 1878.
Edition: 1st
Language: Russian
Language Family: Indo-European, Slavic
Source: HathiTrust Digital Library (New York Public Library)
URL: <https://hdl.handle.net/2027/nyp.33433051567042>

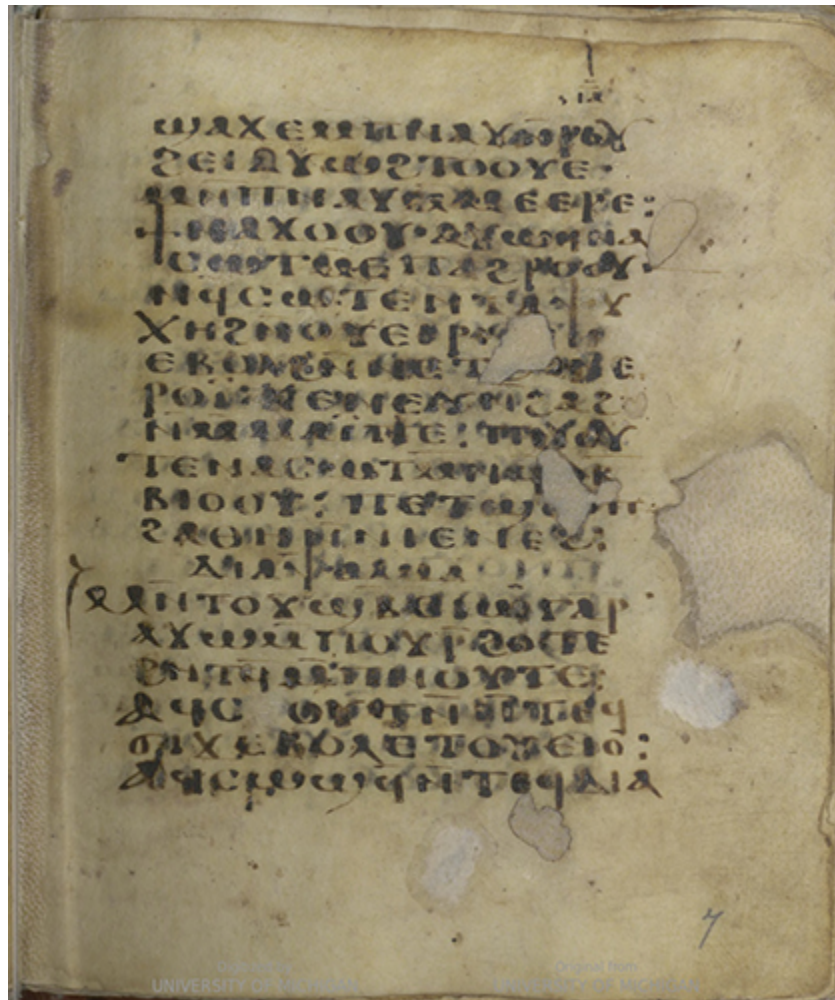
Other online editions and resources:

1. [Anna Karenina](#) / L.N. Tolstoï; pod redakt̄s̄teï i s primičanīiāmi P.I. Biriūkova; s ris. M. Shcheglova, A. Moravova i A. Korina. Moskva : Izd. T-va I.D. Sytina, 1914.
2. [Anna Karénina: In Eight Parts](#) by Count Lyof N. Tolstoï, Translated by Nathan Haskell Dole. New York: T.Y. Crowell & Co., ©1914.
3. [Anna Karenina](#) by Leo Tolstoy; introduction and notes by E.B. Green. Hertfordshire [England]: Wordsworth Editions Ltd, 2011.
4. An article about the new translations of *Anna Karenina* was published in the NY Times. <https://www.nytimes.com/2014/12/28/books/review/new-translations-of-tolstoys-anna-karenina.html> (accessed 7/9/20)

Select print editions at Berkeley:

1. [Anna Karenina](#) / L.N. Tolstoï; pod red. i s primičaniiāmi P.I. Biriūkova; s ris. M. Shcheglova, A. Moravova i A. Korina. Moskva: Izd. T-va I.D. Sytina, 1914.
2. [Anna Karenina: Backgrounds and Sources Criticism](#) / Leo Tolstoy; the Maude translation revised by George Gibian; edited by George Gibian. New York: Norton, c1995.
3. Many other English translations are also available through [UC Library Search](#).

Coptic



Psalter manuscript, 6th century. Source: HathiTrust (University of Michigan).

Coptic Christians constitute the largest indigenous Christian community in the Middle East, concentrated primarily in Egypt, but more recently extending to growing diaspora communities in the United States,

Canada, Europe, and Australia. The vast majority of Coptic Christians are members of the Coptic Orthodox Church of Alexandria, one of the six Oriental Orthodox churches that was outcast by other Christian churches as a result of theo-political disputes during and following the Council of Chalcedon in 451 CE. The Coptic language has been a source of communal belonging for Egyptian Orthodox Christian communities, and of special concern to Orientalists of the modern period interested in the ancient languages of the Middle East.

Fundamentally, Coptic is the last written phase in the evolution of the language of the ancient Egyptians. The Coptic language may therefore be defined as the late Egyptian vernacular inscribed in the Greek alphabet, to which are juxtaposed multiple additional characters from demotic that number seven in the current surviving dialect, Bohairic. The rapid spread of Christianity in the fourth and fifth centuries CE influenced how and in what form Coptic was transmitted. Christians, in their missionary approach, revived the use of the local vernacular dialects. They primarily served as vehicles for transmitting Scripture. There are six major dialects of Coptic: Sahidic, Bohairic, Fayyumic, Akhmimic, Lycopolitan, Mesokemic, with multiple subdialects or minor ones.¹

Early on, the language was primarily a translation tool for Christian literature originally written in Greek, such as the Scriptures; as well as a mechanism to mask the heterodox literature of Gnostic and Manichean communities from the eyes of agents of the Orthodox authorities in Alexandria. Following the Great Persecutions of the early fourth century, known as the “Era of the Martyrs,” two large-scale changes took place: the accelerated Christian conversion of the Egyptian countryside and the rapid growth of monasticism. These changes helped to elevate and expand the role of Coptic from a mode of translation to a complete literary language.² Following the Arab Conquest of Egypt, Arabic slowly took precedence as a language of government and administration, and became the lingua franca of literary composition among the elite Copts of the time a few centuries later. Consequently, Coptic literature became restricted to hagiographic and liturgical compositions. Even hagiographic works were adapted for liturgical use.

Coptic persisted as a spoken and liturgical language until approximately the 13th century which was marked by the emergence of native scholars who composed Coptic grammars in Arabic as well as Arabic-Coptic dictionaries to help preserve the language. Among these were Aulad al-‘Assal and Abu al-Barakat ibn Kabar who flourished under the rule of the Fatimid and Ayyubid dynasties of Egypt.³ Nevertheless, Coptic steadily declined, but European travelers to Egypt of the 17th and 18th centuries would briefly note the continuance of the language among Copts in Upper Egypt.^{4 5} Preeminent Coptologist Hany Takla (2014) of the Saint Shenouda the Archimandrite Coptic Society has called the period between the 15th and 18th centuries the “dormant stage,” whereby the use of Coptic was at an all-time low. Through Orientalist and colonial influence, as well as Coptic initiative, a revival took place in the mid-19th century where the essence of reform was to “modernize” the Coptic language through its standardization. Historian Paul Sedra has argued that educated Copts initiated processes of textualizing Coptic heritage, and advocated for reform’s civilizing and disciplinary capacity.⁶

During fieldwork between 2014–2015 at the Coptic Cathedral in Cairo, I sat in on a number of Coptic language courses. One of the central drivers of Coptic language retention like these courses has been the institutional authority of the Coptic Orthodox Church. Church sponsorship has been vital in reintroducing

Coptic classes in order to familiarize Coptic youth with liturgical terminology as well as cultivate a living heritage among contemporary Egyptian Orthodox Christians. Anthropologist Carolyn Ramzy has examined the continued importance of Coptic language to identity in 20th and 21st century Egypt and within its contemporary diasporas through the lens of church hymnody known as *alḥān*. Before the Sunday School movement of the early 20th century, Coptic Orthodox worship was largely limited to Church services, where parishioners traditionally practiced all of their official church rites accompanied by *alḥān*. As *alḥān* texts are in Coptic, few people — clerics, and educated cantors and laymen — sung and understood the genre. (Although, Coptic literacy in general declined at a faster rate in Lower Egypt than in Upper Egypt.) In the push for reform, though, parishioners increasingly joined Orthodox liturgical services in song, along with educated cantors and clergy. With the rise of digital archives, *alḥān* have become more widely sung and broadly understood by deacons and choirs, as well as laity in Egypt and in diaspora.⁷ The Coptic Orthodox Church in Egypt has emphasized the importance of *alḥān* as an integral part of Coptic heritage and a means to claim indigeneity — to distance Copts from Western missionary and contemporary political efforts at structural and cultural transformation.⁸

As diaspora communities have grown, discussions of the necessity of Coptic language to the Alexandrian Rite of Orthodox Christianity — in its hymns and liturgical practice — have been ongoing, as the Coptic Orthodox Church expands and seeks to evangelize outside of Egypt’s national boundaries.⁹ For all intents and purposes, the Coptic language is a “dead” language — one not in vernacular use today. Instead, the Coptic language is kept alive through liturgical practice and the academic field of Coptology. Language preservation in the Coptic community has historically been about community preservation. During my own dissertation research between Egypt and the United States, Copts described extinction of the Coptic vernacular as a “failure of the community.” For those in the diaspora, studying Coptic, whether at a theological seminary or through local parishes, has forged a new kind of ethos — leaving behind the physical place of Egypt as a space of belonging.

The retention of Coptic in the United States has taken on the language of survival. At the 2014 North American Mission and Evangelism Conference (N.A.M.E.) in Florida, one diaspora priest described the importance of language to communal belonging in Egypt in this way: “We were fighting for our survival. The Church became a haven for the culture, spirituality, etc. Once the Ottoman empire weakened and the missionaries came to Egypt, the Coptic Church created a defense mechanism that has been carried over with our immigration leading to...an island. The belief that we have to teach people the language and culture in order to survive....”¹⁰ Many in the Coptic diaspora have contended with the continued liturgical use of the Coptic language, debating whether it is the role of the Church to hold the remaining remnants of Coptic language’s persistence among this transnational community. Yet, the language’s significance continues to be pregnant with meaning.

As poet Matthew Shenoda writes:

Time a question

only the Nile can answer

meandering through papyrus fields & *baqara* expanse
her sediment the testament of Coptic¹¹

The Coptic language, while now secluded to liturgical and academic circles, still maintains communal importance in Egypt and in diaspora as a mode of perseverance and sedimented belonging.

Contribution by Candace Lukasik

PhD, [Department of Anthropology](#)

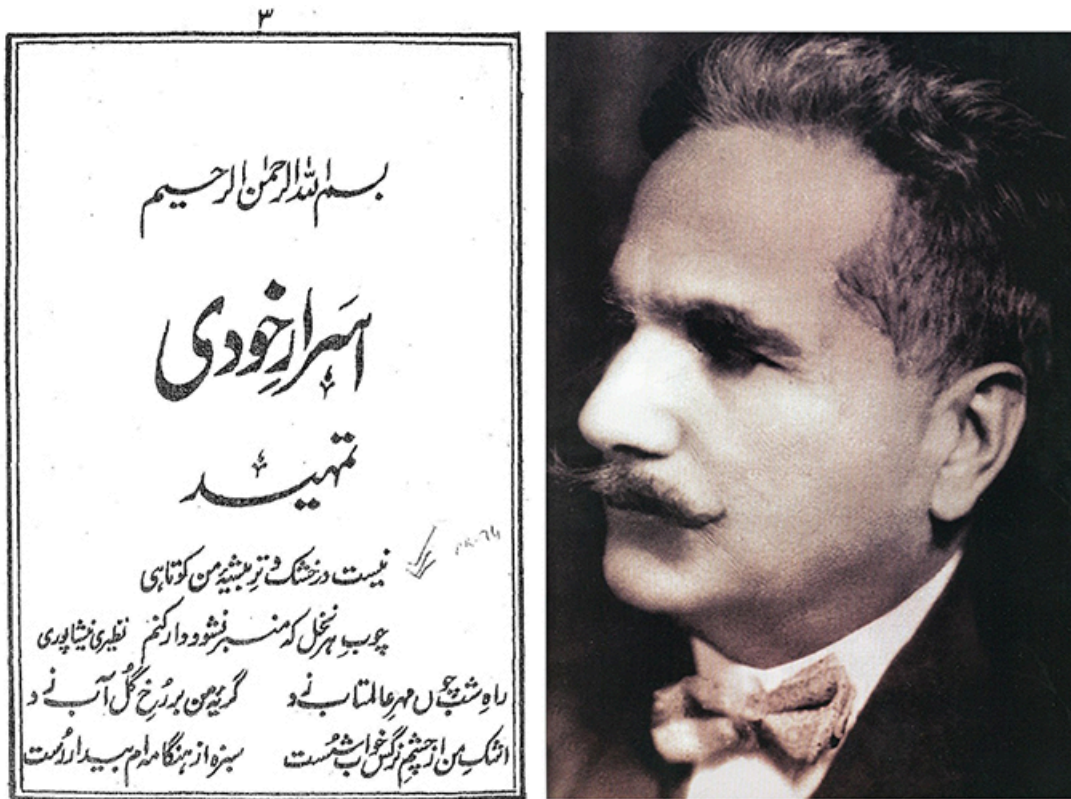
Postdoctoral Fellow, Washington University in St. Louis

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4. H. Worrell. *A Short Account of the Copts*. Ann Arbor, University of Michigan Press: Oxford University Press, 1945.
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6. Paul Sedra. *From Mission to Modernity: Evangelicals, Reformers, and Education in Nineteenth Century Egypt*. London: Bloomsbury, 2011.
7. Carolyn Ramzy. "Autotuned Belonging: Coptic Popular Song and the Politics of Neo-Pentecostal Pedagogies." *Ethnomusicology* 60(3), 2016.
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10. Michael Sorial. *Incarnational Exodus: A Vision for the Coptic Orthodox Church in North America*. Washington D.C.: St. Cyril of Alexandria Society Press, 2014.
11. Matthew Shenoda. *Somewhere Else*. Minneapolis: Coffee House Press, 2005.

Title: Psalter manuscript
Author: unknown
Imprint: 6th century
Edition: n/a
Language: Coptic
Language Family: Afro-Asiatic, Egyptian
Source: HathiTrust Digital Library (University of Michigan)
URL: <https://hdl.handle.net/2027/mdp.39015094345017>

Indo-Persian



Title page of *Asrar-i khudi* (Internet Archive) and portrait of Sir Muhammad Iqbal ca. 1938 (Wikimedia Commons).

Starting with the Ghaznavid dynasty in the 11th century, various Persian-speaking Turkish elites extended their domain over South Asia until the language had its heyday during the mighty Mughal Empire, which during its zenith stretched across almost the entire Indian peninsula. Consequently, [Persian](#) not only became the language of the imperial court at Delhi but also of vassal kingdoms across the region, especially when it came to official record-keeping and correspondence. Simultaneously, it became the language of a pan-Indic

high culture based on a Sufism tinged with broadminded Hellenistic philosophy that cut across confessional, ethnic, and political boundaries.

During these centuries India produced a number of prominent Persian poets. Many others flocked to the patronage of the sultans and emperors of India, often from Iran, especially after the forced imposition of Shiism by the Safavid sultans. While these immigrants kept the Indian users of Persian connected to the larger literary world of Persian, over time Indo-Persian developed its own distinctive flavor as the language interacted with local cultures and languages. Since the vast majority of Indians who used Persian did not have it as their mother tongue, Persian philology was largely developed in India. The cultural influence of the language was so deep that it continued to be cultivated for nearly a century after the 1830s when the East India Company formally replaced it as the language of administration with English and Hindustani (later called [Urdu](#)).

Certain Indo-Persian poets became widely popular throughout the Persian-speaking world. Among these were Amir Khusrow (ca. 1253-132), Abd al-Qadir Bidil (1644-1720), whose verses are still widely appreciated in Afghanistan and Tajikistan, and last but not least, Sir Muḥammad Iqbal (1877-1938). Born in 1877 in Sialkot, Panjab, Iqbal studied Persian and Arabic in his hometown before moving to Lahore and studying with Sir Thomas Arnold at Government College. He then went for higher education to the University of Cambridge in the UK and obtained a PhD in philosophy at the Ludwig Maximilian University in Germany. Iqbal had long been an admirer of the Persian Sufi poet, Jalal al-Din Rumi, and in Europe was deeply influenced by the thought of Nietzsche, Goethe, and Bergson. He was knighted by King George V in 1922. On his return to British India, he began to teach philosophy and English literature at Government College in Lahore where he remained for the rest of his life and lies buried there.

With his deep knowledge of Perso-Islamic philosophy, Sufism, and key European thinkers of his time, Iqbal set about charting a new course of thought and action for Indian Muslims. A proponent of Pan-Islamism, he was convinced that Muslims had lost sight of the original teachings and aims of their religious culture and had fallen into mystical navel-gazing and empty ritual. In order to reawaken them he resorted to setting out his new revolutionary ideas in the form of Persian (and later, Urdu) poetry.

Asrar-i khudi (Secrets of the Self) was his first book of poetry published in 1915. He preferred writing in Persian as it better expressed his philosophical ideas and also gave him a wider audience. As a mark of his devotion, he used the same poetic meter for his creation that was used by Rumi for his famous *Masnavi*. He also used the traditional vocabulary of classical Persian poetry but imbued it with new, modern meanings. With its call for resolute action and strongly developed individual personalities that revel in facing challenges, the book acted as a lightning-rod for the younger members of Iqbal's generation while it courted controversy with older people because of its criticism of the Iranian poet Hafiz whose mystic-philosophical verses were considered the epitome of Sufism. Iqbal accused him of ensnaring Muslims into the labyrinth of neo-platonic speculation and preaching a negation of the self by declaring it to be an illusion that was best lost by merging into the divine. Iqbal declared such negation of the self as an affront to God as the self was his greatest gift to human beings and devaluing it sapped their strength to deal with life's social and moral challenges.

Asrar-i khudi and its call for reappraisal and action became so popular in India and beyond, that the

Cambridge orientalist Reynold A. Nicholson translated it into English in 1920. Iqbāl's ideas were credited with the political awakening of Indian Muslims that culminated in the creation of Pakistan. Decades later, his ideas were to influence some major participants of the Iranian Revolution, in particular Ali Shariati. In many regards Iqbāl's poetry was to be the swansong of the Indo-Persian literary tradition. While the latter has not died out completely, it does not have the vigor of former centuries. However, its last bright star turned out to be a supernova whose light is still illuminating the Islamic world.

In the [Department of South and Southeast Asian Studies](#), Dr. Gregory Maxwell Bruce — Berkeley's lecturer for Urdu — also offers courses on Indo-Persian texts.

Contribution by Adnan Malik
Curator and Cataloger for the South Asia Collection
[South/Southeast Asia Library](#)

Title: Asraar e Khudi

Title in English: Secrets of the Self

Authors: Iqbāl, Sir, Muḥammad, 1877-1938.

Imprint: n.p, [1915].

Language: Indo-Persian

Language Family: Indo-European, Indo-Iranian

Source: The Internet Archive

URL: <https://archive.org/details/AsraarEKhudi-AllamaIqbal/page/n1/mode/2up>

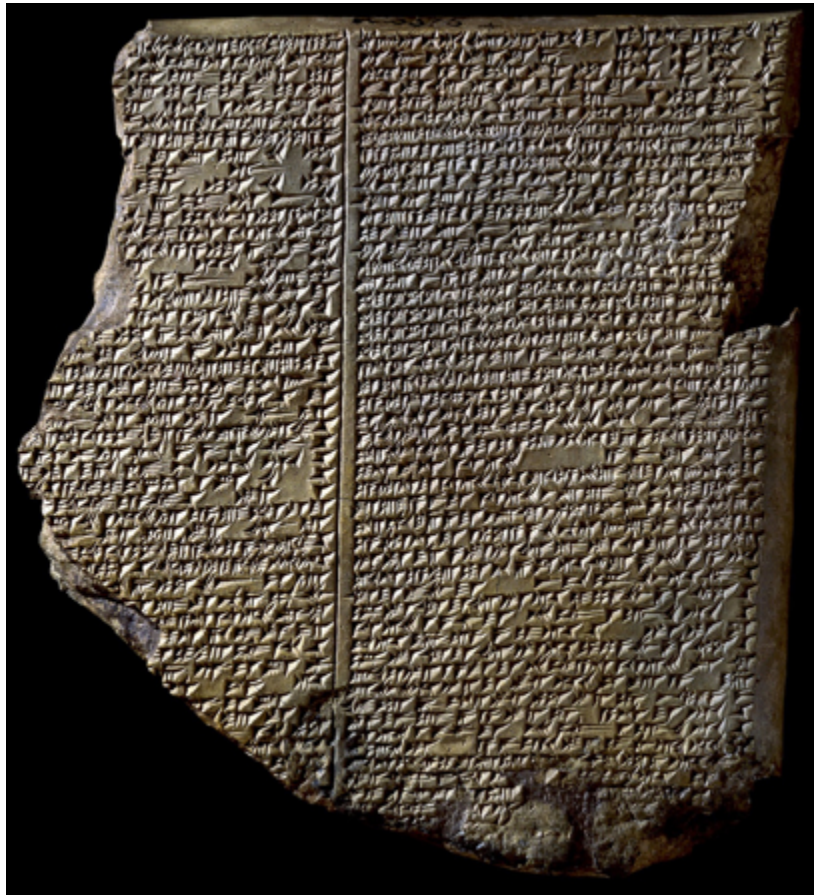
Other online editions:

- [Asrar-i-Khudi](#). Iqbal Academy Pakistan. (accessed 7/17/20)
- [Asrar-i-Khudi](#). Iqbal Cyber Library. (accessed 7/17/20)
- [The Secrets of the Self, English translation of Asrar-i-Khudi by Reynod Nicholson](#). Iqbal Academy Pakistan. (accessed 7/17/20)

Select print editions at Berkeley:

- [Tarjumān-i Asrār-i khvudī / tafhīmī tarjamah](#), Ghulām Dastgīr Shahāb. Pūnah: Zāfar Iqbāl: Milne ke pate, Salīqah Kitāb Ghar, 1989. Poems in Persian with Urdu translation.
- [The Secrets of the Self = Asrar-i khudī: A Philosophical Poem](#) / by Dr. Sir Muhammad Iqbal. Lahore: Muhammad Ashraf, 1964.
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Akkadian



11th Tablet of the Epic of Gilgamesh (Neo-Assyrian, 7th Century BCE). Courtesy of the British Museum.

Akkadian is a member of the eastern branch of the Semitic language family. This is a large family, with languages spoken today throughout the Middle East and North Africa. The most widely-known Semitic languages are [Arabic](#), [Hebrew](#), Aramaic and [Amharic](#). Each of these has a long literary tradition.

The first Akkadian texts were written perhaps as early as 2500 BCE. Akkadian thus has the honor of being the first Semitic language to leave us records. The earliest texts come from the northern region of ancient Mesopotamia, modern-day Iraq. The language spread from there, and was eventually spoken throughout much of the Ancient Near East until the 7th century BCE, when it was gradually replaced by Aramaic. As time passed, knowledge of the language became more and more limited to priests and scholars. The latest Akkadian texts date to the first century CE. By that time, no one had spoken Akkadian as a native language for over five hundred years. These last texts were composed by Mesopotamian religious scholars, preserving their ancient culture.

Akkadian was written in the cuneiform script, which it adopted from the Sumerians, who preceded the Akkadians in Mesopotamia by centuries. Ancient Akkadian scholars were aware of the cultural debt that they owed to the Sumerians, and so studied [Sumerian](#) in their school system. In addition to composing texts in Akkadian, Akkadian scholars composed texts in Sumerian a thousand years after Sumerian had died out as a spoken language.

A host of texts in Akkadian has been preserved. This ranges from the most mundane accounting records to works of high literature. Some of the many other genres include legal texts, prescriptions, letters, omen texts, grammatical studies, and religious compositions of all kinds. This wealth of compositions can be seen by the fact that the standard dictionary of Akkadian — *The Assyrian Dictionary of the Oriental Institute of University of Chicago* — is 21 volumes long.¹ (The word “Assyrian” reflects an early name that scholars used.)

Assyriology — the study of texts written in Akkadian and Sumerian — is now a field of studies in its own right. In the early days of the field, however, scholars were mostly interested in reading Akkadian texts in order to prove the veracity of the Bible. The most famous Akkadian composition is the *Epic of Gilgamesh*, which consists of approximately 3600 lines written on 12 tablets. While earlier versions of Gilgamesh stories were written in both Sumerian and Akkadian, the version as we know it today comes from the 1st millennium BCE. An ancient Akkadian catalogue of texts credits this version to a man named Sin-leqi-unninni. Modern scholars debate about the role that he played in the writing of this text — author, editor, or compiler. Because of its treatment of timeless themes, including death and friendship, the Epic remains popular even today.

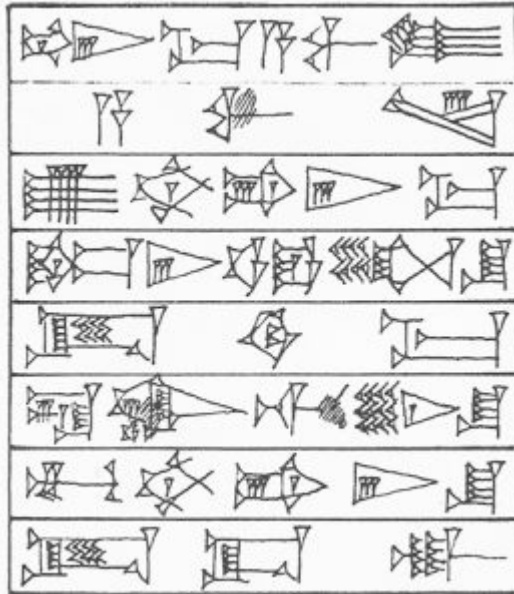
Perhaps the best-known cuneiform tablet in the British Museum is K. 3375 (illustrated above, courtesy of the British Museum), which contains a portion of Tablet 11 of the *Epic*, known as the “flood story.” E.A.W. Budge, the Keeper of Egyptian and Assyrian Antiquities at the British Museum, recalled the excitement that the decipherment of this tablet caused, when after some preliminary study it was given to George Smith, Senior Assistant at the Museum:

Smith was constitutionally a highly nervous, sensitive man...Smith took the tablet and began to read over the lines...and when he saw that they contained the portion of the legend he had hoped to find there, he said, “I am the first man to read that after more than two thousand years of oblivion.” Setting the tablet on the table, he jumped up and rushed about the room in a great state of excitement, and, to the astonishment of those present, began to undress himself!²

Smith presented his findings in a public lecture at the Society of Biblical Archaeology on December 3,

1872, announcing his discovery of what was a Mesopotamian version of the biblical flood story. He then read his translation of the entire fragment to the audience which was greeted with enthusiasm.

Many have heard of the *Epic of Gilgamesh* or the *Code of Hammurapi*. While not the first recorded law code, the *Law Code* is by far the longest and most complete.³ The very first “law” (for want of a better word) reads:



*If a man accuses another man of homicide,
but cannot prove the charge, that man shall
be executed.*

Autograph of the Code of Hammurapi, courtesy of the Pontificio Istituto Biblico.

While works such as the *Epic* or the *Law Code* have captured public attention, many people are unaware of the vast amount of Akkadian that has been preserved. Letters — between rulers and their subordinates, and between private individuals — form a primary source for the writing of history. A typical short letter from the Old Babylonian period (approximately 2000–1600 BCE), now in the Louvre, chosen at random, states:

May the god Shamash keep you well.

Prepare for me the myrtle and the sweet-smelling reeds that I spoke to you about earlier, and a boat for shipping wine to the city of Sippar. Purchase and bring with you ten sheqels worth of wine, and meet me here in Babylon tomorrow.

It is such texts that enable economic historians to help reconstruct many different facets of the ancient Mesopotamian economy.

One of the reasons why people in general know less about Mesopotamia than about ancient Egypt is because the physical remains of Mesopotamian civilization are not nearly as spectacular as those of Egypt. There is very little hard stone in Mesopotamia, especially in the south, so the Mesopotamians built in mud-brick. They took mud from the rivers, shaped it into bricks, and made those bricks into buildings. Mud-brick

buildings aren't very durable: temples and palaces fall apart. So the archaeological remains of Mesopotamia are not nearly as well preserved as in Egyptian. Visiting ancient ruins in Syria or Iraq is not like wandering through the remains of Karnak or Luxor in Egypt today, where buildings are all around. Nor does cuneiform writing have the same aesthetic appeal that Egyptian hieroglyphs do. This means, unfortunately, that the study of the Ancient Near East — whose history and culture are known to us through Sumerian and Akkadian — has never had the same cachet among the general public that the study of Ancient Egypt has enjoyed. Nevertheless, both Sumerian and Akkadian have been taught at Cal for many years, and continue to enjoy a coterie of dedicated students.

Contribution by John L. Hayes

Lecturer, [Department of Near Eastern Studies](#)

Sources consulted:

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2. Budge, E. A. Wallace. [The Rise & Progress of Assyriology](#). (London: Clay & Sons, 1925), 152–153.
3. Hammurabi, King of Babylonia. [Codex Hammurabi](#). Roma: Pontificium Institutum Biblicum, 1950–53.

Title: Epic of Gilgamesh, tablet 11, story of the Flood (K-3375)

Author: unknown

Imprint: Excavated at Kouyunjik in northern Iraq. Understood as the remains of the great library collected by King Ashurbanipal (668–c.630 BC) of Assyria at his capital of Nineveh.

Language: Akkadian

Language Family: Afro-Asiatic, Semitic, Northwest Semitic

Source: The British Museum

URL: https://www.britishmuseum.org/collection/object/W_K-3375

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access only)

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- [*The Epic of Gilgamesh*](#) / a new translation, analogues, criticism and response ; translated and edited by Benjamin R. Foster. 2nd New York; London: W.W. Norton & Company, 2019.
- [*Letters from Mesopotamia: Official Business, and Private Letters on Clay Tablets from Two Millennia*](#). Translated and with an introd. by A. Leo Oppenheim. Chicago, University of Chicago Press, 1967.
- [*The Standard Babylonian Epic of Gilgamesh: Cuneiform Text, Transliteration, Glossary, Indices and Sign List*](#) / by Simo Parpola; with the assistance of Mikko Luukko and Kalle Fabritius. Helsinki : The Neo-Assyrian Text Corpus Project, 1997.

 Welsh


*12-inch vinyl LP record for *Tynged Yr Iaith* by Saunders Lewis. Pen-y-groes: Sain, c1962, 1984.*

Saunders Lewis, the celebrated Welsh writer, public intellectual, and nationalist, delivered his rousing speech, “Tynged yr Iaith” (“The Fate of the Language”) on BBC on February 13, 1962. Lewis was a passionate advocate for the Welsh language and the culture it embodies, and sought to both revive the language and craft his own literary contributions in it.

In the speech, Lewis lays out the historical suppression of the Welsh language and defines its history as one not only of linguistic or cultural importance, but one firmly motivated by political ends. This has led to the current “crisis” of the late 20th century, a time when, based on a decline of Welsh speakers in a recent census, Lewis views Welsh to be a fading language of a minoritized population. He suggests that although the English were responsible for Welsh’s marginalization, more recently it is the Welsh themselves who have allowed the language to fade, and it is their responsibility to save it.

Lewis was born in Wales in 1893 and spoke Welsh growing up. He fought in World War I and served alongside Irish soldiers, which may have influenced his ideas about nationalism and language. He went on to become a professor of literature and an activist, forming a nationalist party for Wales, Plaid [Genedlaethol] Cymru, that is still active today. As a writer, he is most known for his Welsh-language dramatic plays, but he also wrote extensively in fiction, poetry, literary criticism, and essays. He was nominated for the Nobel Prize in 1970, and his legacy lives on as one of the most important figures in Welsh literature and culture.

Contribution by Stacy Reardon

Literatures and Digital Humanities Librarian, [Doe Library](#)

Special thanks to Kathryn Klar

Lecturer Emerita, [Celtic Studies Program](#)

Title: Tynged yr Iaith

Title in English: Fate of the Language

Author: Lewis, Saunders, 1893–1985.

Imprint: February 13, 1962

Edition: 1st

Language: Welsh

Language Family: Indo-European, Celtic, Brittonic

Source: BBC Radio Cymru

URL: <https://www.bbc.co.uk/programmes/p00d4lk2> [only transcript available in U.S.]

Other online editions:

- “Saunders Lewis – Tynged yr Iaith ” in four parts with transcription in Welsh, YouTube.
(accessed 8/5/2020)

1. <https://www.youtube.com/watch?v=j7ntVx4m3YU>
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3. <https://www.youtube.com/watch?v=Bjl8LzXlTqg>
4. <https://www.youtube.com/watch?v=ZlYuEbExc9s>

- “Tynged yr Iaith / The Fate of the Language Saunders Lewis” with English textual translation, YouTube, <https://www.youtube.com/watch?v=BnqylLCe85Q> (accessed 8/5/2020)

Select print editions at Berkeley:

- *Presenting Saunders Lewis* edited by Alun R. Jones and Gwyn Thomas. Cardiff, University of Wales Press, 1973. Includes the English translation of “Tynged yr Iaith.”

Telegu

1-1-౯.



తెలుగుభాగవతం వీరిక

భూమిక

శ్రీకైవల్య పదంబుఁ జేరుటకునై బింతించెదన్ లోక ర
 ఙ్గైకారంభకు, భక్త పాలన కళా సంరంభకున్, దానవో
 డ్రోకస్తంభకుఁ, గేళి లోల విలసద్దృగ్జాల సంభూత నా
 నా కంజాత భవాండ కుంభకు, మహో నందాంగనాడింభకున్.

Digital edition of Pōtana's translation of the Bhāgavatapurāṇa. Source:
www.telugubhagavatam.org

Telugu is a Dravidian language that is spoken in southern Indian, and is the official language of the Indian states of Andhrapradesh and Telangana. With more than 75 million native speakers, it has an epigraphical presence going back to the 6th century CE and a literary tradition that began in the 11th century.

Telugu's literary tradition began with the translation of [Sanskrit](#) sacred and literary texts. Over the centuries, however, the language developed its own literary forms and canon. One text that was a translation from Sanskrit but went on to have a profound impact on Telugu's literary heritage was Pōtana's (also spelled, Pōthana) translation of the *Bhāgavatapurāṇa* called *Śrīmahābhāgavatamu*. The *Bhāgavatapurāṇa* is a major scripture of the Vaishnava tradition of Hinduism that describes the incarnations of the god Vishnu, especially as Krishna, and also explains the tradition's cosmological, theological, and soteriological beliefs. Needless to say, the *Bhāgavatapurāṇa* is the focus of intense study and devotion among Vaishnavas, and Pōtana's translation continues to be so for Telugu speakers.

Pōtana lived in the latter half of the 15th century. He is traditionally believed to have been born to a Niyogi Brahmin family living in a village called Bammara in the Jangaon district of present day Telangana. He was a naturally gifted poet, and earned his living as a farmer. A devout and religious man, he was inspired to translate the *Bhāgavatapurāṇa* after a religious experience.

Pōtana's poetic style with its rhythmic use of alliteration and his devotion-steeped emotions have ensured a lasting fame for his *Śrīmahābhāgavatamu*. Pōtana's literary devotional offering continues to inspire reverence among Telugu-speaking devotees of Lord Krishna. In addition, experts on Telugu literature continue to appreciate the linguistic and literary merits of his work while even illiterate people are familiar enough with it to quote its verses when discussing spiritual and ethical matters.

Telugu has been taught at Berkeley for several decades, currently Ms. Bharathy Sankara Rajulu holds a joint appointment as Lecturer in [Tamil](#) and Telugu in the [Department of South & Southeast Asian Studies](#).

Contribution by Adnan Malik

Curator and Cataloger for the South Asia Collection

[South/Southeast Asia Library](#)

Title: Bhāgavatapurāṇa

Title in English: Bhagavatapurana

Author: Pōtana, active 15th century.

Imprint: latter half of 15th century

Language: Telugu

Language Family: Dravidian

Source: www.telugubhagavatam.org

URL: <http://telugubhagavatam.org/?tebha&Skanda=1&Ghatta=1>

Other online editions:

- [Dasama Skandha of Pōtana's Bhāgavata Purāna: A Literal Translation into English \(Part I\)](#) by T. S. B. Narasaraaju (accessed 8/11/20)

- [Dasama Skandha of Pōtana's Bhāgavata Purāna: A Literal Translation into English \(Part II\)](#) by T. S. B. Narasaraju (accessed 8/11/20)
- [Excerpts From Potanas Bhagavatam](#) by A.V.S. Sarma. Tirupati: Tirumala-Tirupati Devasthanams, 1957. Internet Archive (Digital Library of India)

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- [Mahākavi Bamma Pōtanāmātya praṇīta Śrī Mahābhāgavatamu](#). Haidarābād: Pōṭṭi Śrīrāmulu Telugu Viśvavidyālayam, 2006.

Kurdish

16 GRAMMATICA		KURDA		17	
Latinum.	Persicum.	NUMERAZIONE KURDA			
27 L l lam	ل ل ۲۷	<i>Quale è la stessa che la Persiana .</i>			
28 M m mim	م م ۲۸	<i>Uno</i>	Jek	<i>Undeci</i>	Janzdah
29 N n nun	ن ن ۲۹	<i>Due</i>	Duh	<i>Dodici</i>	Duanz dah
30 ڤ ڤ ڤe	پ پ ۳۰	<i>Tre</i>	Seh	<i>Tredici</i>	Sez dah
31 V u vau	و و ۳۱	<i>Quattro</i>	Ciahr	<i>Quattordici</i>	Ciahr dah
lamalif la	لام اليف لا	<i>Cinque</i>	Penc	<i>Quindici</i>	Panz dah
32 I i ic	ی ی ۳۲	<i>Sei</i>	Scesc	<i>Sedici</i>	Scanz dah
DE NUMERO, ET FIGURA PUNCTORUM, SIGNORUM, AC LITTERARUM.		<i>Sette</i>	Ahft	<i>Diecisette</i>	Ahft dah
Punctorum genera, quibus figurae litterarum utriusque hujus Persici alphabeti multiplicantur, sunt tria: motiones Arabum, quae vices vocalium gerunt, tres; sed harum motionum figurae duae, signa quinque, figurae litterarum Arabum XVII. tantum; sed per illa tria puncta, sive tres notas, usque ad XXXII. multiplicantur. Similiter ad Persarum, Arabumque prorsus imitationem etiam figurae Latinae praesentis alphabeti multiplicantur.		<i>Otto</i>	Ahft	<i>Dieciotto</i>	Ahft dah
<i>Figurae supra litteram</i>		<i>Nove</i>	Nah	<i>Diecinove</i>	Nunzdah
<i>Subtus litteram</i>		<i>Dieci</i>	Dah	<i>Venti</i>	Bift
NU-		<i>Venti e uno</i>	Bift u iek	<i>Quaranta</i>	Cehl
		<i>Venti due</i>	Bift u du	<i>Cinquanta</i>	Pengjah
		<i>Venti tre</i>	Bift u seh	<i>Sessanta</i>	Scelce
		<i>Venti quattro</i>	Bift u ciahr	<i>Sestanta</i>	Ahfté
		<i>Venti cinque</i>	Bift u penc	<i>Ottanta</i>	Ahfté
		<i>Venti sei</i>	Bift u scesc	<i>Novanta</i>	Nud
		<i>Venti sette</i>	Bift u ahft	<i>Cento</i>	Sad
		<i>Venti otto</i>	Bift u ahft	<i>Cento e uno</i>	Sad u iek
		<i>Venti nove</i>	Bift u nah	<i>Due cento</i>	Du sad
		<i>Trenta</i>	Se	<i>Mille</i>	Ahzar
		RIFLESSIONE			
		La vocale U fraposta in due numeri serve di copula, come noi diciamo in Italiano <i>venti e uno</i> .			
		Il numero uno quando è unito ad un soltanto più elegantemente si pospone, e si lascia la vocale.			

Facing pages from Grammatica e vocabolario della lingua Kurda (1787). Source: Internet Archive (Wellcome Library).

Kurdish is an Indo-European language spoken by approximately 30 million people in the Kurdistan region, and many others in diaspora.^[1] Kurdistan spans eastern Turkey, northern Iraq, and western Iran and smaller parts of northern Syria and Armenia.^[2] In 1992, Kurds in northern Iraq established the autonomous

government, [Kurdistan Regional Government](#), while Kurds in Iran are still seeking official recognition especially in the inhabited Iranian province of Kordestan.^[3]

According to Philip Kreyenbroek in the *Encyclopedia of Language and Linguistics* (2006), “Kurdish is spoken in three main variants: Northern Kurdish, comprising Kurmānjî in the west and dialects spoken from Armenia to Kazakhstan; Central Kurdish, spoken in northeastern Iraq (called Sōrāni) and adjacent areas in Iran (called Kordi or Mokri), as well as in Iranian Kurdistan (called Senne’i); and Southern Kurdish, spoken in Kermanshah province in western Iran (including Lakki and Lori of Posht-e Kuh).”^[4] The two widely spoken dialects of Kurdish language are Sōrāni and Kurmānjî; where Sōrāni dialect is written in Perso-Arabic script, the Kurmānjî dialect is written in Latin script.^[5]

For most its history, Kurdish was not used as a written language. Those who aspired to contribute to the elevated, written culture of their times wrote in Arabic, [Persian](#) or, later, [Turkish](#).^[6] *Sharāfnama*, or *The History of Kurdish Nation*, a famous book about the history of the Kurds in the medieval period, was written originally in Persian in 1597, and later translated into many languages including Turkish, French, German, Russian, Arabic, Kurdish and English. The first Kurdish translation of *Sharāfnama* was carried out in Russia in 1858, published in Moscow as a book entitled *Tawārīh-i qadīm-i Kūrdistān* by Mahmud Bayazidi in 1986, in Kurmānjî dialect. A new translation in Sōrāni dialect entitled *Sharafnāmah-yi Sharafkhānī Bidlīsī* by Hejar was published in Iraq in 1972.^[7]

Grammatica e vocabolario della lingua Kurda, which was published in 1787 by Maurizio Garzoni as the first grammar and vocabulary book, was used for a long time among scholars as the standard reference tool for the Kurdish language.^[8] More recently in the West, the doctoral thesis of David Neil Mackenzie, which was later published as a book in two volumes entitled *Kurdish Dialect Studies* is considered a groundbreaking study, especially for Kurdish dialects of Iraq.^[9]

Kreyenbroek writes: “Kurdish poetry and prose narratives were transmitted orally. However, the form, language and imagery of the earliest known Kurdish written poetry effortlessly follows the models offered by Arabo-Persian poetry, which suggests that the tradition had been perfected before the known early poets appeared.”^[10] One of the examples of popular classical Kurdish poets was Ahmad Khani (1650-1707). He wrote what is considered, the most famous romantic epic *Mamu Zayn*, which is likened to Shakespeare’s “Romeo and Juliet.” It has been translated and reproduced widely in different languages, works and films.^[11]

Recent histories of literary Kurdish literature varies based on different national accounts of the lands of Kurdish speaking people. In 1991 the Turkish government recognized the existence of the Kurdish language, which led to the publication of more literary works in Turkey. In Iraq, the first printing press of Kurdistan was established in Sulaymaniyah in 1919. The printing press helped in establishing various Kurdish newspapers and the production of literary works especially in Sōrāni. In Iran, at least two of the Kurdish poets were recognized nationwide as the “national poet of the Republic of Kurdistan.” These are [Abd al-Rahmān Sharafkandī \(Hazhar or Hejar\)](#), and [Hemin Mokriani](#). In Armenia, there is a small but active community especially in producing poetry and prose.^[12]

At Berkeley, in the [Near Eastern Studies Department](#), with funding support from the Center for the Middle Eastern Studies, Kurdish language and culture classes have been offered sporadically in the last

decade. In addition to language classes, Kurdish is included in such courses as the “Sociolinguistics of the Greater Middle East” class, which was offered in 2019 and 2020.^[13] In the Library, scholarly works for the study of Kurdish are one of the Library’s distinct strengths for the region.

Contribution by Mohamed Hamed

Middle Eastern & Near Eastern Studies Librarian, [Doe Library](#)

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1. *Encyclopædia Britannica*, <https://www.britannica.com/topic/Kurdish-language> (accessed 8/3/20)
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3. The Kurdish Project, <https://thekurdishproject.org/kurdistan-map> (accessed 8/3/20)
4. *Encyclopedia of Languages & Linguistics* / Keith Brown, editor-in-chief; co-ordinating editors, Anne H. Anderson ... [et al.]. 2nd ed. (Boston: Elsevier, c2006), 265-266.
5. Kurdistan Regional Government, <http://bot.gov.krd/about-kurdistan/language> (accessed 1/19/22)
6. *Encyclopædia Iranica*, <http://www.iranicaonline.org/articles/kurdish-written-literature> (accessed 8/3/20)
7. Anwar Soltani, “The Sharafnama of Bitlisi: Manuscript Copies, Translations and Appendixes” in *Kurdistanica.com*, <http://kurdistanica.com/the-sharafnama-of-bitlisi-manuscript-copies-translations-and-appendixes> (accessed 8/3/20)
8. *Encyclopedia of Languages & Linguistics* / Keith Brown, editor-in-chief; co-ordinating editors, Anne H. Anderson ... [et al.]. 2nd ed. (Boston: Elsevier, c2006), 265-266.
9. *Encyclopædia Iranica*, <http://www.iranicaonline.org/articles/mackenzie-david-neil-1> (accessed 8/3/20)
10. *Encyclopædia Iranica*, <http://www.iranicaonline.org/articles/kurdish-written-literature> (accessed 8/3/20)
11. *Encyclopædia Iranica*, <http://www.iranicaonline.org/articles/meme-alan> (accessed 8/3/20)
12. *Encyclopædia Iranica*, <http://www.iranicaonline.org/articles/kurdish-written-literature> (accessed 8/3/20)
13. [Kurdish – Berkeley Academic Guide](#) (accessed 8/3/20)

Title: *Grammatica e vocabolario della lingua Kurda*

Title in English: Grammar and vocabulary of the Kurdish language

Author: Garzoni, Maurizio, 1730–1790.

Imprint: Rome, 1787.

Edition: 1st

Language: Kurdish

Language Family: Indo-European, Indo-Iranian

Source: The Internet Archive (Wellcome Library)

URL: <https://archive.org/details/b28777086/page/n3/mode/2up>

Modern Hebrew



From 1919 edition of Ve-hayah he-'akov le-mishor published in Berlin. Source: HathiTrust (University of Maryland, College Park).

ורבים מצאו שראוי לתמוך בה ואין פוצה פה כנגד המצוה הזאת. אפס לכלל מעשה לא באו, חס ושלום

שאנשי בוצין מתרפים מדבר מצוה להתעסק בה, אבל כלל זה מסור בידם כל שאפשר לעשותו מחר אפשר לדחותו גם למחרתיים ויש מחרתיים לאחר זמן. וכשבאו ואמרו לפרנס החודש קריינדל טשרני גוועת ברעב ענה ואמר באמת באמת קריינדל טשרני גוועת ברעב.

And many saw fit to support her and none objected to this mitzvah. But they failed to act. Heaven forbid that the people of Buczacz would neglect performing a mitzvah, but this was their fixed rule: whatever can be done tomorrow can be put off to the day after tomorrow, and there is another tomorrow after that. And when they came and said to the month's community head, "Kreindel Tcharny is dying of hunger," he responded, "Really, really, Kreindel Tcharny is dying of hunger." (trans. Robert Alter)

The novella *And the Crooked Shall be Straight*, which appeared in 1912, a year before the 24-year-old Agnon left Palestine for what would prove a decade-long stay in Germany, established his reputation as a major new voice in Hebrew literature. In it, he perfected his signature style, a supple and resonant synthesis of early rabbinic Hebrew, the Hebrew of the medieval commentaries, and the language of Early Modern pious literature. The power of the story came across in translation as well: Walter Benjamin, destined to become one of the most original critics of his age, read it in the 1919 German version together with other stories and deemed Agnon a great writer.

The plot is one that had some currency among European writers — one thinks of Balzac's *Colonel Chabert*, the story of an officer in Napoleon's army presumed dead in battle who after some years returns home to find his wife married to another man, like the protagonist of Agnon's novella. The abundant deployment of traditional Hebrew sources here is shrewdly ironic. The title itself, a quotation from Isaiah 40:4, is turned back on itself because in the story nothing tragically bent will be made straight. The citation of a well-known talmudic dictum, "A poor man is as good as dead," acquires a new, macabre meaning. The original sense is that a poor man is so miserable and so ill-regarded that he might as well be dead. But Agnon's Menashe Haim — his name means "life-forgetter" — becomes a living dead man. After he sells his mendicant's rabbinic letter of recommendation, the buyer is found dead with the seller's name on the letter; his grave is marked with a tombstone bearing Menashe Haim's name; his wife, who had been childless, has a baby with her new husband; and Menashe Haim, discovering this, retreats to *olam hatohu*, a borderline realm between life and death, in the end living in a cemetery. All this is a naturalistic adaptation of Gothic fiction, to which Agnon was drawn, populated by wandering souls, revenants, and ghosts. Perhaps the one unironic allusion to a traditional text is to Qohelet (Ecclesiastes), recurring in the story. At one point, the narrator says, "As the rhapsode (hameilitz) Schiller has said, "A generation comes and a generation goes but hope endures forever." Whether Schiller actually said this, a one-word substitution has been made in the quotation of Qohelet 1:4, which reads, "A generation comes and a generation goes but the world endures forever." In Menashe Haim's story, hope is a mockery. One may recall Kafka's somber remark, "There is hope but not for us."

Contribution by Robert Alter

Emeritus Professor of Hebrew and Comparative Literature,

[Department of Near Eastern Studies](#)

Title: וְהָיָה הַעֲקוּב לְמִישׁוֹר [V̄e-hayah he-'aḵov le-mishor]
Title in English: And the Crooked Shall be Straight
Author: Agnon, Shmuel Yosef, 1887-1970; Illustrated by Joseph Budko.
Imprint: Berlin, Jüdischer Verlag, 1919.
Edition: n/a
Language: Modern Hebrew
Language Family: Afro-Asiatic, Northwest Semitic
Source: HathiTrust Digital Library (University of Maryland, College Park)
URL: <https://hdl.handle.net/2027/umd.31430057918973>

Other online editions:

- [Und das Krumme wird gerade: Geschichte eines Menschen mit Namen Menaschen Chajim ...](#) / das hat verfasst und hat es aufgeschrieben G.S. Agnon; [aus dem Hebräischen von Max Strauss]. Berlin: Jüdische Verlag, 1920.

Select print editions at Berkeley:

- [V̄e-hayah he-'aḵov le-mishor](#) / be-tseruf he'arot, be'urim u-mar'e meḵomot me-et Naftali Ginaton. Yerushalayim: Shoḵen, 1965.
- [Sipurim: V̄e-hayah he-'aḵov la-mishor; Tehilah](#). Yerushalayim: Shoḵen, 723, 1963.

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A Short History of Languages in the UC Berkeley Library



Charter Day, 1920. View of foreign students gathered at north end of South Hall, with portion of Wheeler Hall in background. Source: UARC Num.: 4:43, The Bancroft Library, UC Berkeley.

Beginnings (1868–1900)

Since the University of California at Berkeley's founding in 1868, students and faculty have placed emphasis on other languages besides English. Its first library came from its predecessor the state-chartered College of California in Oakland. Among these 1,036 books were many written in Ancient [Greek](#) and [Latin](#), ancient languages required for the Bachelor of Arts degree.¹ The university's founders saw the state's future in the Pacific, towards the East, and in 1872 one of them, a San Francisco lawyer named Edward Tompkins, established the first endowed chair. The Agazzi Professorship in Oriental Languages and Literature, as it was named, was first held by John Fryer, an English sinologist who had lived in China for over 35 years.² He placed his personal collection of [Chinese](#) texts on deposit in the Library where it remained available after his retirement. Formally given to the university after his death, it constituted the foundation for Berkeley's

prestigious Chinese collection.³ Michael Reese, a visionary financier and German immigrant who amassed his fortune during the Gold Rush of 1849, bequeathed \$50,000 to the Library in 1879. The interest was to be used for the acquisition of materials in the arts, sciences and literature, establishing the Library's very first endowment.⁴

Several other collections based around languages were subsequently formed. In 1880, the Library hired its first overseas agent Charles Ferdinand Reinwald to procure publications from France.⁵ In 1884, a professor of linguistics named Alvin Putzker, renowned for having mastered 27 languages, generously put forth his own funds to form a [German](#) collection. Located inside the newly constructed Bacon Library and Art Museum, it quickly became indispensable to students.⁶ An article printed in the *Oakland Enquirer* in 1888 describes an emerging distinctness in the printed resources with “sets of some of the great German publications from European universities and of foreign governments, of which there are some cases only one other copy, and in other cases none on the [West] Coast.”⁷ By 1898, Berkeley — with gifts of Semitic texts from local patrons such as Alfred Greenbaum, Louis Sloss, and Mary Avery and at least one renowned institution, Columbia University — soon possessed one of the largest collections of Jewish literature in the United States.⁸

By the turn of the century, Berkeley's collection had grown to 80,249 volumes with a defining footprint representing many of the world's regions and languages. Dora Smith, who wrote a master's thesis on the history of the Library up to 1900, credited the Library's extensive collection of language materials to the valuable gifts from private individuals.⁹ The extraordinary philanthropist, collector, and adventurer Phoebe Apperson Hearst, the UC's first female regent, indelibly shaped the young campus with financial support for new buildings and departments, as well as for library and museum collections.¹⁰ Besides the diverse projects in California and across the nation, she also financed major archeological excavations in Egypt, Peru, Mexico, and Europe. Two prominent archeologists were recruited: Max Uhle who specialized in the Andean region and Zelia Nuttall — a Mexican-American anthropologist from San Francisco who specialized in pre-Aztec cultures who became field director for research in Mexico. Hearst's patronage helped established Berkeley's reputation as one of the premier institutions for linguistics and ethnology of the Americas.¹¹ Prescient to the sizeable [Spanish](#) language acquisitions of Cowan and Bancroft, another benefactor named James K. Moffitt made substantial contributions, urging the university “to collect and establish here [. . .] all that records or can illustrate the history and fortune of the Spanish occupation of North and South America.”¹² The purchase of Hubert Howe Bancroft's magnificent library in 1905 fulfilled that calling; it was, and remains, the largest library in the United States devoted to a single region — spanning from the Panama Canal to Alaska — enriched by Spanish language content.¹³ Other collections acquired



*President Wheeler and Phoebe A. Hearst between ca. 1910 and ca. 1915.
Source: Library of Congress Prints and Photographs Division.*

during this period included that of a French banker named François L. A. Pioche had moved to San Francisco during the Gold Rush, bequeathed his private collection to Berkeley, including more than 1,500 exquisitely bound editions in [French](#) literature and linguistics.¹⁴ Benjamin Ide Wheeler, who would become president of the university from 1899 to 1918, was a [Sanskrit](#) scholar and the first to teach it at Berkeley in 1897.¹⁵ He served as chair of the Department of Linguistics in 1901, the first such department in America, which offered courses such as “The Relationship of the Indo-European, Semitic, and Egyptian Families of Languages”, and “Elementary Sanskrit.”¹⁶



Cropped photograph of Códice Fernández Leal. Mexico 16th century. 1 scroll (circa 8 linear feet). Source: BANC MSS M-M 1884:1. The Bancroft Library, UC Berkeley, gift of William W. Crocker.

Growth of Collections (1900-1950)

Under the attentive stewardship of the faculty, the Library saw another wave of growth between 1900 and 1950, exceeded only by that of the libraries at the Universities of Illinois and Minnesota.¹⁷ Paul Chambers in the Spanish Department, Lucien Foulet in the French Department, and many others, were authorized to purchase books while on research trips abroad.¹⁸ With a generous gift from the estate of General Horace W. Carpentier, the first mayor of Oakland, President Wheeler established an endowment in 1919 to develop collections in the “five great areas of Asiatic civilization, particularly China, Japan, India, Arabia and Babylon.”¹⁹ UC Berkeley became the first university in the nation to offer [Mongolian](#) thanks to Professor Ferdinand D. Lessing, author of the *Mongolian-English Dictionary* (UC Press, 1960), which is still considered the standard today.²⁰ In 1936, the Department of Oriental Languages allocated \$3,000 to Lessing for purchasing books in China and Japan in 1936, resulting in a notable collection in Chinese Buddhist scholarship.²¹ Prior to the establishment of the East Asiatic Library in 1947, other faculty including Woodbridge Bingham and Delmer Brown played indispensable roles in developing its collections by making acquisitions while on sabbatical in Asia.²²

In 1901, A. L. Kroeber, a recent PhD student of the German-born American anthropologist and pioneer of modern anthropology Franz Boas, initiated the Archaeological and Ethnographic Survey of California within the Department of Anthropology.²³ Also funded by Phoebe Hearst, this project included documentation of the indigenous languages of California, including Achumawi, Huppa, Yanna and the Ohlone languages. Throughout the 20th century, other prominent anthropologists immersed themselves in

languages such as Aymara, Quechua, Bantu, [Siamese \(Thai\)](#), [Vietnamese](#), and Dravidian and Sino-Tibetan languages, requiring the library to expand its world languages collections. In the same year, the Department of Slavic Languages and Literatures was founded, which led to the beginning of [Russian](#) language instruction on campus.²⁴ In 1910, Henry Morse Stephens, a professor in the Department of History with professional and personal ties to South Asia, began a series of book buying trips to England and India. He bequeathed his vast collection to the University Library in 1919, laying the foundation for Berkeley's extensive holdings from South Asia.²⁵

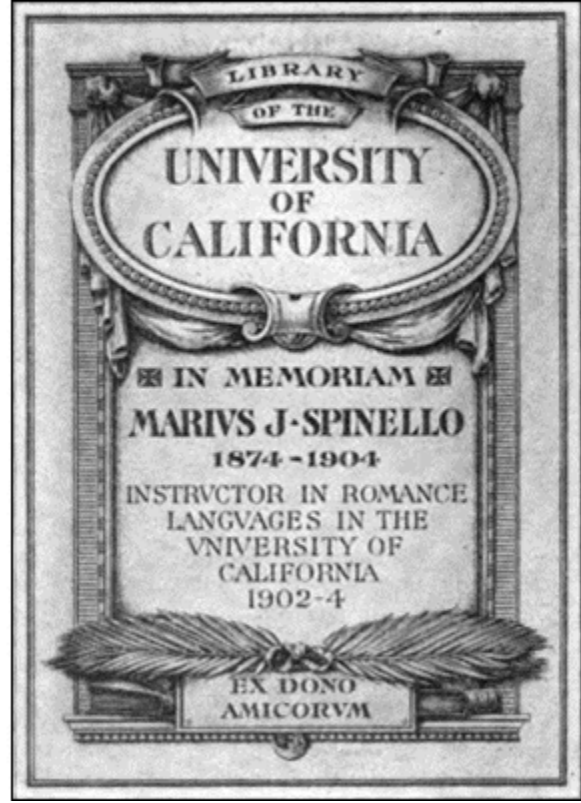


From left, Elizabeth McKinnon, Richard Gregg Irwin, and Elizabeth Huff, founding director of EAL, opening crates of materials from the Mitsui collection in the basement of Doe Library, ca. 1948. Photo courtesy of Helen Sorayya Carr.

One deliberate strategy to further strengthen the young University Library's holdings was through *en bloc* acquisitions of collections by purchase or gift from individuals, institutions or governments. Prominent among these was a collection from Kiang Kang-hu — an instructor of Chinese who pledged his grandfather's library of 13,600 volumes to the university in 1914.²⁶ Shipped from Beijing where it was secured in a Buddhist Temple, the collection is now housed in the C. V. Starr East Asian Library (formerly the East Asiatic Library), which collects principally in [Chinese](#), [Japanese](#), and [Korean](#) languages. Berkeley's Library constitutes one of the three largest East Asian collections in the country and maintains smaller historical collections in the Manchu, Mongolian,

and [Tibetan](#) languages.²⁷ The first significant collection of Japanese materials acquired was the library of emeritus professor Yoshi Saburo Kuno following his death in 1941.²⁸ Larger acquisitions came in the late 1940s, when Tokyo-born bibliographer for Japanese Elizabeth McKinnon would travel to Japan to purchase books needed by Berkeley's growing literature and history faculty. The acquisition of the Murakami library contributed 11,000 volumes in literature and social sciences, while that of the Mitsui clan brought more than 100,000 items in Japanese as well as Chinese and Korean.²⁹ Founder of the Department of Political Science in 1903 and contributor to the Library, Bernard Moses was Berkeley's earliest Latin Americanist and taught the first course in Latin American history on any college campus in the United States.³⁰ The Library's [Italian](#) collection was primarily seeded by two notable gifts. One came in 1912 from the estate of a beloved romance languages instructor Marius Spinello who lost his life tragically at the age of 30, and another in 1924 of over 700 volumes from Mark J. Fontana, an Italian immigrant who founded the California Fruit Canners Association.³¹ In 1917, the French Government presented UC Berkeley with the Library of French Thought, a collection of 2,500 volumes in literature, philosophy, and science, when the collection could not safely return to France following the close of the Panama-Pacific International Exposition in San Francisco.³² The first first professor of Semitic languages and literature, Rabbi Jacob Voorsanger, donated

approximately 1,800 volumes in the field of Semitics in 1919.³³ Despite the trials of the Great Depression, the university managed to secure the private library of exiled Russian statesman and historian Paul Miliukov, with works mostly in Russian, Bulgarian, Serbian, and other Cyrillic-alphabet languages and described as “one of the best private collections of Russian History and civilization outside of Slavic Europe.”³⁴



Portrait of Marius J. Spinello and bookplate for the collection in Italian history and literature bequeathed to the university in 1912.

Sources: Praeco Latinus (Philadelphia, Aug. 1898, vol. 4) and Wikimedia Commons.

The accomplishments of the Library during the first half of the 20th century required extraordinary cooperation among book dealers, donors, faculty, librarians, and campus administrators alike. During World Wars I and II, the Library negotiated arrangements with foreign dealers to store subscription materials until the end of hostilities, using reserve funds to pay for them once they became available.³⁵ The Library Committee of 1930, composed of faculty representing the various disciplines, conducted a survey of the collection in order to determine its basic needs. The result was a policy statement approved by the Academic Senate in 1931 which outlined fields in which the university sought national preeminence. Of particular relevance to regions and languages were the history and literature of Southwest America, Latin America and Spain, the history of Modern Europe, Russian language and literature and general history of Russian, Italian literature and history. Other geographic areas of study designated as relatively undeveloped but needing “energetic support” at that time included [Dutch](#), Scandinavian, Slavic, Middle Eastern, Indian, Malayan, and Celtic languages, literatures, and history. Publications in Celtic languages such as [Welsh](#), [Irish](#), [Breton](#), and Scottish Gaelic were collected, principally by instructors, to support teaching on the campus as early as 1909.³⁶ First offered in 1942, Korean now has a curriculum that includes elementary through-advanced language instruction as well as courses in Korean poetry and prose.³⁷

Another avenue for building world language collections was through relationships with international universities, a practice that had already begun in the 19th century due to the pioneering efforts of University Librarian Joseph Cummings Rowell. “By 1887, correspondence with nearly one hundred foreign universities had been started with a view to increasing the exchanges which were already proving to be of great value,” observed Smith.³⁸ By the mid-1930s, the Library was receiving through exchange more than 4,000 serials titles annually from 77 foreign countries.³⁹ By 1943, 635 serials were being received from Spanish-speaking countries of South America, 100 from Brazil, 130 from Mexico, and 40 from Central America.⁴⁰ Responding to the research interests of faculty, the program resumed after World War II and grew to over 4,000 partners by 1990, making it the largest such program among U.S. academic libraries. Annually, the exchanges contributed 5,000 monographs and nearly twenty percent of all extant serial titles to the collection.⁴¹ In 2001, Africana librarian Phyllis Bischof and Frank Carothers, Gifts and Exchange coordinator, co-curated a library exhibit entitled “International Exchange and the Library” that highlighted the crucial role that gifts and exchange played in establishing the prestige of Berkeley’s international collections.⁴² The forces of supply and demand bolstered the physical exchanges for all regions of the world. By 2015, however, most were dismantled at Berkeley primarily due to rising costs of maintaining the program and the ease of access to many of the serials through advances in web technologies and open access in particular.



Phyllis Bischoff (center left) of UC Berkeley and Beverly Gray (center right) of the Library of Congress with Ghanaian colleagues. West African Survey Trip, May 1991. Photo courtesy of Phyllis Bischoff.

Global and Cooperative Collecting (1950 to present)

Like most American research libraries in the second half of the 20th century, the UC Berkeley Library saw the steadiest period of growth of its collections. The California Master Plan for Higher Education was developed in 1960, with UC campuses focusing on research-intensive disciplines in the liberal arts and sciences. This, in turn, led to unprecedented growth for library collections.⁴³ As public funding for budgets peaked, staff sizes increased and area/regional specialists played more important roles in shaping and providing services to the collections. During this period of unprecedented internationalism, the Association of Research Libraries (ARL) sponsored large-scale cooperative collecting agreements such as the Farmington Plan (1948-1972), a national consortium of North American research libraries. Later, institutional members of the Research Libraries Group (RLG) formalized their area strengths by focusing collecting by region, discipline and language.⁴⁴ The Plan's successor, known as the Conspectus, began in 1982 and waned by the late 1990s. Material budgets for non-English languages in the libraries of public institutions such as Berkeley were further bolstered beginning in 1958 by the U.S. Department of Education's Title VI National Resource Centers (NRCs), which were created to increase the nation's capacity in foreign language and area studies, specifically during the Cold War (1947-1991).⁴⁵ The NRCs, together with the Foreign Language and Area Studies Fellowships (FLAS) program, critically enhance teaching and learning of modern foreign languages, especially less commonly taught languages. In the last grant cycle UC Berkeley received funding for all

regions of the world.⁴⁶ Title VI funds have supported the Library with staffing, collections-related travel, and enrichment funds for language collections.

Another dependable federal partner for overseas acquisitions has been the Library of Congress, an agency of the legislative branch and the largest library in the world. Since 1962 it has maintained offices abroad to acquire, catalog, preserve, and distribute library and research materials from countries where such materials are essentially unavailable through conventional acquisitions methods.⁴⁷ In addition to serving the needs of the physical library in Washington D.C., the overseas offices based in Cairo, Islamabad, Jakarta, Rio de Janeiro, Nairobi and New Delhi maintain a Cooperative Acquisitions Program (CAP) for over 100 American research libraries including Berkeley. These have been essential in growing the university's formidable international collection for regions of the world that are politically unstable or lack in-country vendors and reliable distribution channels.

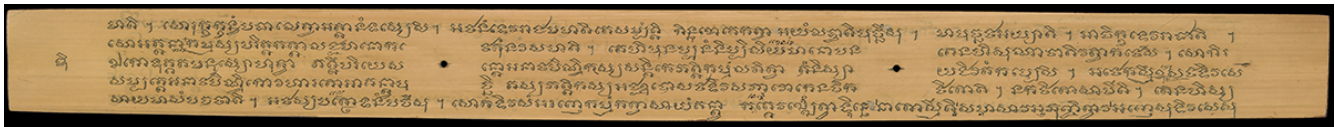


Miền Nam, July 17, 1967. Ho Chi Minh City, Vietnam. From newspaper microfilmed in the 1990s by SEAM (Southeast Asia Materials Project). Source: Center for Research Libraries.

The Center for Research Libraries (CRL) has also played an integral role in expanding and ensuring the academic community's access to materials in non-English languages through interlibrary cooperation and shared governance. The Library became a voting member of the international consortium of university, college, and independent research libraries in 1979 and its area studies librarians are actively engaged in initiatives of its Global Resources Program.⁴⁸ With more than 200 academic libraries and research institutions chiefly in the United States and Canada, CRL holdings include unique materials from all world regions.⁴⁹ While the physical collection of approximately five million newspapers, journals, books, pamphlets, dissertations, archives, government publications, and other resources reside in its facility in Chicago, member libraries can physically borrow or have materials digitized on demand from this extraordinary shared collection.

By the late 1980s, the RLG Conspectus had begun to wane and yet, motivated by declining library budgets and rising costs of materials, new agreements rose to take its place. Most of these agreements were regional in nature, such as those between the libraries of Stanford and UC Berkeley established in the late 1970s and early 1980s for African, Slavic, and Latin American Studies. Leveraging the Research

Library Cooperative Program (RLCP) signed in 1998, which enhanced interlibrary lending with Stanford and included the University of Texas, Austin, more than a dozen additional bilateral agreements between Stanford and Berkeley.⁵⁰ Principally for geographic areas, these were added to the list and formalized by university librarians Tom Leonard and Michael Keller. The goal of these cooperative agreements was to enable both institutions to provide access for their users to broader and deeper collections of materials in the fields covered. “In this way,” the agreement states, “each institution can devote more resources and efforts to building holdings in its areas of greatest strength, while relying upon the partner to build similarly strong collections in its own areas of concentration.”⁵¹ Coordinated through the California Digital Library, Berkeley also participates in several consortial shared print initiatives such as the Western Regional Storage Trust (WEST) and the Journal Archiving Campaign Service (JACS), which allow UC and other participating libraries to optimize storage space while broadening and ensuring long-term access to legacy print holdings.⁵²



Single leaf in Khom script and Pali language from the Swift Family Collection of Palm Leaf Manuscripts, ca. 1782–1898. Source: Calisphere, The Bancroft Library, UC Berkeley.

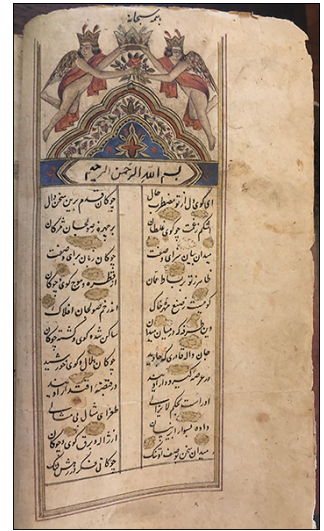
Departments, Programs, and National Resource Centers

Berkeley’s preeminence in the study, teaching and use of languages besides English is reflected not only in its departments but also in nine international and area studies and research centers and institutes which receive Title VI funding: the Center for African Studies (CAS), the Institute of East Asian Studies (IEAS), the Institute of European Studies (IES), the Institute of International Studies (IIS), the Center for Latin American Studies (CLAS), the Center for Middle Eastern Studies (CMES), the Institute of Slavic, East European and Eurasian Studies (ISEEES), the Institute for South Asia Studies (ISAS), and the Center for Southeast Asia Studies (CSEAS). The Berkeley Language Center (BLC), founded in 1994, is a unit in the Division of Arts & Humanities of the College of Letters & Science that directly supports the learning and teaching of some 60 modern and ancient languages on the campus and beyond.⁵³

Founded in 1894 as the Department of Semitic Languages, Berkeley's Near Eastern Studies Department, is one of the oldest and most distinguished in the country.⁵⁴ Students and faculty work in [Arabic](#), [Hebrew](#), [Kurdish](#), [Persian](#), [Turkish](#), and comparative Semitics, choosing interdisciplinary programs in Archaeology, Art History, Assyriology, Egyptology, Iranian Studies, Judaic and Islamic Studies. The establishment of the Center for Middle Eastern Studies in 1963 further expanded the scope and breadth of the program on campus, raising public awareness of the region's linguistic and cultural diversity.⁵⁵ The Library's distinct holdings for this part of the world concentrate on regions of the Middle East and the Maghreb including Morocco, Libya, Egypt, Sudan, Syria, Jordan, Iraq, Iran, Palestine, and Israel as well as both modern and ancient languages including [Akkadian](#), [Ancient Egyptian](#), [Coptic](#), [Sumerian](#), and [Syriac](#). Rare manuscripts are housed in The Bancroft Library, and the Center for the Tebtunis Papyri holds the largest collection of papyrus texts in the Americas.⁵⁶

Jewish Studies has deep roots at UC Berkeley, from its first Hebrew courses, in the 1890s, to the current interdisciplinary study of Jewish languages, literature, history and culture worldwide.⁵⁷ Jewish Studies marked its second century at Berkeley with the establishment of the UCB-GTU Doctoral Program in Jewish Studies (1995-2013), which produced a new generation of leading scholars. Today, the Center for Jewish Studies provides an undergraduate Minor and a graduate Designated Emphasis in Jewish Studies, with courses throughout the UCB departments.⁵⁸ Academic and cultural programs are conducted in collaboration with the Berkeley Institute of Jewish Law and Israel Studies (with its fellowship and visiting scholar programs) and the Magnes Collection of Jewish Art and Life (through its substantial art, music, and historical holdings on the global Jewish diaspora).⁵⁹ The UCB Library supports this work, with a Jewish Studies Collection spanning classical Jewish, [Modern Hebrew](#) and [Yiddish](#) literature, Jewish thought, and Jewish history throughout the ages. Comprising over 250,000 volumes, the Collection is true to its roots in the languages, with volumes in Hebrew, Yiddish, Ladino, Judeo-Arabic, nearly every European language, as well as works in Chinese, Japanese, Hindi, and more.

The primary locus of research and instruction on Africa is in the program in African American Studies and departments such as Anthropology, French, Gender & Women's Studies, History, Linguistics, and Political Science. If there is a home for the interdisciplinary field, it is the Center for African Studies which was established in 1979 as a Title VI National Resource Center. With some exceptions, materials in the languages



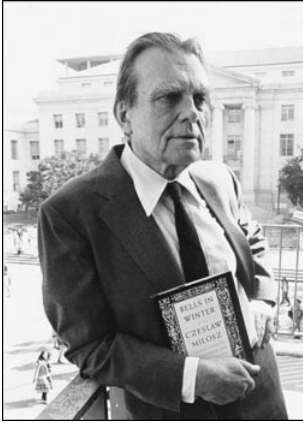
Illustrated title page in Farsi from Khursraw and Shirin by 'Abd Allah Hatifi of Herat (d.1521), Persia ca. 17th century. Source: Recent gift of Walter S. Levison Jr.

from Sub-Saharan Africa were not decisively acquired after World War II. One of the most significant acquisitions came from anthropologist William Bascom and his wife Bertha, who worked for more than 40 years among the [Yoruba](#) in Nigeria.⁶⁰ Other African languages taught and collected at Berkeley over the years include other Niger-Congo languages such as [Swahili](#), [Chichewa](#) and [Wolof](#) as well as [Amharic](#), Hausa, Somali, Zulu, and Afrikaans. Scholarly interests of faculty in the Department of Anthropology guided much of the Africana collecting during this period. During the peak of the Cold War in the 1960s, academic and political interest in Africa soared, prompting growth of African Studies programs and centers at U.S. academic institutions such as Berkeley.⁶¹ For such a vast and complex region where few commercial vendors could reach, the Library established productive exchange programs with 120 libraries, archives, universities and research institutions.⁶² Following the period after which many African colonies had won independence, librarians such as Lee Petrusek and his successor Phyllis Bischof embarked on field acquisitions trips to survey the publishing and book trade.⁶³ Opened in 1966, the Library of Congress Nairobi office was the last overseas office to supply U.S. libraries in 1992. Before that time, the Library relied primarily on exchanges and less than a handful of bookshops and vendors on the continent.⁶⁴

While [Indonesian](#), Thai and Vietnamese were taught on campus to intelligence officers headed for the Pacific during World War II, the Southeast Asian studies program was not inaugurated until 1954. With start-up funding from the Ford Foundation, it met both a national need and extensive interest in Southeast Asia at UC Berkeley.⁶⁵ The Center for Southeast Asia Studies (CSEAS) was founded shortly thereafter, in 1960, for the development of research and teaching on the countries of Southeast Asia. Language instruction resumed primarily for the same three strategic languages taught 20 years earlier.⁶⁶ Professor Mary Rosamond Haas, who taught Thai and linguistics in the Department of Linguistics from 1943 to 1977 wrote the *Thai-English Student's Dictionary* (Stanford University Press, 1964), which is still considered the definitive work for Thai languages studies.⁶⁷ Since 1972, the Department of South and Southeast Asian Studies has offered a variety of courses in South and Southeast Asian civilizations, languages, literature and religious studies. By 1959 the Library's Southeast Asian collections had grown to more than 400,000 volumes and are among the finest in the world.⁶⁸ The Library collects vernacular materials principally in [Burmese](#), Hmong, Indonesian, [Khmer](#), Lao, Malay, [Tagalog](#), Tetum, Thai, and Vietnamese as well as western European languages related to Southeast Asian studies. Because few vendors operate in the region, the LC Cooperative Acquisitions Program on Southeast Asia based in Jakarta, Indonesia, has played a vital role in acquisitions as have generous donors such as the Swift Family who bequeathed to the university a collection of priceless Buddhist and Hindu palm leaf manuscripts.⁶⁹

Historically, UC Berkeley has collected extensively on South Asia, especially from the region itself, which has resulted in the largest South Asia collection on the West Coast. It acquires publications not only in English and other European languages, but crucially also in many of the prevalent South Asian languages such as [Hindi](#), [Urdu](#), [Tamil](#), [Bengali](#), [Panjabi](#), [Telugu](#), Nepali, Sanskrit, Pali, and [Indo-Persian](#) among others. More than 60 faculty from a wide range of academic departments are affiliated with the Institute for South Asia Studies, founded in 1959 and one of the world's leading institutes on the region. Founded in 1972, the Department of South and Southeast Asian Studies offers academic programs of undergraduate and graduate instruction in the languages and civilizations of South and Southeast Asia from the most

ancient period to the present. Since the 1990s, enrollment in South Asian courses has skyrocketed due to a combination of the number of South Asian-American students at Berkeley as well as the increasing importance of global perspective across different disciplines.⁷⁰ Recently, Berkeley Sanskrit scholars Robert and Sally Goldman completed a monumental English translation of the seven-volume *The Rāmāyaṇa of Vālmiki*, a 2,000-year-old epic which tells the story of Rāma, an avatar of Vishnu.⁷¹ Precious items such as *Kalpasutra and Kalakacharya*—a 16th century illustrated Jain manuscript—and *Safīnah-i ghazal*—a collection of poems in Indo-Persian from the 17th or 18th century can be found in The Bancroft Library.⁷²



Professor Czesław Miłosz at Berkeley on October 9, 1980.

Source: Berkeleyan/Saxon Donnelly.

The highest concentration of faculty who work on Eastern European and Russian topics is in the Department of Slavic Languages and Literatures. Slavic Studies is equally supported and organized by the Institute of Slavic, East European and Eurasian Studies. Known prior to 2000 as the Center for Slavic and East European Studies, it has been a National Resource Center continuously since 1959.⁷³ The UC Berkeley Library contains one of the largest Slavic collections among US academic libraries, with the majority of the collection supporting the study of Russia, its history and culture. Other noteworthy collections exist in [Polish](#), [Czech](#), [Hungarian](#), [Bosnian/Croatian/Serbian](#), [Armenian](#) and [Mongolian](#).⁷⁴ Through robust exchange agreements with academies and national libraries in the Caucasus and Central Asia, the Library has amassed solid collections for these regions and

continues to do so to support increased campus interest in these subject areas.⁷⁵ One of the Department's most renowned professors was Czesław Miłosz, a Nobel prize-winning poet who joined the Department of Slavic Languages and Literature in 1960 after defecting from communist Poland. He recounted in 1987 how he consulted as sources of creative inspiration the Library's unique collection of Lithuanian encyclopedias, primary sources containing his personal family tree, and German ordnance maps on which he located the house where he was born.⁷⁶

From the history of science to gender studies to music, Western European languages are integral to so many of Berkeley's academic programs. The campus is one of twelve European NRCs nation-wide and in 1990, the Federal Republic of Germany chose Berkeley as one of the original three "Centers of Excellence" in the United States with the goal of fostering American understanding of contemporary developments in Europe.⁷⁷ This resulted in the establishment of the Institute of European Studies (IES) in 1999 which now unifies the staff, resources, and programs of the Center for German and European Studies (CGES) and the Center for Western European Studies (CWES), which housed the France-Berkeley Fund, French Cultural Studies Program, Finnish Studies Program, Italian Studies Program, Portuguese Studies Program, and Spanish Studies Program. In 2015, the Finnish Studies Program merged into a newly formed Nordic

Studies Program and the Italian Studies Program was reformed as the Program for the Study of Italy. In 2016, The BENELUX Program was founded and following a visit by President Michael D. Higgins of Ireland, an Irish Studies Program was created.⁷⁸ Approximately 225 faculty are affiliated with IES from virtually every department in the College of Letters & Science. Since 1964, The Library has been a depository for documents from the European Union, and some of university's most cherished possessions are medieval manuscripts and more than 400 incunabula, all safeguarded in The Bancroft Library's vault.⁷⁹

The Center for Latin American Studies was established in 1965 and its roster of nearly 100 affiliated faculty reflects the breadth and diversity of current interdisciplinary scholarship.⁸⁰ Outside of Anthropology, History and Political Science, Latin America-related courses have become central to academic programs in Comparative Literature, Ethnic Studies, Geography, Linguistics, Gender & Women's Studies, History, Sociology, and Spanish & Portuguese. Post-WWII generations of Latin Americanists, including intellectuals in exile such as Argentine historian Tulio Halperín Donghi who taught in the Department of History from 1971 through 1994, have had an impact on the Library's and the campus's preeminence in the field.⁸¹ Countless others have shaped the collection with their regional expertise and many have donated their personal libraries. Among the many visiting luminaries are writers Isabel Allende, Julio Cortázar, Diamela Eltit, Octavio Paz, and Nobel Peace Prize winner Rigoberta Menchú. Berkeley's collection for Argentina is one of the most comprehensive in North America. The combined collections for Mexico of Bancroft and the Main library, which includes materials in [Nahuatl](#), Opata, Tzeltal, Quiche, Tzutujil, Cakchikel, Pocoman, Ixil, Zapotec, Mixtec, Otomí, Pima, Choco, and other indigenous languages, are considered to be the deepest such holdings outside of Mexico.

Conclusion

Beginning at its inception, the UC Berkeley Library has collected and preserved materials in a diverse array of languages in support of teaching and research on the campus. As a result, today it boasts a collection of more than 13 million volumes, with approximately one-third of those resources in more than 500 non-English languages. These linguistic riches are essential resources not only for the students and faculty at Berkeley but also for scholars across the country and throughout the world. Regrettably, over the past two decades, Berkeley's esteemed non-English language collections have become increasingly more difficult to sustain. The expense of acquiring, cataloging, providing access to, and preserving vernacular materials published in the global South, East Asia, Russia, the post-Soviet states, and Western Europe — all regarded as low-use in comparison to the more heavily consulted materials in English — threatens their place on library shelves. They are further put at risk by a steady decline in funding for public institutions like UC Berkeley, particularly in light of the economic impact of the Coronavirus pandemic.

As institutions of higher education across the country face economic challenges, it is important to remember that languages other than English are taught, studied, and used in academia not as an end in themselves. Diverse languages are studied and collected because it is through languages other than our own, and the realities described in their differing structures, that we can fully comprehend and appreciate the complex world of knowledge in any given field. As Berkeley professor Judith Butler articulated so eloquently during her [keynote lecture](#) for this exhibit's reception: "If we were only to work in English, we would misunderstand our world." "The passage through humility," she said, "gives us greater capacity to live and

think in a multilingual world, to shift from one way of knowing to another.”⁸² This multilingual experiment is what we’ve been doing at Berkeley for more than 150 years. With less than three percent of the works published in the United States being works in translation, it is troubling to envision what the scholarly universe might look like if library collections are restricted to only materials in the English language, or to conceive the scope of the discoveries and exchanges of ideas that might be lost at Berkeley and elsewhere.⁸³

Contribution by Claude Potts

Librarian for Romance Language Collections, [Doe Library](#)

Special thanks to readers

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Jennifer Nelson,

and Matthew Schmitz

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Visual Index

*A A PE GBON NI, A KI I PE GO.
WE PUT HEADS TOGETHER TO BE WISER, NOT TO BE MORE FOOLISH.*

– YORUBA PROVERB

This visual index is the final post of a spectacular journey that completes *The Languages of Berkeley: An Online Exhibition*. Since February 2019, we have published one essay per week, showcasing an array of digitized works in the original language. The [contributions](#) of so many individuals from inside and outside of the UC Berkeley Library have been essential to its success. Now that the project is done for now, may it live on in the cloud, continuing to welcome and inspire readers at Berkeley and beyond.

Thanks for visiting.

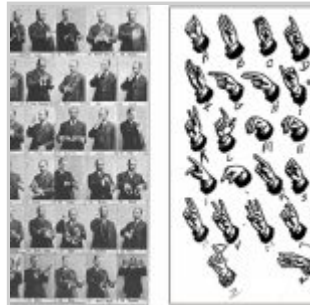
Claude Potts

Librarian for Romance Language Collections

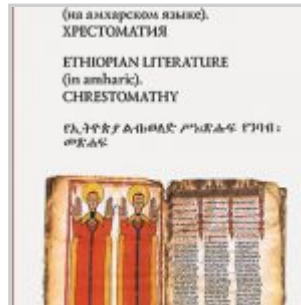
September 21, 2020



[Akkadian](#)



[American Sign Language](#)



[Amharic](#)



[Arabic](#)



[Armenian](#)



[Azerbaijani](#)



[Bengali](#)



[Bosnian-Croatian-Serbian](#)



[Breton](#)



[Burmese](#)



[Catalan](#)



[Chichewa](#)



[Chinese](#)



[Chinese \(Classical\)](#)



[Coptic](#)



[Czech](#)



[Danish](#)



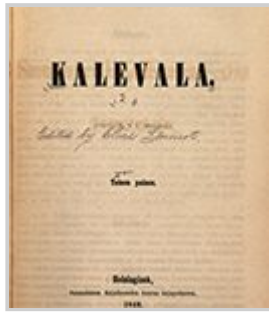
[Dutch](#)



[Egyptian \(Ancient\)](#)



[Filipino-Tagalog](#)



[Finnish](#)



[French](#)



[German](#)



[Greek \(Ancient\)](#)



[Hebrew \(Biblical\)](#)



[Hebrew \(Medieval\)](#)



[Hebrew \(Modern\)](#)



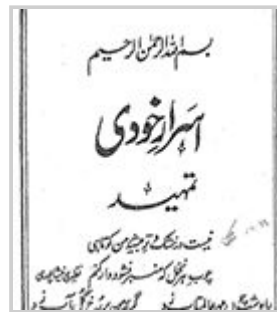
[Hindi](#)



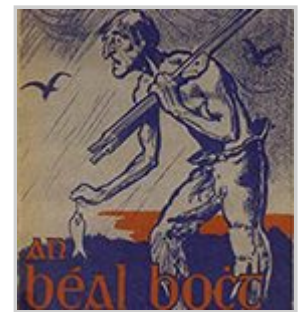
[Hungarian](#)



[Icelandic](#)



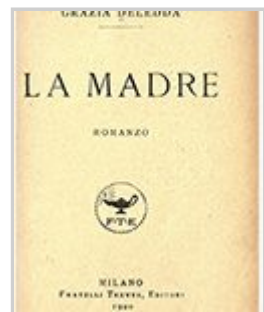
[Indo-Persian](#)



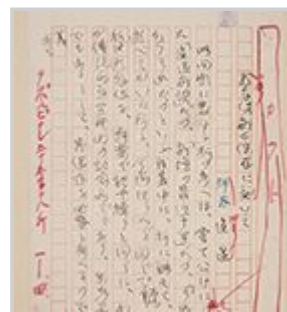
[Irish](#)



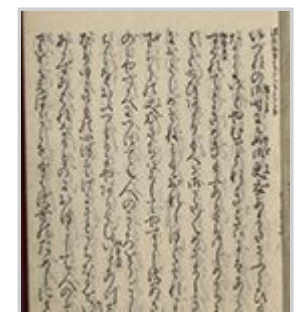
[Irish \(Old-Middle\)](#)



[Italian](#)



[Japanese](#)



[Japanese \(Classical\)](#)



Judeo-Persian



Khmer



Korean



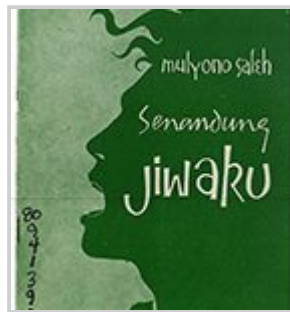
Korean (Ancient)



Kurdish



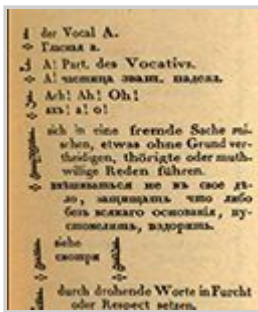
Latin



Malay-Indonesian



Mongolian



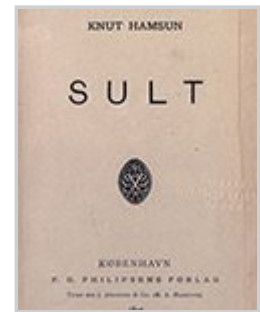
Mongolian-Cyrillic-Khalkha



Music



Nahuatl



Norwegian



Occitan



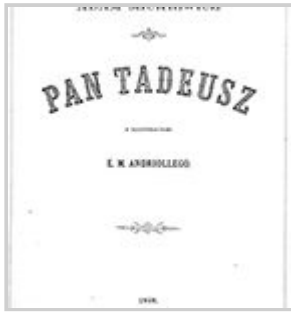
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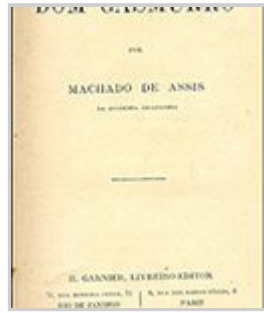
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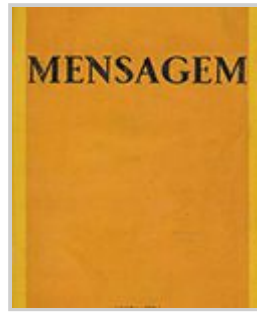
Persian-Farsi



[Polish](#)



[Portuguese \(Brazil\)](#)



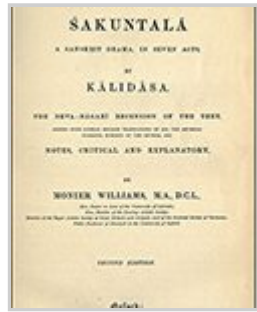
[Portuguese \(Europe\)](#)



[Romanian](#)



[Russian](#)



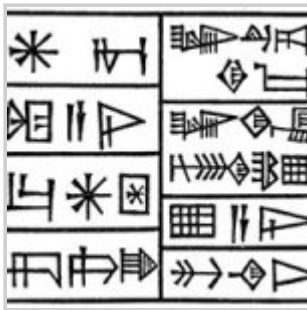
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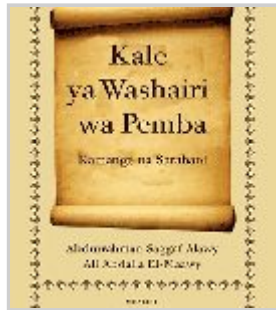
[Spanish \(Europe\)](#)



[Spanish \(Latin-America\)](#)



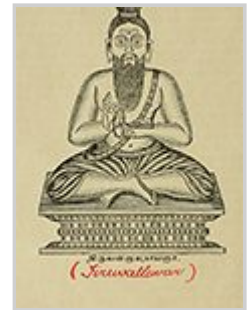
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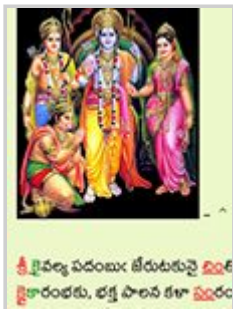
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[Syriac](#)



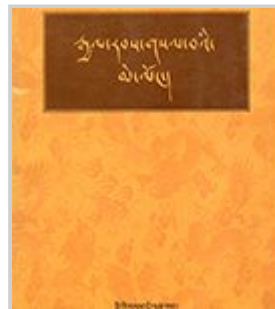
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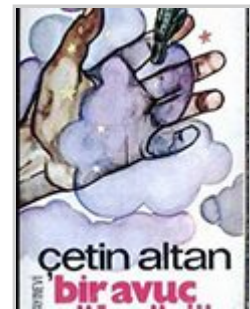
[Telegu](#)



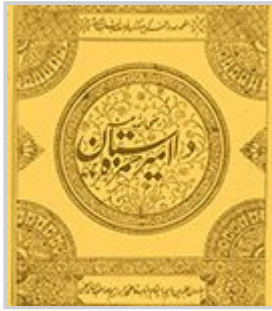
[Thai](#)



[Tibetan](#)



[Turkish](#)



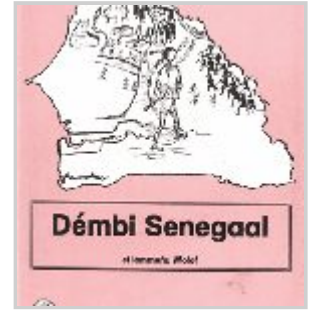
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Vietnamese



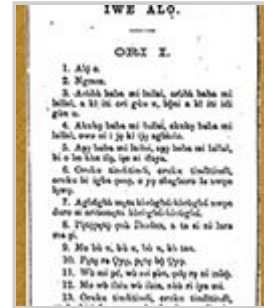
Welsh



Wolof



Yiddish

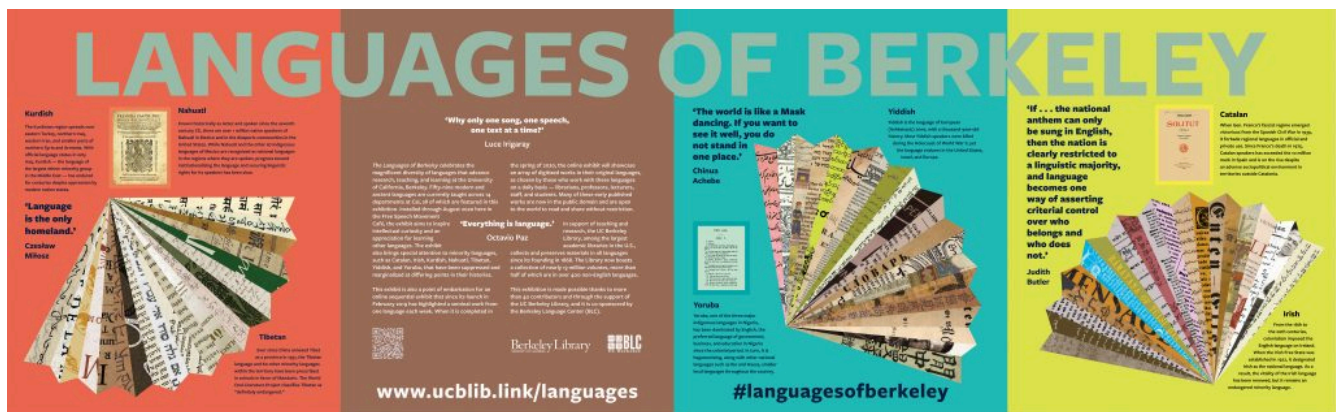


Yoruba



- [Universitas Linguarum](#) by Rick Kern
- [The Promise of Multilingualism](#) by Judith Butler
- [A Short History of Languages in the UC Berkeley Library](#) by Claude Potts

Appendix 1: Installation in the Free Speech Movement Café (July 2019-August 2020)



The Languages of Berkeley celebrates the magnificent diversity of languages that advance research, teaching, and learning at the University of California, Berkeley. Fifty-nine modern and ancient languages are currently taught across fourteen departments at Cal, all of which are featured in this exhibition. Installed through August 2020 here in the Free Speech Movement Café, it is our hope to inspire intellectual curiosity and an appreciation for learning other languages. The exhibit also brings special attention to minority languages such as Catalan, Irish, Kurdish, Nahuatl, Tibetan, Yiddish, and Yoruba that have been suppressed and marginalized at differing points in their histories.

This exhibit is also a point of embarkation for an online sequential exhibit that since its launch in February 2019 has highlighted a seminal work from one language each week. When it is completed in Spring of 2020, the online exhibit will showcase an array of digitized works in their original languages, as chosen by those who work with these languages on a daily basis — librarians, professors, lecturers, staff, and students. Many of these early-published works are now in the public domain and are open to the world to read and share without restriction.

In support of teaching and research, the University Library, among the largest academic libraries in the U.S., collects and preserves materials in all languages since its founding in 1868. The Library now boasts a collection of nearly thirteen million volumes, more than half of which are in over 400 distinct languages.

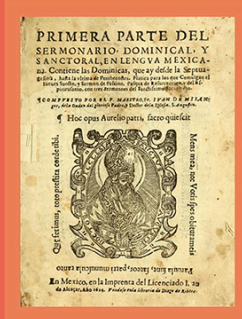
This exhibition is made possible thanks to more than 40 contributors and through the support of the UC Berkeley Library, and it is co-sponsored by the Berkeley Language Center (BLC).

Installation in the Free Speech Movement Café Panel 1/4

LANGU

Kurdish

The Kurdistan region spreads over eastern Turkey, northern Iraq, western Iran, and smaller parts of northern Syria and Armenia. With official language status in only Iraq, Kurdish — the language of the largest ethnic minority group in the Middle East — has endured for centuries despite oppression by modern nation states.



Nahuatl

Known historically as Aztec and spoken since the seventh century CE, there are over 1 million native speakers of Nahuatl in Mexico and in the diasporic communities in the United States. While Nahuatl and the other 67 indigenous languages of Mexico are recognized as national languages in the regions where they are spoken, progress toward institutionalizing the language and securing linguistic rights for its speakers has been slow.

‘Language is the only homeland.’

Czesław Miłosz



Tibetan

Ever since China annexed Tibet as a province in 1951, the Tibetan language and 60 other minority languages within the territory have been proscribed in schools in favor of Mandarin. The World Oral Literature Project classifies Tibetan as “definitely endangered.”

Installation in the Free Speech Movement Café Panel 2/4

LANGUAGES

**‘Why only one song, one speech,
one text at a time?’**

Luce Irigaray

The Languages of Berkeley celebrates the magnificent diversity of languages that advance research, teaching, and learning at the University of California, Berkeley. Fifty-nine modern and ancient languages are currently taught across 14 departments at Cal, all of which are featured in this exhibition. Installed through August 2020 here in the Free Speech Movement

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‘Everything is language.’

Octavio Paz

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Berkeley Library
UNIVERSITY OF CALIFORNIA



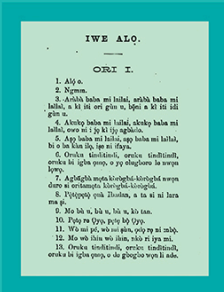
www.ucblib.link/languages

Installation in the Free Speech Movement Café Panel 3/4

OF BERKELEY

‘The world is like a Mask dancing. If you want to see it well, you do not stand in one place.’

Chinua Achebe



Yoruba

Yoruba, one of the three major indigenous languages in Nigeria, has been dominated by English, the preferred language of government, business, and education in Nigeria since the colonial period. In turn, it is hegemonizing, along with other national languages such as Ibo and Hausa, smaller local languages throughout the country.

Yiddish

Yiddish is the language of European (Ashkenazic) Jews, with a thousand-year-old history. Most Yiddish speakers were killed during the Holocaust of World War II, yet the language endures in the United States, Israel, and Europe.



#languagesofberkeley

Installation in the Free Speech Movement Café Panel 4/4

BERKELEY

‘If . . . the national anthem can only be sung in English, then the nation is clearly restricted to a linguistic majority, and language becomes one way of asserting critical control over who belongs and who does not.’

Judith Butler



Catalan

When Gen. Franco’s fascist regime emerged victorious from the Spanish Civil War in 1939, it forbade regional languages in official and private use. Since Franco’s death in 1975, Catalan speakers has exceeded the 10 million mark in Spain and is on the rise despite an adverse sociopolitical environment in territories outside Catalonia.



Irish

From the 16th to the 20th centuries, colonialism imposed the English language on Ireland. When the Irish Free State was established in 1922, it designated Irish as the national language. As a result, the vitality of the Irish language has been renewed, but it remains an endangered minority language.

Appendix 2: Photographs from the Exhibit Reception



Guests look at a brochure at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Guests socializing at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Keynote speaker Judith Butler (left) and Professor Francine Masiello (right) at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Guests look over the brochure at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Contributor Ana-Belén Redondo-Campillos at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Robert and Sally Goldman at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Claude Potts speaks at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



University Librarian Jeff MacKie-Mason at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for The UC Berkeley Library)



Virginia Shin speaks at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Ahmad Diab speaks at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Yael Chaver speaks at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Sam Mchombo at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Jeroen Dewulf speaks at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Students Marinor Balouzian and Natalie Simonian speak at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Deborah Rudolph speaks at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Emilie Bergmann speaks at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Robert Goldman speaks at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Rick Kern at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Judith Butler speaks at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Photograph of the audience at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Guests socializing at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Claude Potts, left, chats with Jeroen Dewulf at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Guests socializing at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Guests look over the brochure at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Guests socializing at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Victoria Williams and Orlando Garcia from the Berkeley Language Center at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Guests socializing at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



Guests socializing at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



A postcard for the exhibition sits on the table at The Languages of Berkeley event in Morrison Library on Feb. 5, 2020. (Photo by Violet Carter for the UC Berkeley Library)



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