

In This Issue

The articles in the February issue vary widely. JOANNA WILLIAMS asks, “By whose standards should the art of another culture be assessed?” She focuses on the standards of one group of eastern Indian artisans still at work in a relatively conservative tradition—the *citrakāras* of Orissa, who produce paintings both for the ritual use of the Jagannātha Temple in Puri and for sale to pilgrims. Among the values that the artisans esteem, she discovers, are some that might not immediately occur to a Westerner: good rendition of pose (*bhaṅgi*); delicate, refined (*saru*) workmanship; and fidelity to local tradition (*paramparā*).

The second article reviews two recently published books by Helen Craig McCullough, *Brocade by Night: “Kokin Wakashū” and the Court Style in Japanese Classical Poetry* and *Kokin Wakashū: The First Imperial Anthology of Japanese Poetry*. In the context of these works, RICHARD H. OKADA raises the critical issue of the Japanese appropriation of Chinese examples. He also argues that a need for context is inherent in *waka* and that Heian poets dextrously took advantage of that need and willfully misread, fictionalized, or otherwise altered the situation of utterance.

In the final article, NATHAN SIVIN examines studies in the science and medicine of imperial China. He notes that most publication is still oriented toward the translation or description of texts, the reconstruction of techniques, and heroic accounts of priority or discovery. Some recent works, however, deal with issues more current in the history of science and Chinese studies and draw on the indispensable resources of social and intellectual history, anthropology, and sociology.