

博雅
教育

全国英语专业博雅系列教材

总主编 丁建新

博雅阅读 报刊选读

秦 勇 主 编

LIBERAL EDUCATION



中山大学出版社

SUN YAT-SEN UNIVERSITY PRESS

全国英语专业博雅系列教材/总主编

博雅阅读·报刊选读

秦 勇 主编

中山大学出版社

· 广州 ·

版权所有 翻印必究

图书在版编目 (CIP) 数据

博雅阅读·报刊选读/秦勇主编. —广州: 中山大学出版社, 2013. 7
(全国英语专业博雅系列教材/总主编 丁建新)
ISBN 978 - 7 - 306 - 04580 - 5

I. ①博… II. ①秦… III. ①英语—阅读教学—高等学校—教材
IV. ①H319.4

中国版本图书馆 CIP 数据核字 (2013) 第 124039 号

出版人: 徐 劲

策划编辑: 熊锡源

责任编辑: 熊锡源

封面设计: 曾 斌

责任校对: 林彩云

责任技编: 何雅涛

出版发行: 中山大学出版社

电 话: 编辑部 020 - 84111996, 84113349, 84111997, 84110779

发行部 020 - 84111998, 84111981, 84111160

地 址: 广州市新港西路 135 号

邮 编: 510275 传 真: 020 - 84036565

网 址: <http://www.zsup.com.cn> E-mail: zdcbs@mail.sysu.edu.cn

印 刷 者: 广州中大印刷有限公司

规 格: 787mm × 960mm 1/16 13.5 印张 295 千字

版次印次: 2013 年 7 月第 1 版 2013 年 7 月第 1 次印刷

印 数: 1 ~ 4000 册 定 价: 29.00 元

如发现本书因印装质量影响阅读, 请与出版社发行部联系调换

全国英语专业博雅系列教材编委会

总主编 丁建新 (中山大学)

编 委 会

李鸿儒 (黑龙江大学)
司显柱 (北京交通大学)
赵彦春 (天津外国语大学)
田海龙 (天津商业大学)
夏慧言 (天津科技大学)
李会民 (河南科技学院)
刘承宇 (西南大学)
施 旭 (浙江大学)
辛 斌 (南京师范大学)
杨信彰 (厦门大学)
徐畅贤 (湖南城市学院)
李玉英 (江西师范大学)
李发根 (江西师范大学)
肖坤学 (广州大学)
宫 齐 (暨南大学)
张广奎 (广东财经大学)
温宾利 (广东外语外贸大学)
杜金榜 (广东外语外贸大学)
阮 炜 (深圳大学)
张晓红 (深圳大学)

博雅之辩（代序）

大学精神陷入前所未有的危机，许多人在寻找出路。

我们坚持，提倡博雅教育（Liberal Education）。因为大凡提倡什么，关键在于审视问题的症结何在，对症下药。而当下之困局，根源在于功利，在于忘掉了教育之根本。

博雅教育之理念，可以追溯至古罗马人提倡的“七艺”：文法、修辞、辩证法、音乐、算术、几何、天文学。其目的在于培养人格完美的自由思考者。在中国教育史上，博雅的思想，古已有之。中国儒家教育的传统，强调以培养学生人格为核心。儒家“六艺”，礼、乐、射、御、书、数，体现的正是我们所讲的博雅理念。“学识广博，生活高雅”，在这一点上，中国与西方，现代与传统，并无二致。

在古罗马，博雅教育在于培育自由的人格与社会精英。在启蒙时代，博雅教育意指解放思想，破除成见。“什么都知道一点，有些事情知道得多一点”，这是19世纪英国的思想家约翰·斯图亚特·密尔（John Stuart Mill）对博雅的诠释。同一时期，另外一位思想家，曾任都柏林大学校长的约翰·亨利·纽曼（John Henry Newman）在《大学理念》一书中，也曾这样表述博雅的培养目标：“如果必须给大学课程一个实际目标，那么我说它就是训练社会的良好成员。它的艺术是社会生活的艺术，它的目的是对世界的适应……大学训练旨在提高社会的精神格调，培养公众的智慧，纯洁一个民族的趣味。”

博雅教育包括科学与人文，目标在于培养人的自由和理性的精神，而不是迎合市场与风俗。教育的目标在于让学生学会尊重人类生活固有的内在价值：生命的价值、尊严的价值、求知的价值、爱的价值、相互尊重的价值、自我超越的价值、创新的价值。提倡博雅教育，就是要担当这些价值守护者的角色。博雅教育对于我们来说，是一种素质教育、人文教育。人文教育关心人类的终极目标，不是以“有用”为标准。它不是“万金油”，也无关乎“风花雪月”。

在美国，专注于博雅教育的大学称为“文理学院”，拒绝职业性的教育。在中国香港，以博雅教育为宗旨的就有岭南大学，提倡“全人教育”；在台湾大学，博雅教育是大学教育的基础，课程涉及文学与艺术、历史思维、世界文明、

道德与哲学、公民意识与社会分析、量化分析与数学素养、物质科学、生命科学等八大领域。在欧洲，博雅教育历史中的七大范畴被分为“三道”（初级）与“四道”（高级）。前者包括语法、修辞与辩证法，后者包括算术、几何、天文与音乐。在中国大陆的中山大学，许多有识之士也提倡博雅之理念，让最好的教授开设通识课程，涉及现代学科之环境、生物、地理等各门。同时设立“博雅学院”，学拉丁，读古典，开风气之先。

外语作为一门人文性很强的学科，尤其有必要落实博雅之理念。对于我们来说，最好的“应用型”教育在于博雅。早在 20 世纪 20 ~ 40 年代，在水木清华的外文系，吴宓先生提倡“语”“文”并重，“中”“西”兼修，教学上提倡自主学习与互动研究。在《西洋文学系学程总则》中，吴宓明确了“博雅之士”的培养目标：

本系课程编写的目的为使学生：（甲）成为博雅之士；（乙）了解西洋文明之精神；（丙）熟读西方文学之名著、谙悉西方思想之潮流，因而在国内教授英、德、法各国语言文字及文学，足以胜任愉快；（丁）创造今日之中国文学；（戊）汇通东西方之精神而互为介绍传布。

博雅之于我们，不仅仅是理念，更重要的是课程体系，是教材，是教法，是实践，是反应试教育，是将通识与专业熔于一炉。基于这样的理念，我们编写了这套丛书。希望通过这样的教育，让我们的学生知道人之为人是有他内在的生活意义，告诉我们的学生去求知，去阅读，去思考，去创造，去理解世界，去适应社会，去爱，去相互尊重，去审美，去找回精神的家园。

无需辩驳，也不怕非议。这是我们的坚守。

中山大学外国语学院 教授、博士生导师

中山大学语言研究所 所长

丁建新

2013 年春天

前 言

《博雅阅读·报刊选读》是英语专业博雅教育系列教材之一，是为高等学校英语专业在校本科生量身定做的。

课文部分。课文部分有以下几个特点：一是取材鲜活化，全部内容来源于近几十年以来世界最具权威的英美报刊原文，未作任何改动，原汁原味。二是题材全面化，力求涵盖自由七艺，即古希腊所谓的“三学”（文法、修辞、逻辑）和“四术”（算术、几何、天文、音乐），以求对学生进行广范围和深层次的文化渗透。三是体裁多样化，包括哲理散文、就职讲演、分析评论、人物传记、报告文学等诸多方面。四是编排实用化，结合课堂教学实际，从易到难，循序渐进，简明扼要，囊括一学年的教学内容。

练习部分。均从真实语料库中选用语篇、句子、词组、词汇。设计项目主要有以下五个方面：一是对课文的理解，包括释义、问答；二是对英美文化的介绍，包括阅读、专业术语；三是对语言基础知识能力的巩固和加强，涉及同义词、反义词、词义辨析、词组搭配、句子加工、英汉互译、写作；四是引导学生提高文学鉴赏水平；五是与进一步的学习接轨，对语言学的相关领域给予启示，并练习毕业论文的书写格式。最后在附录中提供部分参考工具书和百科全书，以及全球颇具影响力的报刊名目，给予学生一定的帮助。

愿本书能够有助于实现博雅教育“学识广博，生活高雅”的宗旨，塑造学生的理想人格，丰富他们的健康人性，唤醒他们的优雅气质。这也是我国现代社会教育之所期盼。

囿于编者水平和仓促时间，错误难免，真诚期盼专家学者予以诤正。

本教材之编写得到了中山大学语言研究中心、中山大学南方学院外文系以及中山大学出版社的大力支持，在此谨表谢意。另外，这套教材的总主编丁建新教授一直以来都给予我莫大的激励和帮助，借此机会一并感激师恩。

秦勇

2012年12月

Contents

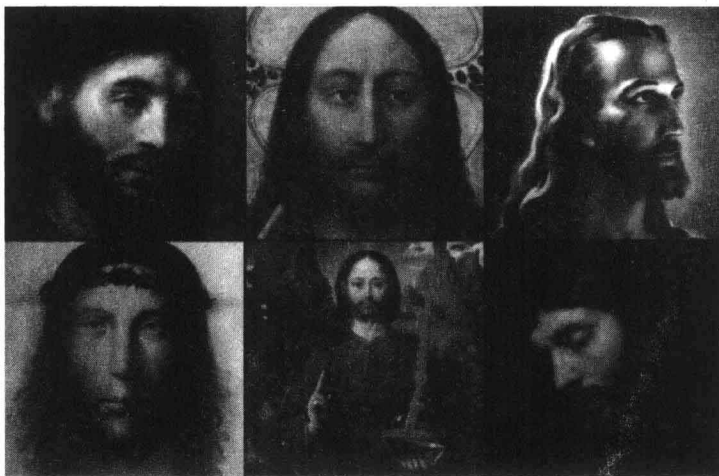
Lesson 1	The True Face of Jesus?	<i>Blake Gopnik</i>	1
Lesson 2	Inaugural Address	<i>William J. Clinton</i>	9
Lesson 3	Water Is Life	<i>Barbara Kingsolver</i>	18
Lesson 4	The Forgotten Cold War	<i>Leslie H. Gelb</i>	28
Lesson 5	Rising to the Challenge	<i>Hannah Beech</i>	37
Lesson 6	Against the Tide	<i>Jane Van Tassel</i>	48
Lesson 7	The Power and Progress of an Altar by Raphael	<i>Roberta Smith</i>	57
Lesson 8	Beasts of Burden	<i>Bryan Walsh</i>	66
Lesson 9	Game Boy	<i>Anthony Lane</i>	77
Lesson 10	In the Beginning: God and Science	<i>Lance Morrow</i>	87
Lesson 11	Queen Elizabeth II: A Look Back at One of the Most Enduring—and Successful—Monarchs	<i>Catherine Mayer</i>	99
Lesson 12	Beyond Understanding	<i>Andy Martin</i>	111
Lesson 13	Paradoxical Truth	<i>Graham Priest</i>	123
Lesson 14	The Final Upsurge of a Genius		133
Lesson 15	The Assault on Freud <i>Paul Gray, Ann Blackman, Barry Hillenbrand,</i> <i>Janice M. Horowitz and Benjamin Ivry</i>		147
Lesson 16	Think Again—What Did Descartes Really Know?	<i>Anthony Gottlieb</i>	159
Appendix I	Key to Exercises		174
Appendix II	A List of Encyclopedias, Dictionaries and Thesauruses		204
Appendix III	A List of Newspapers and Magazines		206

Lesson 1

The True Face of Jesus?

Blake Gopnik

Rembrandt once painted a brooding version of Christ that differs widely from its more conventional, blond-haired predecessors, seen in a new show in Philadelphia.



The Faces of Jesus

① Google “Jesus” (you get a few hits) and you know what kind of images you’ll find: Christ will almost always have a high forehead, blond-streaked locks parted in the middle, a straight nose, a hipster beard, and that faraway look. That sameness ought to seem strange: the artists didn’t exactly have the chance to paint him from life. Except Rembrandt, sort of. Somewhere around 1645, he went out into his Jewish neighborhood

in Amsterdam, found a young man, dark, Semitic and brooding, and had him pose for some radically new pictures of Christ. Six that survive have been assembled in a big show at the Philadelphia Museum of Art, where they face off against more conventional Christs by Rembrandt and others. Looking at Rembrandt's "realistic" Jesus makes you realize how stereotyped other images of him have been, from the Middle Ages right to today. On Sunday, that stereotype, our commitment to it and Rembrandt's daring revision will be the topic of an interfaith panel hosted by the Philadelphia museum.

② "There's a deep, almost hard-wired interest in a single model of Jesus," says David Morgan, the panel's keynote speaker and an expert on how Christ's image gets used. Once a picture of Christ gets codified in a culture, Morgan explains, believers take it in almost with their mother's milk, until it gets "naturalized" as not just an image of their savior, but the necessary one. Morgan has made an especially close study of our current "necessary" Christ—long-haired, straight-nosed, bearded—in an image painted in 1940 by a Chicago artist named Warner Sallman that has since sold something like 1 billion copies. (It ranks high on Google.) It is so ubiquitous, Morgan says, that "children lock onto the image, and they feel, 'Yes, that is him. That is The Guy.' " Even when sophisticated Christians know that Sallman's Christ has no facts backing it up, they find they can't resist its pull. When Morgan surveyed contemporary Americans about it, one described it as "a true photo of Jesus," and another said "I always believed that Sallman's portrait of Jesus was the one that looked most like Jesus really looked when here on earth." Other Christians, including Sallman himself, have said it matched holy visions they had of their savior.

③ Amazingly, Morgan might have got similar answers 500 years ago. When an Eastern Orthodox cleric visited Italy in 1438, he complained about how Western artists painted their holy men. Not one of their figures was recognizable to his Eastern-trained eyes, he said, except of course Jesus Christ ... with his regulation pale hair, parted in the middle over a long face, high forehead, straight nose, and tidy beard. Even Leonardo da Vinci, who could never bear to stick with a received idea, went conservative when it came time to paint a portrait of his savior, sometime around 1500. After a recent cleaning, an old version of his painting has been garnering headlines as the long-lost original, but there's nothing newsworthy about what it shows: the portrait is a model of standard Christliness, with all the features that Sallman's painting still has. (It even has the same delicacy that some sterner Christians have attacked in Sallman's "girlish" Christ.)

④ Leonardo, like many other artists of his era, may have been relying on a document to guide him. Around 1300, someone forged a letter that pretended to be by either Pontius Pilate or a fictional Roman dubbed Lentulus and that offered a supposedly eyewitness account of Jesus's face, with the same features seen in both Leonardo and Sallman. But the Lentulus Letter gives only pseudo-factual backing for how Jesus had already been pictured for hundreds of years. From 1216 on, the great "Veronica" relic

in Rome, said to be an actual rag that Jesus wiped his face with, had been given “Lentuline” features whenever it was copied. (You could get tens of thousands of years knocked off your time in purgatory just for praying in front of such copies. No wonder you needed a license to paint them.) Even frescoes and icons from the early Middle Ages already have the basic look down pat.

⑤ Christianity may be the world’s most embodied religion, built around the idea that God could become man and that a man—one, specific, historical being—could have Godhead in him. “There’s this huge emphasis on Christ as the unanticipated revelation of the hidden God,” says David Hart, an expert on the history of Christian thought. In theological terms, says Hart, Christ can be described as “God’s own depiction of himself,” so it’s no surprise Christianity went on to breed great realist artists. One of their big jobs has always been to help Christians spot God in the man Jesus by getting at what Jesus himself would have looked like. “Lead us, wonderful image, to our true homeland, that we may see the face of Christ himself,” said the official prayer to the Veronica image in Rome. “It’s not just that [Christ] existed in history—but his having existed in history is one of the main planks in the argument justifying the use of images in Christian art,” explains art historian Alexander Nagel, a professor at New York University’s Institute of Fine Arts. The Christian incarnation, he says, has been described as “the font of Western realism.” The influence may have gone the other way, too: as artists perfected their realist techniques, the whole culture had to commit to a more detailed idea of what their incarnate god looked like. Ambiguity and vagueness were no longer an option. Realist painting may even have triggered the *Lentulus* forgery: art that looks documentary calls for similar precision on paper, which brings us back to Rembrandt, the most ambitious of realists. By the 1640s, after more than 500 years of use, the classic image of Christ no longer felt that “real” because it looked so much like artistic conventions. To revive it, Rembrandt had to play a balancing act: he had to keep just enough of its elements (the long, midparted hair, the faraway look) to make his Jesus recognizable, while adding enough new ones to make it a credible image of a living man, such as you might meet on an Amsterdam street. In a weird way, Rembrandt’s realism, for all its specificity, ends up arguing the broad theological point of God’s incarnation in a regular Joe rather than giving a vision of Jesus’s actual flesh.

⑥ Maybe that’s why Rembrandt’s new Jesus never caught on. After all, if Christ was a real person in a single real body, his features can’t suddenly change. “The continuity of the image is a kind of testimony to the incarnation,” as Hart puts it, while Nagel refers to the paradox that “the claim of specificity requires seriality.”

⑦ Rembrandt’s one Jew, that is, could never compete with a billion blond Jesuses.

(*Newsweek*, September 23rd, 2011)

NOTES

1. Blake Gopnik: Blake Gopnik is a famous columnist of art and design with *Newsweek* and *The Daily Beast*. For the last decade he worked as chief art critic of *The Washington Post* and before that was an arts editor and critic in Canada. He achieved his Ph. D. in art history from Oxford University, and has written on aesthetic topics ever since.
2. Rembrandt: Rembrandt Harmenszoon van Rijn (15th July, 1606—4th October, 1669) is one of the greatest Dutch painters in European art history. He gained his early reputation as a portrait painter in Dutch Golden Age. His creative talent and knowledge of classical iconography and of the specific text together with his perception of Amsterdam's Jewish population is well illustrated in his portraits of biblical scenes and thereby he has been called "one of the great prophets of civilization" for his empathy for human.
3. Pontius Pilate: Pontius Pilate was known as the judge at Jesus' trial in association with the crucifixion of Jesus. The interpretation of Pilate's portrayal and the discovery of the Pilate Stone in 1961 is still under discussion by biblical scholars.
4. The Lentulus Letter: A forged letter written by Publius Lentulus, the Governor of Judea, to the Roman Senate, which was supposed to add more detailed features of Jesus in the Bible.

EXERCISES

I. Paraphrase the following sentences.

1. On Sunday, that stereotype, our commitment to it and Rembrandt's daring revision will be the topic of an interfaith panel hosted by the Philadelphia museum.
2. Even when sophisticated Christians know that Sallman's Christ has no facts backing it up, they find they can't resist its pull.
3. Even Leonardo da Vinci, who could never bear to stick with a received idea, went conservative when it came time to paint a portrait of his savior, sometime around 1500.
4. But the Lentulus Letter gives only pseudo-factual backing for how Jesus had already been pictured for hundreds of years.
5. Ambiguity and vagueness were no longer an option.
6. Rembrandt's one Jew, that is, could never compete with a billion blond Jesuses.

II. Answer the following comprehension questions.

1. What is a "necessary", conventional image of Jesus Christ according to Morgan?
2. Once a picture of their saviour gets codified in a culture, when do believers take it in?

3. Who was supposed to paint the “true photo of Jesus”, which wins most copies in the world?
4. Which document might supposedly guide Leonardo and Sallman for the features in the portrait of Jesus’s face?
5. Why does David Hart say Christianity is the most embodied religion in the world?
6. Why do Christians need a more detailed idea of what their incarnate god looked like?
7. What kind of dilemma did Rembrandt have to balance in pursuit of a “real” Christ?
8. Why could Rembrandt’s new Jesus never catch on?

III. Fill in each blank with the most appropriate synonym chosen from the bracket below and change its form where necessary.

1. While microwaves heat up food more quickly, most food tastes better when it is cooked in a _____ oven. (conventional, customary, usual)
2. The sauce should be simmered for a few minutes to _____ its flavors. (assemble, concentrate, gather)
3. The noble savage was a _____ that appealed to 18th-century intellectuals, who viewed European civilization as decadent and corrupt. (conception, generality, stereotype)
4. The need for a greater sense of self-reliance is the _____ of his self-help message. (essence, core, keynote)
5. By that time cell phones had become _____, and people had long ceased to be impressed by the sight of one. (common, everyday, ubiquitous)
6. She was a _____ and well-traveled woman. (complicated, smart, sophisticated)
7. The _____ sight of their cat returning home after having been missing for two years. (amazing, astounding, surprising)
8. I’m sad that she’s leaving, but it was not _____. (unanticipated, unexpected, unforeseen)
9. The White House has _____ the President as deeply conflicted over the matter. (depict, portray, sketch)
10. This design _____ the best features of our earlier models. (embodied, incorporate, integrate)

IV. Fill in each blank with a suitable antonym of the word in the bracket and change its form where necessary.

It’s a centuries-old mystery: Who was the woman _____ (before) da Vinci’s enigmatic Mona Lisa? Italian researchers say they may soon know: They have _____ (conceal) the burial place of Lisa Gherardini, the wife of a _____ (poor) silk merchant who is thought to be the model for the _____ (anonymous) painting. They plan to identify her by digging up her 500-year-old bones from the Convent of St. Ursula

in central Florence, where she was allegedly buried. Some experts say the bones are too old to _____ (hide) any conclusive evidence. But project leader Silvio Vinceti has been studying da Vinci's painting for months and claims to have found _____ (exposed) symbols in the portrait. If _____ (failed), he says he believes the research will _____ (bury) characteristics of Gherardini's face that either match or don't match the Mona Lisa, and reveal whether or not she was a model for the painting.

V. Condense the subordinate verb clause into anominal group so that the whole sentence can be more brief and compact.

1. Six that survive have been assembled in a big show at the Philadelphia Museum of Art, where they face off against more conventional Christs by Rembrandt and others.
2. Realist painting may even have triggered the Lentulus forgery: art that looks documentary calls for similar precision on paper, which brings us back to Rembrandt, the most ambitious of realists.

VI. Choose several sentences whose meaning you consider would be deeply influenced in its other different variations.

VII. List eight specific verbs that you consider most effectively and give your reasons.

VIII. Analyze the following sentences and identify different rhetorical devices.

1. Once a picture of Christ gets codified in a culture, Morgan explains, believers take it in almost with their mother's milk, until it gets "naturalized" as not just an image of their savior, but the necessary one.
2. In a weird way, Rembrandt's realism, for all its specificity, ends up arguing the broad theological point of God's incarnation in a regular Joe rather than giving a vision of Jesus's actual flesh.
3. Christianity may be the world's most embodied religion, built around the idea that God could become man and that a man—one, specific, historical being—could have Godhead in him.

IX. Translate the following into Chinese.

By the 1640s, after more than 500 years of use, the classic image of Christ no longer felt that "real" because it looked so much like artistic conventions. To revive it, Rembrandt had to play a balancing act: he had to keep just enough of its elements (the long, midparted hair, the faraway look) to make his Jesus recognizable, while adding enough new ones to make it a credible image of a living man, such as you might meet on an Amsterdam street. In a weird way, Rembrandt's realism, for all its specificity,

ends up arguing the broad theological point of God's incarnation in a regular Joe rather than giving a vision of Jesus's actual flesh.

X. Translate the following into English. (back it up, catch on, get codified, go the other way, keynote, knock off, lock onto, plank, take it in, when it comes time to)

1. 然而，基督信仰的要旨是和谐，这反过来又依赖正义和上帝赋予的人权。
2. 一般来说，隐含的信息并没有成文或被记载，需要工人们多年工作经验的积累才能获得。
3. 家里失窃两个星期之后我才镇定下来。
4. 如果敌人相互开战，我们便可以趁在他们派遣船舶对我们穷追不舍之前到达安全地带。
5. 计划的成功执行也依赖于联合国的实际行动来给予大力支持。
6. 当要真正录制选定的合成独奏时，每一个音符都好像检查了无数遍。
7. 我原以为我回去的时候他们在家，不料没人，所以我猜想他们应该是散步去了，这样就没人会打扰你。
8. 引进国民医疗卫生体制曾是卡特方案 1976 年的一项政要，然而这份提案最后未能产生法律效力。
9. 案件中所有的证据都指证相反，法官因此撤销了控诉。
10. 政府官员们担心如果洪水继续泛滥的话，他们将卷入巨额开支的花费中。

XI. Fill in the blanks with appropriate articles, conjunctives numerals, preposition groups, verbs or pronouns so that coherence and unity can be achieved.

_____ Picasso always intended it to belong to Spain, the vast work was shipped around the world for more than four decades. _____ the artist's wishes, the painting found a permanent home in Madrid only after "democratic institutions" were installed in Spain, in 1981. _____, to celebrate 25 years since "Guernica's" return, and the 125th anniversary of Picasso's birth, Spain's two national museums, the Prado and the Reina Sofia, have joined forces to present a comprehensive new exhibit exploring _____ life and work. "Picasso: Tradition and Avant-Garde" is spread across the _____ galleries and includes more than 100 works from museums around the world. Few artists have carved _____ own style as dramatically as Picasso _____. Picasso trained as a classical artist and traveled widely around Europe, visiting public galleries like the Louvre to soak up the art of the past. _____ his earliest works, the exhibit shows, Picasso drew on the works of the old masters, making _____ forms uniquely _____ own. Working from traditional still lifes, such as _____ of Spanish Baroque artist Francisco de Zurbarán, enabled Picasso to experiment with space and light and form. "Carafe and Three Bowls" (1908), _____, showed him using

the style to test out the geometric contours, derived from Cezanne, that would lead to cubism. _____, "Picasso: Tradition and Avant-Garde" seeks to reclaim the artist as quintessentially Spanish. Picasso has long been regarded as a French painter who happened to be born in Spain. _____ he lived in Paris and then the Midi until his death in 1973, Picasso followed Spain's turbulent politics closely from his exile. The exhibit emphasizes _____ deep roots in Spanish cultural and artistic heritage.

XII. Describe a typical penguin with its features. Will you think of a bird which is also categorized into its same family?

Lesson 2

Inaugural Address

(January 20, 1997)

William J. Clinton



William J. Clinton

My fellow citizens:

① At this last presidential inauguration of the 20th century, let us lift our eyes toward the challenges that await us in the next century. It is our great good fortune that time and chance have put us not only at the edge of a new century, in a new millennium, but on the edge of a bright new prospect in human affairs—a moment that