EDITOR'S NOTE:

In 1983 when Translation Review began its "Annotated Books Received," approximately 60 publishers were represented. Over the years, the publishing of translations has become more widespread and Translation Review's contacts with publishers more numerous. The journal celebrates both that growth and those contacts with this first issue of a separate "Annotated Books Received Supplement," in which almost 100 publishers are represented. This listing of books sent to Translation Review will be published twice each year.

Two primary reasons for the new publication are space and convenience. The "Annotated Books Received" section in regular issues of Translation Review has grown to the point of dominating issue space. This new supplement will allow more critical discussion and reviews in regular issues. Also, with the increase in books to be listed, many of those who value the section have suggested that they would like to have a separate publication to take with them when they visit bookstores and libraries.

Each supplement will provide specific bibliographical information and annotations as in the past, but information regarding other translated works by the authors and recognition for translators will also be included when possible.

Our sincere appreciation goes to the publishers, authors, and translators who have brought us to this successful point of change.

ANTHOLOGIES


(Arabic) Arabic Short Stories. Tr. Denys Johnson-Davies. University of California Press. 1994. 216 pp. Cloth: $32.00; ISBN 0-520-08563-9. Paper: $12.00; ISBN 0-520-08944-8. An alleyway of Tangier as seen through the eyes of a prostitute, the price paid by a sophisticated Cairene philanderer for his infatuation with a young Bedouin girl, the callous treatment of a young wife receives from the man to whom she has been married off. These are some of the themes of the 24 stories in this volume, each by a different author. Among the authors represented are Edward El-Kharrat, Bahaa Taher, Alifa Rifaat, and Ghassan Kanafani. Through the eyes of insiders, these stories show us the intimate texture of life throughout the diverse countries and cultures of the Arabic world.


(German) Daughters of Eve: Women's Writing from the German Democratic Republic. Eds. and Trs. Nancy Lukens and Dorothy Rosenberg. University of Nebraska Press. 1993.

A thousand years ago women poets at the Japanese imperial court created a written aesthetic of unmatched elegance and technical skill. Today, Japanese women poets write with equal sophistication about romance, family life, and sexuality, and about divorce, loneliness, feminism, politics, and the West. In this anthology of traditional short verse (the haiku and the slightly longer tanka), 15 contemporary Japanese women poets reveal the changing and diverse society that is Japan today.

(Egyptian - from hieratic script on papyrus) Love Lyrics of Ancient Egypt. Tr. Barbara Hughes Fowler. The University of North Carolina Press. 1994. 85 pp. Cloth: $19.95; ISBN 0-8078-2159-4. Paper: $10.95; ISBN 0-87088-4468-3. Ancient Egypt was once thought of as a gloomy society obsessed with death. This collection of lyrics from papyri from ca. 1305-1080 B.C. offers us delicate love lyrics that dispel any such illusion. Purported to be by girls and boys as young as 13 or 14, they are remarkable for their innocent sensuousness. Combining skills as a poet and translator, Fowler provides the first accurate translations of these lyrics into modern English-language poetry. She has also translated Hellenistic Poetry and Archaic Greek Poetry.

Translation Review - Annotated Books Received Supplement


(French) *Of the Sublime: Presence in Question [Du Sublime]*. Tr. Jeffrey S. Librett. State University of New York Press [Editions Belin, Paris, 1988]. 1993. 255 pp. Cloth: ISBN 0-7914-1380-2. This collection of essays by Jean-François Courtine, Michel Deguy, Éliane Escoubas, Philippe Lacoue-Labarthe, Jean-François Lyotard, Louis Marin, Jean-Luc Nancy, and Jacob Rogozinski examines the topic of the sublime from a phenomenological perspective, casting the question of the sublime as being a question of presence--that is, of presentation--and thus a question of existence. Much attention is given particularly to Kant's aesthetic thought, but re-readings of Schelling, Hegel, Nietzsche, and Freud also figure in these essays. Librett, in addition to translating the essays, contributes an afterword in the form of an essay that explicitly juxtaposes Heidegger's reading of the sublime with that of Kant, suggesting that each of the essays in the book responds in some way to questions that arise from that juxtaposition.

R.D.

(Spanish) *The Origins of Desire: Modern Spanish Short Stories*. Ed. Juan Antonio Masoliver. Trs. Cecilia Szusterman, Julie Flanagan, Dinny Thorold, Ed Emery, Anthony Edkins, Helen Lane, Margaret Jull Costa, Nick Caistor, Andrew Langdon-Davies, Miriam Frank, David M. Lambert, and Jason Wilson. Serpent's Tail Press. 1993. 208 pp. Paper: $13.99; ISBN 0-85242-187-8. *The Origins of Desire* contains works by 29 Spanish writers, many of them translated into English for the first time. All languages of Spain--Castilian, Basque, Catalan, and Majorcan--are represented by the writers in this anthology with the editor Masoliver as a collection of short stories by Spanish writers born after the Spanish Civil War--with the exception of Tomoe and Tusquets--who started writing in the fading years of the Franco regime and who experienced the "changes that led from the struggle for freedom to a 'habit of freedom' more typical of democratic societies." Thus, the new writers of the post-Spanish Civil War do not rebel against earlier writers; rather they ignore them because they feel a need to break with the past and start anew by distancing themselves from the 19th-century Spanish realism and experimentalism. The short stories of this anthology are tinged with fantastical elements in the form of dreams, terror, mystery, supernatural phenomena, or omens "erasing the boundaries between everyday reality and imagination." Masoliver provides biographical information about each writer and in his introduction offers a historical and critical analysis of contemporary Spanish fiction.

L.R. de K.


The extensive historical background Barnstone supplies serves as a survey of Spanish-language poetry in general and to scholars of Spanish-language literature in particular.

(Korean) *The Snowy Road and Other Stories*. Ed. Hyuan-jae Yee Sallee. Trs. Hyuan-jae Yee Sallee and Teresa Margadonna Hyun. White Pine Press. 1993. 167 pp. Paper: $12.00; ISBN 1-877727-19-9. *The Snowy Road and Other Stories* is an anthology of Korean fiction presenting the works of about half a dozen contemporary writers, all of whom have received the Korean People’s Literary Award. This collection deals with the life of ordinary people, their sorrows and sufferings, especially with "Korean family life during the Korean War, the post-war era of the ’50s, the agrarian problems of the ’60s, and the complexity of city life in the ’70s and ’80s.” The six stories collected in this anthology include Yean-hee Chung's "Balloon," which depicts the loneliness of an eight-year-old war victim; Ick-suh Yoo's "Purchased Bridegroom," a tale about a young man who marries a crippled woman and is later betrayed by her; "The Trap" by Bum-shin Park, which comments on the widely spread shamanism in Korea; Jung-rae Cho's "Echo, Echo," which presents the Korean turmoil under Japanese rule; "The Snowy Road" by Chung-joon Yee, which describes the universal love of a mother for her son; and Wan-suh Park's "Winter Outing," which portrays the psychological conflict of a middle-aged woman—a war victim.

S.M.

(Japanese) *Tales of Tears and Laughter: Short Fiction of Medieval Japan*. Tr. Virginia Skord. University of Hawaii Press. 1991. 222 pp. Cloth: ISBN 0-8248-1315-4. "The stories in this collection constitute just a small portion of the vast body of some four hundred short narratives known as *otigizoshi*. Composed in the medieval period, roughly from the late twelfth through the early seventeenth centuries, these tales range from lyrical romances to ribald anecdotes, from pious accounts of divine beneficence to martial tales of vengeful warriors. They represent a cross section of medieval Japan in its richness and complexity, a panoply of life teeming with all the possibilities and contradictions of the age. Through these stories we can hear human voices speaking clearly across the centuries, telling tales of dismal failure and stellar success..." (Introduction).


(Korean) *The Snowy Road and Other Stories*. Ed. Hyuan-jae Yee Sallee. Trs. Hyuan-jae Yee Sallee and Teresa Margadonna Hyun. White Pine Press. 1993. 167 pp. Paper: $12.00; ISBN 1-877727-19-9. *The Snowy Road and Other Stories* is an anthology of Korean fiction presenting the works of about half a dozen contemporary writers, all of whom have received the Korean People’s Literary Award. This collection deals with the life of ordinary people, their sorrows and sufferings, especially with "Korean family life during the Korean War, the post-war era of the ’50s, the agrarian problems of the ’60s, and the complexity of city life in the ’70s and ’80s.” The six stories collected in this anthology include Yean-hee Chung's "Balloon," which depicts the loneliness of an eight-year-old war victim; Ick-suh Yoo's "Purchased Bridegroom," a tale about a young man who marries a crippled woman and is later betrayed by her; "The Trap" by Bum-shin Park, which comments on the widely spread shamanism in Korea; Jung-rae Cho's "Echo, Echo," which presents the Korean turmoil under Japanese rule; "The Snowy Road" by Chung-joon Yee, which describes the universal love of a mother for her son; and Wan-suh Park's "Winter Outing," which portrays the psychological conflict of a middle-aged woman—a war victim.

S.M.
REPRINTS


(Norwegian) Knut Hamsun. Victoria. Tr. Oliver Stallybrass. Sun & Moon Press. 1994 [Farrar, Straus and Giroux, 1969]. 164 pp. Paper: $10.95; ISBN 1-55713-177-5. Generally recognized as one of the Nobel Prize winner Knut Hamsun's greatest works, Victoria was originally published in 1898. The novel is a seemingly simple, touching idyll of young love. The star-crossed young lovers are Johannes, the miller's son, and Victoria, the daughter of the lord of the manor. Their moment of ecstasy is as brief and transitory as their desires, and they prove perversely cruel to each other, she out of blind loyalty to her family, he out of resentment for her rejection. Yet apart from one another, they live incompletely, as they stoically resist the rebellion, and a select bibliography.


text is supplemented with extensive editorial notes and keyed to the text of the Pléiade edition of Oeuvres Complètes.


LITERARY THEORY

Piero Boitani. The Shadow of Ulysses: Figures of a Myth [Ombra di Ulisse]. Tr. Anita Weston. Oxford University Press. 1994. 191 pp. Cloth: ISBN 0-19-812268-3. Boitani's study is a perceptive and imaginative exploration of the myth of Ulysses in a range of Western literature from Homer to Joyce. He follows the evolution of the sign through the ages, returning continuously to problems of intertextuality, interpretation, and reading. The sign appears as a "shadow" both because by means of it poetry describes humanity's journey to the other world of death, and because, in a figural connotation, Ulysses "foreshadows" historical voyages to the New World. Among the writers Boitani discusses are Homer and Dante, Tasso and Tennyson, Leopardi, Poe, and Baudelaire, as well as Conrad, Levi, Joyce, and Borges.

Omar Calabrese. Neo-Baroque: A sign of the times [L'età neobarocca]. Tr. Charles Lambert. Princeton University Press. 1992. 227 pp. Cloth: ISBN 0-691-03171-1. A leading semiotologist scrutinizes today's cultural phenomena and finds the prevailing taste to be "neo-baroque"--characterized by an appetite for virtuosity, frantic rhythms, instability, polydimensionality, and change. Calabrese locates a "sign of the times" in an amazing variety of literary, philosophical, artistic, musical, and architectural forms. According to Calabrese, the enormous quantity of narrative now being produced has led to a new situation: everything has already been said, and everything has already been written. The only way of avoiding saturation has been to turn to a poetics of repetition, of tiny variation, and of citation from other works. In describing this development, Calabrese makes us aware of the rapid shrinkage in the once ample space between "highbrow" and "lowlbrow." Calabrese is the author of The Language of Art (Bompiani) and coauthor, with Umberto Eco, of Images of Time (Mondadori).

Hélène Cixous. Three Steps on the Ladder of Writing. Trs. Sarah Cornell and Susan Sellers. Columbia University Press. 1993. 162 pp. Cloth: ISBN 0-231-07658-4. Paper: $12.00; ISBN 0-231-07659-2. A reflection on the process of writing. Three Steps explores, in Cixous's own lyrical style, what she considers the most important moments of apprenticeship in the school of writing: the School of the Dead, the School of Dreams, and the School of Roots. In the School of the Dead, she explains her perception that, for her and for those writers who are most important to her, good writing begins with death--of someone or of something, perhaps because of some alliance between truth and death, perhaps because such a moment awakens us to the ever-dying of nature life. The importance of the School of Dreams lies not in dreams as Freudian objects, but in the phenomenon of dream itself--the way in which it drops the dreamer precipitously into a foreign country, without transition, allowing the foreignness a kind of purity by which it becomes a "fantastic nationality." Good writing, for Cixous, works the same way: no entrances, no exits--the text begins and you are there, in the foreign land, then the text ends and you are there no longer because the land is no longer there. Finally, the School of Roots conveys Cixous's conviction that good writing draws from those aspects of the human experience--such as our births, our deaths, our bodies, our sexualities, our very names--that inhabit the "nether realms," the borderlands of our unconscious.

R.D.


sweeping reinterpretation of 19th- and 20th-century Japanese literature, Kojin forces a reconsideration of familiar terms such as origin, modern, literature, and the state as ideological constructs.

Reorientations/Arabic and Persian Poetry. Ed. Suzanne Pinckney Stetkevych. Indiana University Press. 1994. 304 pp. Cloth: $35.00; ISBN 0-253-35493-5. Employing contemporary literary theory, eight members of the "Chicago school" of Arabic and Persian literature reorient the critical approach to classical Middle Eastern literature. The authors analyze a broad spectrum of poetry, ranging from the pre-Islamic ode of the 6th century to 17th-century Persian Safavid Moghul verse. Among issues considered are the ritual and sacrificial aspects of literature, the transition from orality to literacy, the iconographical and mythic dimensions of philology, and imitation as a form of creation. Editor Stetkevych is the author of Abu Tammam and the Poetics of the 'Abbasid Age and The Mute Immortals Speak: Pre-Islamic Poetry and the Poetics of Ritual.

SOCIAL THEORY

Bernard Arcand. The Jaguar and the Anteater: Pornography Degree Zero [Le jaguar et le tamanoir]. Tr. Wayne Grady. Verso. 1993. 286 pp. Cloth: ISBN 0-86091-446-1. Over the last two decades, pornography has become not only one of the most spectacularly profitable industries in the West but also, in its own way, the most innovative, with the development of more and more individualized technologies of sexual stimulation and simulation. Here, Arcand approaches pornography as an anthropologist, in an attempt to explain precisely why it exists in these forms at this moment, and with what consequences. To do so, he has assembled data on the state of the industry and its technology, on its history, and on the polemics it has engendered, especially among feminists.

Guido Ceronetti. The Silence of the Body: Materials for the Study of Medicine [Il Silenzio del corpo: Materiali per studio di medicina]. Tr. Michael Moore. Farrar, Straus and Giroux [Adelphi edizioni s.p.a., Milan, 1979]. 1993. 234 pp. Cloth: $22.00; ISBN 0-374-26405-8. Ceronetti sifts through the miscellany of fact, legend, folk wisdom, and literary artifice by which cultures past and present have grappled with the human body. The triumph of medicine and modernity has been to prolong life without providing wisdom, to break the silence of the body without its voice. The one real illness left is our indifference to moral responsibility: the body "reveals itself only in peace and to philosophers." Long a student of ancient and classic writing, Ceronetti has culled their texts for the light they shed on the body's mysteries. His volume seeks to "lift the veil from human things" in a way that doctors of medicine never will.

Mario Duliani. The City Without Women: A Chronicle of Internment Life in Canada During the Second World War [La ville sans femmes and Città senza donne]. Tr. Antonino Mazza. Mosaic Press. 1994. 159 pp. Cloth: ISBN 0-88962-566-2. Paper: ISBN 0-88962-530-1. The events chronicled began in June 1940 and in time led to the internment of several hundred Italian-Canadians. Internment, because of its harsh intrusion on individual and family life, matters not simply to the interned but to citizens of the country carrying out the internment. One man who was interned, Montreal writer Mario Duliani, wrote an account of those many, long months in the internment camp but because he did not write in English, his work has been unread by the majority of Canadians for whom English is the only tongue. Now, Duliani's book, with its sad, telling description of internment life, can be read by the many thousands of people who ought to have read it, but did not or could not. Mazza brings to his translation not only an understanding of language, but the creative gift that is necessary to translation.

Jürgen Gebhardt. Americanism: Revolutionary Order and Societal Self-Interpretation in the American Republic [Die Krise des Amerikanismus]. Tr. Ruth Hein. Louisiana State University Press. 1992. 359 pp. Cloth: ISBN 0-8071-1514-2. The focus of Gebhardt's study is the relationship between the concepts of founding and order in the self-understanding of the country's early leaders. Through careful scrutiny of the writings of the Founding Fathers, he studies the philosophical and Christian origins of the American ideals of republicanism and revolution. He then considers the process by which the design for living envisaged by the founders--embodied in the concept of the paradigmatic republic--found expression in the political, economic, and social institutions of the new society, producing a form of civil theology that was soon identified as Americanism.


F.I.

R.D.

Pierre Manent. *An Intellectual History of Liberalism [Histoire intellectuelle du libéralisme: Dix leçons]*. Tr. Rebecca Balinski. Princeton University Press (Calmann-Lévy, Paris, 1987). 1994. 128 pp. Cloth: $19.95; ISBN 0-691-03437-0. One of a new generation of French intellectuals who share a primary concern with liberal society and its problems, Manent here traces a highly synthetic history of the development of liberal thinking. Manent then analyzes Hobbes, Locke, Rousseau, Constant, and Guizot to trace the evolution of an individual with no goals outside the self and a state with no purpose but to act as referee among such individuals. In the process, he attempts to show how and why the fundamental political issues of the present have us revisiting questions that were central to the early development of liberalism, questions such as the reconciliation of individual rights with the demands of political organization and the feasibility of a government neutral on religion but not on public morals. This text is one of the first in a new series from Princeton UP called *New French Thought*, edited by Mark Lilla and Thomas Pavel. The intent of the series is to introduce English-speaking readers to the work of a new generation of French intellectuals, many of whom--like Manent--are virtually unpublished in English. This diverse, non-programmatic group of French thinkers has moved on from the concerns of structuralism and poststructuralism; they address themselves instead to the issues, problems, and questions of contemporary liberal society.

R.D.

Daniel Pennac. *Better Than Life [Comme un Roman]*. Tr. David Homel. Coach House Press [Editions Gallimard, Paris, 1992]. 1994. 192 pp. Cloth: $16.95; ISBN 0-88910-484-0. In this personal meditation on reading, Pennac rehearses the steps by which we--that is, parents and schools--take story-loving children and turn them into non- readers: adolescents and young adults for whom reading is a chore, a duty, a burden to be faced with grim determination at best and despair at worst. Along the way, he also reminds us of what it is about reading that gives pleasure to those of us who still enjoy it, thus suggesting how we might still rescue the joy of reading for those who have become soured on it. He finishes by describing a "Reader's Bill of Rights" that, he believes, all avid readers grant themselves in practice and that we should also grant to young people if we want them to love reading. These rights include the right to not read, the right to skip pages, the right to not finish a book, the right to read out loud, and the right to reread, the right to not defend your tastes. The original of this book was the top non-fiction best seller in France in 1993. Pennac is also the author of a well-received trilogy published by Gallimard: *Au Bonheur des Orges, La Fée Carabine*, and *La Petite Marchande de Prise*. David Homel has several other translations published by Coach House Press, including *How to Make Love to a Negro* and *The Aroma of Coffee*, by Dany Laferrière.

R.D.

Taichi Sakaiya. *What is Japan? Contradictions and Transformations [Nihon to wa nani ka]*. Tr. Steven Karpa. Kodansha International, Ltd. 1993. 312 pp. Paper $25.00; ISBN 1-56836-001-0. Sakaiya describes the contradictions inherent in Japanese history and the social upheavals. Throughout the study he addresses the following controversial questions: Why do the majority of Japanese not feel well-off, when by all statistical measures they live in one of the planet's most affluent nations? Why is Japan's educational system and national culture able to produce workers who can follow...
instructions flawlessly, but who cannot think for themselves or innovate creatively in the workplace? Why do scandals in Japanese public life stem from the same forces that have created a conformist uncreative society? Sakaiya examines the varied elements of his country—its history, its geography, its relationship with the neighboring countries, and its transformation from an agrarian to an industrial nation. He attempts to analyze the vulnerabilities and the contradictions embedded in the very social infrastructure, and to prepare the people for the upheavals and transformations that Japan is about to face.

S.M.

Alexander Yakovlev. *The Fate of Marxism in Russia* [Predisljovje-obval-posledov]. Tr. Catherine A. Fitzpatrick. Yale University Press. 1993. 250 pp. Cloth: ISBN 0-300-05365-7. Yakovlev, a major architect of perestroika and a leading sponsor of glasnost, was a senior Soviet official who worked at the highest echelon of government side by side with Gorbachev. He vividly describes the ways that Marxism has proven to be ruinous to Russia. He discusses the pervasive, historical roots of the Russian "authoritarian consciousness" that helps explain why Russian society was susceptible to the totalitarian implications of Marxism. He describes the triumvirate structure of power in the USSR before and during perestroika, the political reforms that were initiated, and the ways that Soviet attitudes toward glasnost and perestroika evolved in both the reformist and conservative wings of the Party.

**TRANSLATION THEORY**


Martin Buber and Franz Rosenzweig. *Scripture and Translation* [Die Schrift und ihre Verdeutschung]. Trs. Lawrence Rosenwald with Everett Fox. Indiana University Press. 1994. 288 pp. Cloth: $25.00; ISBN 0-253-31272-8. *Scripture and Translation* is the first English translation of an essential work on translation theory and the modern literary study of the Bible. The book grew out of Buber and Rosenzweig's work on an innovative and still controversial German translation of the Hebrew Bible. Rather than provide an idiomatic rendering, the Buber-Rosenzweig translation recasts the German language on the model of biblical Hebrew by attempting to reproduce the spoken quality, structure, and ordering of poetic devices found in the original texts. These essays articulate the rationale for the translation, both in theoretical terms and through close readings of specific texts. This edition also includes the first publication in any language of Buber's essay, "The How and Why of Our Biblical Translation."

(French) *Translating Slavery: Gender and Race in French Women's Writing*. Eds. Doris Y. Kadish and Françoise Massardier-Kenney. Kent State University Press. 1994. 346 pp. Cloth: $27.00; ISBN 0-87338-498-9. "Translation, gender, and race, the main topics of this volume, have often been relegated to a marginal status. In recent years, however, they have begun to receive the serious attention they deserve. Each of these topics stands at the frontier of much of the most challenging theoretical, linguistic, and historical activity occurring in the humanities...today. However, the important ties among the three topics have been insufficiently explored, leaving a gap in the treatment of the complex interrelationships that exist among them" (Introduction). This work focuses on the period from 1783 to 1823 when a number of French women spoke out against the oppression of slaves and women.

**CHILDREN’S BOOKS**

(Portuguese) Rogério Andrade Barbosa. *African Animal Tales* [Bichos da Africa]. Tr. Feliz Guthrie. Volcano Press. 1993 [1987]. 63 pp. Cloth: $17.95; ISBN 0-912078-96-0. "Fables exist in every language and culture, in every age and epoch. They serve as guideposts along life's twisted path; they instruct and warn—they entertain. If they didn't, no one would remember them or heed their messages. Guinea-Bissau, where these fables were collected, was originally settled by tribespeople from eastern parts of the African continent." Whether their traditions came with them from the eastern corner of the Mediterranean or were spread north and west to become part of Western culture, "this unusual little book, with its striking illustrations and memorable stories, gives us the opportunity today to enjoy some African culture" (Feliz Guthrie).


Beatrice Saubin.  The Ordeal: My Ten Years in a Malaysian Prison [Epreuve].  Tr. Barbara Brister.  Arcade Publishing [Éditions Robert Laffont, 1991].  1994.  212 pp.  Cloth: $22.95; 1-55970-230-3.  Abandoned by her parents, brought up by her strict maternal grandmother in a small backwater town, young Beatrice Saubin always dreamed of visiting warm climes and exotic places. As a teenager she hitchhiked to India and later to Afghanistan and Thailand. In Malaysia, at age 19, she fell in love with Eddy Tan Kim Soo, a handsome, wealthy Chinese man. They planned to meet in Europe and later marry. But at the airport on her way home, her suitcase—a gift from Eddy—was ripped apart by customs officials. She was horrified to see that it contained several kilos of heroin. Clearly she had been set up by Eddy, who, it turned out, was a member of a powerful drug cartel. Arrested, she languished in prison for two years before she was tried. Her sentence: death by hanging. On appeal, her sentence was reduced to life in prison. Efforts on the part of her grandmother and an impassioned attorney managed to stir up public opinion, finally leading to Beatrice’s release after ten years. But however terrible, these years were not lost. While in prison, her spirits were never broken: she taught herself Malaysian and Cantonese; she became a model prisoner and a leader as well as a medical supervisor, caring for her fellow inmates. Here is her own odyssey—always gripping, often terrifying, but ultimately a story of courage and inspiration.


and ambiguous encounter between the Christian and Islamic worlds: the period after the fall of Constantinople to the Turks, when Venice's pursuit of its commercial and maritime interests brought two powerful protagonists--Venice and the Sublime Porte--face to face.

ART/FILM HISTORY


LITERARY HISTORY

Donald Keene. Seeds in the Heart: Japanese Literature from Earliest Times to the Late Sixteenth Century. Henry Holt and Company, Inc. 1993. 1265 pp. Cloth: $50.00; ISBN 0-8050-1999-5. With Seeds in the Heart, Donald Keene has completed his masterful, four-volume survey of Japanese literature from the earliest times to 1970. Keene employs his prodigious wealth of knowledge, depth of critical insight, and gift for narrative to guide us through one thousand years of a literary history that both defined the unique properties of Japanese prosody and prose, and produced some of its greatest works: the robust and grand poetry of the Man'yoshu; the subtle and sparse perfection of the 31-syllable waka poem; The Tale of the Genji, still regarded as one of the greatest novels in world literature; the richly distilled poetic texts of 15th-century Noh dramas; and the vast canvases of the medieval war tales, such as The Tale of the Heike.

MUSIC HISTORY


Heinz Gärtner. Constanze Mozart: After the Requiem [Mozarts Requiem und die Geschäfte der Constanze M.]. Tr. Reinhard G. Pauly. Amadeus Press [F.A. Herbig Verlagsbuchhandlung GmbH, 1986]. 1991. 238 pp. Cloth: $24.95; ISBN 0-931340-39-X. This is an account of a celebrated musical mystery--that of Mozart's final work, the Requiem. Since its commissioning in July 1791 by Count Walsegg, who would attempt to pass it off as his own, the Requiem has been shrouded in an air of mystery. Here are the intrigues behind the Requiem and its tortuous path toward eventual publication, the ambitious and audacious gambits of Constanze, the roles of Salieri and Süssmayr, the contradictions and ambiguities. Gärtner's patient reconstruction of this baffling sequence of events is based on original source materials--correspondence, diaries, and journals of the day, much of these now being published in English for the first time. Gärtner's Women Around Mozart was published in Germany in 1990.


history dating back to the Italian Renaissance. This survey includes related non-narrative sacred works such as Masses, Requiems, and other liturgical forms in addition to true oratorios. The treatment is encyclopedic, arranged by composer, in detail appropriate to the importance of a composer or his works. Some 60 major works of the repertoire are dealt with in standardized format: original title, text, language, date of composition, date of first performance, form, scoring, history of the work, and a full discussion and analysis of the work. Other works are discussed more briefly. Pahlen has also published Operas of the World and Symphonies of the World.

Claude Samuel. Olivier Messiaen Music and Color: Conversations with Claude Samuel [Olivier Messiaen: Musique et couleur]. Tr. E. Thomas Glasow. Amadeus Press [Editions Belford, 1986]. 1994. 296 pp. Cloth: $29.95; ISBN 0-931340-67-5. Olivier Messiaen is widely recognized as one of the great composers of the 20th century. His distinctive musical compositions were born of his fascination with experimental modes, complex rhythms, metallic sonorities, and, above all, with bird songs. In these conversations Messiaen talks candidly about his sources of inspiration, his musical methods, and the broad aesthetic views that led to the creation of such works as the evocative Turangalîla—symphonie and the reverent Saint François d'Assise, a grand operatic fresco first performed in 1983 at the Paris Opera. This translation also includes an updated bibliography and discography.

Michael Stegeman. Camille Saint-Saëns and the French Solo Concerto from 1850 to 1920 [Camille Saint-Saëns und das französische Solokonzert von 1850 bis 1920]. Tr. Ann C. Sherwin. Amadeus Press [B. Schott's Söhne, 1984]. 1991. 341 pp. Cloth: $21.95; ISBN 0-931340-35-7. Saint-Saëns was a musical prodigy and gained recognition and acclaim as a composer early in his career. His career suffered later in the century when emphasis was placed on music for the performer and a composer early in his career. His career suffered later in the century when emphasis was placed on music for the opera and the salon, rather than on the concertante Saint-Saëns composed. Even today relatively few of his compositions are played with any frequency. Stegeman examines these works and provides a biographical sketch and background material on the French musical scene from 1850 to 1920, along with reviews of performances of concertos by Saint-Saëns and his contemporaries. Stegemann is the editor of the Neue Zeitschrift für Musik.

PHILOSOPHY

Pierre Hadot. Plotinus or The Simplicity of Vision [Plotin ou la simplicité du regard, troisième édition]. Tr. Michael Chase. The University of Chicago Press [Institut des Etudes Augustiniennes, 1989]. 1993. 138 pp. Cloth: ISBN 0-226-31193-7. Since its publication in France in 1963 and through subsequent editions both there and abroad, Hadot's lively philosophical portrait of Plotinus has established itself as the preeminent introduction to the man and his thought. Chase's lucid translation—complete with a useful chronology and analytical bibliography—at last makes this book available to the English-speaking world. Hadot carefully examines Plotinus' views on the self, existence, love, virtue, gentleness, and solitude. He shows that Plotinus, like other philosophers of his day, believed that Plato and Aristotle had already articulated the essential truths; for him, the purpose of practicing philosophy was not to profess new truths but to engage in spiritual exercises so as to live philosophically.


RELIGION

Ismar Elbogen. Jewish Liturgy. A Comprehensive History [Der jüdische Gottesdienst in seiner geschichtlichen Entwicklung, 1913; Hatefila beysira'el behipathutah hahistorit, 1972]. Tr. Raymond P. Scheindlin. The Jewish Publication Society, Philadelphia - Jerusalem and The Jewish Theological Seminary of America, New York - Jerusalem. 1993. 501 pp. Cloth: ISBN 0-8276-0445-9. Ismar Elbogen's scholarly study of Jewish Liturgy, originally published in German in 1913, is considered one of the most complete analyses of its kind in existence today. Elbogen examines the entire range of the Jewish liturgical development--beginning with the early foundations of the siddur, such as the Amidah, the Shema, and the Ashrei, through the evolution of the medieval piyyut tradition, to modern prayerbook reform in Germany and in the United States. The book also traces the origin of present day prayers noting the variations that originated in different historical periods and geographical communities. Jewish Liturgy is very much a product of the turn of the century German Jewish scholarship and can be read not only as a history and description of Jewish liturgy but also as a testimonial to religious Jewish thought in 19th- and early 20th-
century Germany. Elbogen provides citations from primary sources such as rabbinic texts, comparative historical documents, medieval commentators, and modern scholarship. Included in the book is a study of the synagogue as an institution, its architecture and music. Elbogen provides also a selected bibliography, an appendix of section bibliographies, an index of prayers in Hebrew and English, and an index of names and subjects.

In the Absence of God: The Early Years of an Indian Sect [Smrtisthal]. Trs. Anne Feldhaus and Shankar Gopal Tulpule. University of Hawai Press. 1992. 187 pp. Cloth: $30.00; ISBN 0-8248-1335-9. The 14th-century Marathi text entitled Smrtisthal is an account of the development of the Mahanubhav sect of western India in the first generation after the death of its founder, the divine incarnation Cakradhar. In this volume, two of the foremost scholars of Maharashtrian religion not only provide the first complete translation of Smrtisthal but also offer an extensive introduction and three indexes, illuminating a series of features important both to the history of this particular sect and to the general history of religions.

Mehmed Fuad Köprülü. Islam in Anatolia after the Turkish Invasion. Tr. Gary Leiser. University of Utah Press. 1993. 141 pp. Cloth: ISBN 0-87480-428-0. "Written as a critique of a work by the German Orientalist Franz Babiner (1891-1967)" and published in 1922 as a monograph article, "it was the first modern attempt to describe broadly the religious and political context of the evolution of Islam in Anatolia, modern Turkey, from the appearance of the Turks in that region in the late 11th century until the early expansion of the Ottoman Empire in the 15th century. Dealing with Anatolia as an integral part of the Middle East and not as a unique, isolated territory, Köprülü was the first to consider the major religious trends and political developments there as intimately related to those in the Middle East as a whole" (Introduction).


ARABIC

Translation Review - Annotated Books Received Supplement

BASQUE


CHINESE

Bai Hua. The Remote Country of Women [Yüan fang yu ko nü erh kuo]. Series: Fiction from Modern China--General
Editor: Howard Goldblatt. Trs. Qingyun Wu and Thomas O. Beebee. University of Hawaii Press [Sanmin Publishers, 1988]. 1994. 375 pp. Cloth: ISBN 0-8248-1591-2. Paper: ISBN 0-8248-1611-0. Bai Hua shifts from tragicomic farce to earthy eroticism to modernist playwriting in this carefully wrought exploration of the clash between two ways of life. In alternating chapters, the novel tells the stories of Sunamei, a winsome young woman from a rural matriarchal community, and Liang Rui, a self-absorbed man who is also weary witness to the Cultural Revolution. Through his two protagonists, Bai Hua addresses themes of the repression and freedom of sexuality, the brutality of modernity, and the fluidity of gender roles as the novel moves hypnotically and inevitably toward a collision between two worlds. The work has been translated into French, German, and Russian. It appears now in English for the first time.

Bei Dao. Forms of Distance. Tr. David Hinton. New Directions. 1994. 87 pp. Cloth: $16.95; ISBN 0-8112-1266-1. Amid the waves of upheaval sweeping China over the past 20 years, Bei Dao's career has embraced both literary excellence and political activism. He is identified with the "Misty" school of Chinese poetry, which transformed traditional Chinese poetry during the years of the Democracy Movement in the late '70s and early '80s. Condemned for its alleged obscurity, its expressions of individualism, decadence, nihilism, and Western modernism, the school created a body of highly original Chinese poetry that, when translated, strongly resembles 20th-century modernist poetry in the West. Bei Dao has been in exile since the 1989 revolt in Tianamen Square. Other Bei Dao works available are The August Sleepwalker (1990), Waves (1990), Old Show (1991).

Jonathan Chaves. Singing of the Source: Nature and God in the Poetry of the Chinese Painter Wu Li. Tr. Jonathan Chaves. University of Hawaii Press. 1993. 208 pp. Cloth: ISBN 0-8248-1485-1. Wu Li (1632-1718) was one of the orthodox masters of early Ch'ing-dynasty painting, but his reputation as a painter, even in his own lifetime, obscured his achievement as a poet. His real originality lies in the unprecedented boldness of his experiential creation: a Chinese Christian poetry, utterly traditional in its use of shih and chüi forms and such devices as parallelism and allusion, while equally unconventional in being based on orthodox Christian theology. The conversion experience that led him to become a member of the Jesuit society, and eventually to be ordained as one of the first Chinese Catholic priests, is explored by Chaves in the context of widespread intellectual and spiritual ferment in the early Ch'ing. Chaves' book Pilgrim of the Clouds: Poems and Essays from Ming China by Yüan Hung-tao and His Brothers was nominated for the National Book Award in Translation.


Luo Guanzhong.  *Three Kingdoms: A Historical Novel [San kuo chih yen i]*.  Tr. Moss Roberts.  University of California Press.  1991.  1096 pp.  Cloth:  ISBN 0-520-06821-1.  In a foreword by John S.  Service, the *Three Kingdoms* "is as important for Chinese culture as the Homeric epics have been for the West...the novel, an important piece of world literature, offers a startling and unsparing view of how power is wielded, how diplomacy is conducted, and how wars are planned and fought during and after the Han dynasty."  Not only does the novel reflect Chinese history, but it shapes attitudes and perceptions of modern-day China.  The author lived sometime in the 14th century as a novelist and dramatist and played an important role in the development of Chinese popular fiction.  In the acknowledgment, Moss Roberts states that the novel appeared in an abridged version in 1976, but that limited version contained mistakes, which Roberts corrected in his translation of the novel in its entirety.  Roberts is a Professor of Chinese at New York University and also translated *Chinese Fairy Tales and Fantasies* in 1979.  In an extensive afterword, Roberts expands on various aspects of the novel:  historical origins of the story, lineage of the Han dynasty, sources for the novel, Chinese fiction, Han nationalism, the Ming dynasty, and Mao Zonaggang's comprehensive inter-textual commentary.  Additionally, included at the end of the novel is a descriptive list of the principal characters, a chronology of main events in the novel, and a translated list of Chinese titles, terms, and offices mentioned in the novel.  The Notes after the novel encompass 90 pages of historical commentary and in-depth explanations.

M.M.


M.M.

Mo Yan.  *Red Sorghum [Hung kao liang chia tsu]*.  Tr. Howard Goldblatt.  Viking/Penguin Press.  1993.  359 pp.  Cloth: $23.50; ISBN 0-670-84402-0.  A legend in China, where it won the major literary prizes and inspired an award-winning film, *Red Sorghum* is a novel of family, myth, and memory, set during the fratricidal barbarity of the 1930s, when the Chinese battled both Japanese invaders and each other.  Comprising stories within stories, events of staggering horror and moments of un-earthly love, it is a book in which fable and history collide to produce fiction that is entirely new--and unforgettable.  Goldblatt is also the editor of *Modern Chinese Literature* and winner of the ALTA Outstanding Translation Prize for 1993 for his translation of Liu Heng's *Black Snow*.

Su Tung-PO.  *Selected Poems of Su Tung-PO*.  Tr. Burton Watson.  Copper Canyon Press.  1994.  145 pp.  Paper: $12.00; ISBN 1-55659-064-4.  One of the greatest poets of the Buddhist tradition, Su Tung-p'o (1037-1101) has been a model and source of inspiration for a millennium of Chinese poets.  Like many officials of his time, Su Tung-p'o spent his entire adult life moving from office to office, sometimes in exile.  His resulting travel poems reveal an eye for detail that only a fine painter could develop.  He went far beyond the conventional landscape props used in the poetry of his contemporaries, taking care to tell his readers exactly what flowers grew, what crops were in the fields, and what the weather meant.  Burton Watson here presents 115 poems by this noted poet.  Watson's translation of *Chuang Gzu* is an acknowledged classic.  He has translated major works of Japanese and Chinese philosophy and history, and has edited *The Columbia Book of Chinese Poetry*.


Yang Hsiung.  *The Canon of Supreme Mystery [Tai hsüan ching]*.  Tr. Michael Nylan.  State University of New York Press.  1993.  680 pp.  Cloth:  ISBN 0-7914-1395-0.  As the first grand synthesis of classic Chinese thought, *Canon of Supreme Mystery* (ca. 4 B.C.) occupies a place in all of Chinese intellectual history roughly comparable to that of the *Summa Theologica* of Thomas Aquinas in the West.  As one of the few original works by a recognized philosophical master to have survived from the formative Han period, the *Mystery* provides us today with the single best remaining clue to early attempts to situate the individual in family, state bureaucracy, and cosmos.

CREOLE FRENCH

CZECH

Karel Čapek. Tales from Two Pockets [Povídky z jedné kapsy/Povídky z druhé kapsy]. Tr. Norma Comrada. Catbird Press. 1994. 367 pp. Paper: $14.95; ISBN 0-945774-25-7. Čapek's collection of 48 short stories "about mysteries of all sorts, especially the nature of truth and justice" was originally published in 1929 in Czechoslovakia in two separate volumes entitled "Tales from One Pocket" and "Tales from the Other Pocket." An earlier translation of "Tales from One Pocket" done by Paul Selver appeared in 1931. Other works by Čapek available from Catbird Press are Toward the Radical Center: A Karel Čapek Reader (Tr. N. Comrada. Ed. by Peter Kussi); War with the Newts (Tr. Ewald Osers); and Three Novels [Hordubal, Meteor, and An Ordinary Life] (Trs. M. and R. Weatherall). F.I.

Bohumil Hrabal. The Little Town Where Time Stood Still [Mestecko, kde se zastavil cas]. Tr. James Naughton. Pantheon Books. 1993. 302 pp. Cloth: $23.00; ISBN 0-679-42225-0. Also includes Cutting It Short. In the 1930s Europe is tangoing to the tune of a new age, but in rural Czechoslovakia Maryska dances to a rhythm all her own. As World War II draws to a close and communism looms on the horizon, Maryska and her town appear to have survived unscathed. But subtle changes begin to appear--in Maryska and her family, and most notably at the brewery which dominates her town, where the new political order creates tensions that tear through the social fabric of the town in ways that she in her wildest days could not possibly have imagined. Hrabal also wrote Closely Watched Trains, the film version of which received an Academy Award in 1967.


DANISH

Peter Høeg. Smilla's Sense of Snow [Fra den Smillas fornemmelser for sne]. Tr. Tiina Nunnally. Farrar Straus and Giroux [Munksgaard, Copenhagen, 1992]. 1993. 453 pp. Cloth: $21.00; ISBN 0-374-26644-1. Smilla Qaavigaaq Jaspersen, the protagonist of this novel, which was published originally in 1992, is a 37-year-old single woman without children. Her six-year-old Inuit neighbor, Isaiah, falls off a roof and is killed. Smilla does not believe that it is an accident. She decides to investigate and discovers that even the police do not want her to get involved. But she is stubborn enough to pursue her course of action and her investigation takes her from a fervently religious accountant to a tough-talking pathologist and an alcoholic shipping magnate and into the secret files of the Danish company responsible for extracting most of Greenland's mineral wealth. Her saga finally ends up on a ship with an international cast of villains bound for a mysterious mission on an uninhabitable island of Greenland. The chapters of the novel are entitled, respectively, "The City," "The Sea," "The Ice." Included are two maps of Greenland and downtown Copenhagen. This is Høeg's first novel to be published in English.

DUTCH

Mariken Van Nieumghen. Eds. and Trs. Therese Decker and Martin Walsh. Camden House. 1994. 150 pp. Cloth: $55.00; ISBN 1-879751-20-8. Part of the Medieval Texts and Translations Series. A drama in medieval Dutch that provides the first known example of the drama-within-a-drama device. The text is based on the chapbook of around 1518. In a remarkable parallel to the Faust chapbook, a young woman enters into an agreement with the devil, offering her soul for knowledge and wisdom. The first translation into English, with the original text on facing pages.

Marie-Claire Blais. The Angel of Solitude [L'ange de la solitude]. Tr. Laura Hodes. Talonbooks [VLB Éditeur, Montreal, 1989]. 1993. 139 pp. Paper: $14.95; ISBN 0-88922-337-8. The latest appearance of Blais' work in English concerns the lives of eight young lesbian women seeking to create an all-female utopia free from homophobia, their own pasts, and their own differences. The narrative reveals, however, in a manner verging on poetic, that the women are still too bound to their individual struggles, both with themselves and with the larger world, to commit themselves to a communal goal and a group identity. To signify this lack of presence for the group, none of the women have direct presence in the narrative, but appear before the reader only through the memories, observations, and imaginations of each of the others in the group.

R.D.

marriage. The flotsam and jetsam of railway stations, the swooping telegraph wires on their tall poles, the anticipation of the loving embrace of his maternal family--such images of his childhood, and of his mother as a young woman torn between two communities, present a wistful and poignant picture of family love, childhood agonies and rural France 40 years ago.


M.M.

Georges Feydeau. Five by Feydeau. Tr. J. Paul Marcoux. Peter Lang. 1994. 286 pp. Cloth: ISBN 0-8204-2390-4. Feydeau is considered second only to Molière as a great writer of French comedy and yet his reputation, at least in English-speaking countries, rests largely on a half-dozen plays. This book features new translations of five of his lesser-known works as seen from the perspective of a stage director: Brothers In Crime (Gibier de potence), The Dressmaker (Tailleur pour dames), All My Husbands (Le mariage de Barillon), That's My Girl! (Occupe-toi d'Amélie), and Nothing But the Tooth (Hortense a dit: "Je me'en fous"). The introduction provides biographical information, traces the most significant influences in Feydeau's output, and discusses farce as a dramatic genre.


Sébastien Japrisot. A Very Long Engagement [Un long dimanche de fiançailles]. Tr. Linda Coverdale. Farrar Straus Giroux. 1993. 327 pp. Cloth: $25.00; ISBN 0-374-28335-4. In January 1917, five wounded French soldiers, hands bound before them, are brought to the front at Picardy by their own troops, forced to climb from the trenches onto the narrow strip of no-man's-land that separates the French and German armies, and left to die in the crossfire. Their brutal punishment has been hushed up for more than two years when Mathilde Donnay, a young, wheelchair-bound woman from a small town in the South, begins a relentless quest to find out whether her fiancé, officially "killed in the line of duty," might still be alive. A runaway best seller in France and the winner of the 1991 Prix Interallié, the work is an engrossing mystery, a playful study of the different ways one story is told, and a moving and incisive portrait of life in France during and after the First World War.


S.M.


Dany Laferrière. How to Make Love to a Negro [Comment faire l'amour avec un nègre sans se fatiguer]. Tr. David Homel.

Translation Review - Annotated Books Received Supplement
Jean de La Fontaine.  *La Fontaine’s Bawdy: Of Libertines, Louis, and Lechers: Translations from the Contes et Nouvelles en Vers*.  Tr. Norman R. Shapiro.  Princeton University Press.  1992.  273 pp.  Cloth:  ISBN 0-691-06956-5.  Paper:  ISBN 0-691-01532-5.  Shapiro presents here a selection of approximately half of La Fontaine’s bawdy verse tales.  He includes a bibliographical note with a list of the available editions containing the *Contes et nouvelles en vers* and a list of secondary studies of the question itself—goes far beyond race and sexuality to embrace class and cultural tensions, cultural stereotypes, guilt, hunger, and other issues tied to the ambivalence of being a black man in America.  But don’t expect weighty answers.  Laferrière is much too nimble for pontification; instead he uses a well-tuned sense of humor to sidestep definitive political statements, willing instead to provoke the laugh that leaves contemplation in its wake.  The book reads as if autobiographical, using brief, episodic chapters to suggest the form of a daily journal.  The prose, affecting a style that reminds of Kerouac or Bukowski, pulls the reader quickly through the work, and the sexual attitude wears a fine masquerade of Henry Miller.

R.D.


Jean Lorrain.  *Monsieur de Phocas*.  Tr. Francis Amery.  Dedalus/Hippoereene.  1994.  272 pp.  Paper:  $14.95; ISBN 0-7818-0210-5.  Written in 1906 as a retrospective summary of the French Decadent Movement that characterized fin de siècle Paris and particularly Montmartre, Lorrain’s novel depicts the descent of a courtier to the depravities brought about when he first tries opium.  Fantasies and corruptions abound, and Monsieur de Phocas becomes both the object and the aggressor in shocking events that so scandalized its readers, the book was never greeted with popular acclaim though recognized as a masterpiece, nor was it translated or published in staid Victorian England, until now.

Henri Michaux.  *Darkness Moves: An Henri Michaux Anthology, 1927-1984*.  Tr. David Ball.  University of California Press.  1994.  378 pp.  Cloth:  $30.00; ISBN 0-520-07231-6.  Michaux, who died in 1984, enjoyed a reputation as one of the singular artistic minds of the 20th century—a poet and a painter who eluded (and continues to elude) quick labels and easy categorization.  The years since his death have seen the publication of a handful of English translations of particular works by Michaux, including *Spaced, displaced = Déplacements, dégagements* (trans. David and Helen Constantine; 1992, Bloodaxe), *Méidosems: poems and lithographs* (Moving Parts Press, 1992), *By surprise* (Haman Books, 1987), and *A barbarian in Asia* (trans. Sylvia Beach; reprint, 1986, New Directions).  In this collection, David Ball presents the first English-language text that selects from the full range of Michaux’s work.  His poetry, for instance, is represented by selections from his earliest work in *Who I Was and My Properties*, while hallucinatory visions are included from his *Miserable Miracle*.  Samples of his Borges-like fables and fantastic journeys as seen in *Elsewhere* can be found here, along with original essays on art and literature taken from *Passages*.  Finally, the book also presents a collection of plates (b&w) from Michaux’s painting.  Ball provides a short biographical introduction along with briefer introductions to the individual segments of the book.  The result is a useful overview of the artistic output of an important figure in European arts and letters, one whose full significance has yet to be reckoned.

R.D.


The Perilous Cemetery (*L’Atre Périlleux*).  Ed. and Tr. Nancy B. Black.  Garland Publishing, Inc.  1994.  480 pp.  Cloth:  $70.00; ISBN 0-8153-1897-9.  This long-neglected anonymous 13th-century Arthurian verse romance, inspired by the narratives of Chrétien de Troyes, is unusual in having Gawain as the main character.  It deserves study for its parody of romance conventions (such as Gawain’s frequent defections from the right path), its intricate pattern, and its interrelated
thems of doubling and death. A lengthy introduction covers the history of the manuscripts and the style and themes of this romance in all aspects and in comparison with other works in the genre.

Jacques Poulin. Mr. Blue [Le vieux chagrin]. Tr. Sheila Fischman. Véhicule Press [Leméac, 1989]. 1993. 160 pp. Paper: 1-55065-039-4. Mr. Blue is Jim's cat and his sole companion until the day they discover a copy of The Arabian Nights in a cave along the beach. From then on, the novel Jim is writing develops in unexpected ways. For "words are independent like cats, and they don't do what you want them to."

Marie Redonnet. Hôtel Splendid [Splendid Hôtel]. Tr. Jordan Stump. University of Nebraska Press. 1994. 113 pp. Paper: $10.00; ISBN 0-8032-8952-9. Marie Redonnet makes her English-language debut with these three novels. Hôtel Splendid, Forever Valley, and Rose Mellie Rose, can be seen as a triptych--"three novels that unmistakably fit together, although they have neither characters nor setting in common." In all three works it is the woman who is the narrator as well as the heroine, and their stories might be different but it is they "who fight, who seek, who create." Hôtel Splendid is a novel about the lives of three sisters living in an old run-down hotel at the edge of a swamp. The youngest sister strives to save the hotel and to come to terms with the innumerable problems that she faces: the deterioration of the hotel, the illness of her sisters, and the growth of the swamp. Forever Valley depicts the life of a 16-year-old who lives in a rectory with her father and makes a living by working in a dance hall. She takes up a "personal project": digging pits in the rectory garden and looking for the dead. Mellie, the heroine of Rose Mellie Rose, was found as a baby in a grotto and raised in Rose's souvenir shop. She goes to the town of Oat at age 12 where she creates an autobiography--12 Polaroid pictures with the story of her life on the back--that bears testimony to her tragic life. While Hôtel Splendid includes the translator's introduction, Forever Valley presents an interview with Marie Redonnet, and Rose Mellie Rose depicts the story of the triptych.

Élise Turcotte. The Sound of Living Things [Le Bruit des choses vivantes]. Tr. Sheila Fischman. Coach House Press [Leméac Éditeur, 1991]. 1993. 153 pp. Paper: $11.95; ISBN 0-88910-437-9. Albanie is 30 years old, her daughter Maria is four, and the two are on their own. But luckily, Albanie's work at the local library allows them the rare freedom to pursue a life of the imagination. Out of the passing of days, the flow of words, the aspects of life they explore together, a love story unlike any other is woven between Albanie and Maria, one that enables them to feel and hear the "sound of living things" which connects them to the world and its images. In the poignant details of daily life, mother and daughter rediscover their capacity for joy.

GERMAN

Albert Einstein and Mileva Mari_. The Love Letters. Tr. Shawn Smith. Eds. Jürgen Renn and Robert Schulmann. Princeton University Press. 1992. 107 pp. Cloth: ISBN 0-691-08760-1. A collection of 54 letters between Einstein and his first wife, covering the period 1897 to 1903, records their relationship from the time the two met to just after their marriage, when Einstein secured a position in the Swiss Patent Office. The letters provide a glimpse both of the development of the relationship and of the intellectual development of Einstein in this early period. They also reveal the personal and financial struggles of the young couple, including the resistance of Einstein's parents to the relationship and the circumstances that led the couple to give up their first child, Lieserl. The first 51 letters appear also in The Collected Papers of Albert Einstein, Vol. 1 (Princeton University Press, 1987). The last three were scheduled to be published in 1993 in Vol. 5 of that collection, of which Schulmann is also one of the editors. The letters have been gathered here to highlight the personal and emotional side of this period in Einstein's life.

R.D.

Johann Wolfgang von Goethe. Correspondence between Goethe and Schiller 1794-1805. Tr. Liselotte Dieckmann. Peter Lang. 1994. 304 pp. Cloth: ISBN 0-8204-2314-9. These letters reveal a "unique friendship, the meeting of two great minds whose common goal was to create the purest poetry possible, while simultaneously realizing their personal differences and treating each other with generosity and increasing understanding.... From the beginning the relationship is not so much what we might call a 'personal' one...rather the intimate meeting of two minds who understand and admire each other not only on the level of poetry and writing but also of criticism and aesthetics in general" (Introduction).

we are reading and that he has committed a heinously gruesome "unsolved" murder. Translator Mitchell won the ATA German Literary translation prize for his translation of Martin Grzimek's Heartstop and the 1991 ALTA Outstanding Translation Award for Grzimek's Shadowlife.


S.M.

Emine Sevgi Özdamar. *Mother Tongue [Mutterzunge]*. Tr. Craig Thomas. Coach House Press [Rotbuch Verlag, 1990]. 1994. 157 pp. Paper: $10.95; ISBN 0-88910-464-6. These four stories by Turkish-German writer Özdamar comprise a compelling exploration of a woman's identity in exile. She writes in the title story, "A tongue has no bones: twist it in any direction and it will turn that way. I sat with my twisted tongue in this city, Berlin. I can remember sentences now, sentences my mother said in her mother tongue, except that when I imagine her voice, the sentences themselves sound in my ears like a foreign language I know well. When I asked her once why Istanbul had become so dark, she said, 'Istanbul has always been this dark, it's your eyes that have grown used to Alamanian lights.'" This volume contains "Mother Tongue," "Grandfather Tongue," "A Charwoman's Career/Memories of Germany," and "Karagöz in Alamania/ Blackeye in German."


S.M.


Arnold Schoenberg. *Coherence, Counterpoint, Instrumentation, Instruction in Form [Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre]*. Ed. Severine Neff. Trs. Charlotte M. Cross and Severine Neff. University of Nebraska Press. 1994. 135 pp. Cloth: ISBN 0-832-4230-1. Bilingual. Only Stravinsky can claim as much credit as Schoenberg for the most dramatic innovations in 20th-century music. Inventor of the 12-tone row, explorer of atonality and the hexachord, composer of tone poems, songs, and chamber music, and chief spokesman for the Vienna Circle, Schoenberg has become ever more influential as his successors have come to understand him. This volume collects four short works, each concentrated on a key issue in composition. Written in 1917, but altered and augmented many times in later years, the manuscripts edited and translated in the volume have never been published before.


Andrey Tarkovsky. *Time within Time. The Diaries 1970-1986*. Tr. Kitty Hunter-Blair. Verso/Seagull Books. 1993. 392 pp. Cloth: ISBN 0-86091-407-0. Tarkovsky left behind only seven major films, each one unique and unforgettable. Until recently very little has been written about him, and virtually nothing is known about his personal life. *Time within Time*, both diary and notebook, covers the years from 1970 until his death in 1986. Intimate, intense, and deeply personal, it answers many of the questions that his admirers would like to ask: How did he live, in practical, day-to-day terms, during all the years he was rarely able to make a film? What were his literary influences? What did he hope for, personally and
professionally? Also included are the plans and notes for his stage version of *Hamlet* and a detailed proposal for a two-part film of Dostoievsky's *The Idiot*.

Paul Zech. *The Birds in Langfoot's Belfry* [Die Vögel des Herrn Langfoot]. Tr. Elena B. Odio. Camden House [Greiferverlag zu Rudolstadt, 1933]. 1994. 105 pp. Cloth: $35.00; ISBN 1-57113-007-1. Introduction by Ward B. Lewis. The name of Paul Zech calls to mind Worker's Poetry and Expressionism, of which he was a leading representative. So how is it that we have a novel about life in Argentina from the perspective of a footloose German adventurer? Zech found himself in similar circumstances when the work was written. Having arrived in Buenos Aires in December 1933 as a political refugee from the Third Reich, he began to explore his country of asylum in his writing. The author provided descriptions of exotic aspects of South American life and retold Indian folk tales in a way calculated to appeal to Europeans.

**GREEK**


S.M.

**HEBREW**

Amos Oz. *Fima*. Tr. Nicholas DeLange. Harcourt Brace & Company. 1991. 322 pages. Cloth: $22.95; ISBN 0-15-189851-0. In this novel, Oz portrays a man "who has several love affairs, several ideas, has written a book of poems that aroused some expectations, has thought about the purpose of the universe...has felt longings of one sort or another...and here he is now, in his early fifties, in a shabby flat, engaged in a humiliating struggle to release the corner of his shirt from the zipper of his fly." Oz portrays a man, and a generation, that dreams noble dreams but does nothing.

M.M.

Nathan Shaham. *Bone to the Bone* ['Etsem el 'atsmo]. Tr. Dalya Bilu. Grove Press [Am Oved Publishers, Ltd., 1981]. 1993. 345 pp. Cloth: $22.00; ISBN 0-8021-1001-0. A Russian Jew, Avigdor Barkov first leaves his homeland for Eretz Israel in the 1920s. There he devotes himself to the political revolution in Palestine. He has an affair, and although his lover gives birth to his son, he leaves them--without guilt--when his ardently leftist beliefs draw him back to postrevolutionary Russia. In Moscow he falls in love again, marries, and fathers a daughter, but even this family cannot supplant political activism as Barkov's primary responsibility. Indeed, he must survive interrogation, torture, imprisonment, and nearly 25 years' exile from Moscow as his true dedication to communism is questioned. And it is not until he is 70 and returns to the Israel he left nearly 50 years before that he is reunited with his long-abandoned children, his wife, and even his lover.

**IRISH**


**ITALIAN**


“the Modern.” This downfall came as a sequel to an earlier and opposite collapse: that of the archaic societies which were regulated by the movements of the stars and the rituals of sacrifice. At the center of the work stands the story of the ruin of Kasch, a legendary African kingdom whose annihilation becomes emblematic of the ruin of the ancient and modern worlds. Calasso is the author of The Marriage of Cadmus and Harmony, as well as a novel and many literary and philosophical essays. He is Director of the publishing house Adelphi Edizioni in Milan. Sartarelli was among the translators included in New Italian Poets, winner of the 1991 ALTA Outstanding Translation Award.


Anna Maria Ortese. A Music Behind the Wall: Selected Stories, Volume One. Tr. Henry Martin. McPherson & Company. 1994. 160 pp. Cloth: $20.00; ISBN 0-929701-39-9. These ten stories by the celebrated author of The Iguana traverse more than 50 years and plumb the strangeness of the world, its mysterious reality, and the dramatic emotion contained within the solitary imagination. Ortese describes her vision: "...for children, or adolescents, or a certain sort of artist...everything shines with a light that betrays no origins. Everything they touch...is vibrant with electricity and leaves them wonderstruck." The Iguana, published in 1987, was awarded the Fuiggi Prize.

Sandro Penna. Remember Me, God of Love. Tr. Blake Robinson. Carcanet Press, Ltd. 1993. 128 pp. Paper: £7.95; ISBN 0-85635-974-2. "Literary maverick, frank homosexual, the Italian poet Sandro Penna (d. 1970) led a catch-as-catch-can life. His muse was Eros, his genius lay in giving to poetry the ease and clarity of popular song." Montale called him a "peer"; Natalia Ginzburg, a "genius"; and Passolini, "the best poet of his generation." The first comprehensive English translation of Penna's work, this book includes posthumously published material: the poems collected here are from Tutte le poesie (1970), Stranezze (1976), Il Viaggiatore insone (1977), Confuso Sogno (1980), and Penna Papers (1984); the prose comes from Un po' di fèbbre (1977), "stories, reminiscences, travel sketches and jottings" mainly written in the period 1939-1941; only about a third of them had been previously published in newspapers and reviews. F.I.


Gaspara Stampa. Gaspara Stampa: Selected Poems. Eds. and Trs. Laura Anna Stortoni and Mary Prentice Lillie. Italica Press. 1994. 272 pp. Paper: $15.00; ISBN 0-93497703702. This bilingual collection of selected poems presents the first English translation of Stampa's work. Considered the greatest woman poet of the Italian Renaissance, she was a skilled musician and author of some of the most musical poetry in the Italian language. Her Petrarchan sonnets of unrequited love speak in a language of honest passion and profound loss. The volume includes an introduction to the poet and her work, notes to the poems, a bibliography, and a first-line index.

**JAPANESE**

Several of Dazai's works that have been translated into English include the bilingual edition of *The Setting Sun* (tr. Donald Keene), *Crackling Mountain and Other Stories* (tr. James O'Brien), *Return to Tsugaru* (tr. James Westerhoven), and *The Schoolgirl* (tr. Lane Dunlop).

S.M.

Kenji Miyazawa. *Once and Forever.* Tr. John Bester. Kodansha International. 1993. 273 pp. Cloth: $25.00; ISBN 4-7700-1780-4. Miyazawa's sheer storytelling skill is most evident in pieces like the joyful, innocent "Wildcat and the Acorns," or in a classic cautionary tale like "The Restaurant of Many Orders." But even a superficially whimsical tale like "The Earthgod and the Fox" can in a short span construct a genuinely moving little tragedy. "Tokkobe Torako" makes folk superstitions the basis for a piece of amusing farce in a historical setting. Different elements merge into, are transcended by, an impression of embracing compassion for living creatures; of wry humor; and above all of a passionate love of nature--in particular, the four seasons of Miyazawa's native northern Japan.

Mori Ogai. *Youth and other Stories.* Ed. J. Thomas Rimer. Shaps Library of Translations. University of Hawaii Press. 1994. 530 pp. Cloth: $38.00; ISBN 0-8248-1600-5. Five remarkable epochs (or "Experiments") of the author are enclosed in this anthology. The writer develops some of the historical conflicts that are geared toward a modern society as well as Japanese literature in action. In a narrative form, the author uses the romantic way to explain some of his stories, putting an emphasis on the changing of values and the struggle in life for power. Some of the translators are well known as teachers of literature in some universities in the U.S.A., and the editor presents a brief biographical piece on each one at the end of the book. A listing of foreign words that the author used through the course of writing this anthology is also provided.


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**LATIN**

Thomas Legge. *Thomas Legge: The Complete Plays, Vol. I,* *Richardus Tertius*. Ed. and Tr. Dana F. Sutton. Peter Lang. 1993. 387 pp. Cloth: ISBN 0-8204-1754-8. "Richard III, at least as portrayed by Thomas More and the chroniclers who depend on him, is the English archetype of the Renaissance tyrant, the Machiavellian Man in action. It is for this reason...that his career exerted such fascination for the Elizabethans.... Everyone who has ever mentioned *Richardus Tertius* in print has described it as a play. It is in fact a trilogy.... A self-contained classical tragedy focuses tightly on a single critical moment.... By adopting the trilogy format, Legge can show the tyrant's rise to power in the first two plays, and trace the trajectory of his downfall in the third" (Introduction).


Ovid. *The Metamorphoses of Ovid.* Tr. David R. Slavitt. The Johns Hopkins University Press. 1994. 342 pp. Paper: $14.95; ISBN 0-8018-4798-2. "The mark of success in a poet's career...was an epic that might stand on the shelf alongside Virgil's. But how was a poet like Ovid, with a more intimate, livelier, funnier, and more self-mocking sensibility to attempt such a thing? The epic form was not...immediately congenial.... Accordingly, he [Ovid] transformed the epic, playing against its grain a lot of the time, and escaping its severe organizational and thematic demands by transforming it into something altogether different. The first metamorphosis, then, is of the idea of the epic itself" (Slavitt). Slavitt is the translator of Ovid's Poetry in Exile, "Ecologues" and "Georgics" of Virgil, *The Fables of Avianus*, and *Seneca: The
Bernardino de Sahagún. *Psalmodia Christiana (Christian Psalmody).* Tr. Arthur J. O. Anderson. University of Utah Press. 1993. 375 pp. Cloth: ISBN 0-87772-33-4. Considered the father of modern Norwegian poetry, Jacobsen's work records the extraordinary change in Norway from an agrarian society to an industrial one. Like a composer, he incorporates silence into his work, creating a wonderful space in the poem. With a penetrating vision, he writes of the city and machines and reveals the secret connection between the things. In other poems he looks deep into nature, and in a poem about the old says: "The old / who gradually become themselves once more / and slowly dissolve / like smoke, unnoticed they pass over / into sleep and light." *Night Open* draws work which was collected in Norway in 1990 in his *Collected Poems.*

**PORTUGUESE**

Marilene Felinto. *The Women of Tijucopapo [As Mulheres de Tijucopapo].* Tr. Irene Matthews. University of Nebraska Press. 1994. 132 pp. Cloth: ISBN 0-8032-1988-1. Paper: $10.95; ISBN 0-8032-6881-5. Risia only wants her life "to have a happy ending." To find it she must go back to Tijucopapo, where her mother was born. One moonlit night her grandmother gave away a baby, and that baby was Risia's mother. Sharing the trauma of her mother's miserable marriage, Risia recalls and invents tales of Tijucopapo in the happier days before she was born. When she was a little girl she clung to the idea that she would kill her father for the way he treated women. Now, a woman herself, Risia hasn't lost the urge to kill. The time is ripe for it--war is in the air--but nothing can be taken for granted since everything might be taken away.

**POLISH**


Piotr Szewc. *Annihilation [Zagfida].* Tr. Ewa Hryniewicz-Yarbrough. Dalkey Archive Press. 1993. 107 pp. Cloth: $16.95; ISBN 1-56478-034-1. *Annihilation* is about a day in the life of a Polish-Jewish town shortly before World War II. The reader participates in the life of the town instant by instant--from the moment when the local courtesan pours the contents of her chamber pot out her open window up to the moment when the city policemen return to night duty. For the narrator, every object, every person and event belongs to the world he strives to save from impending annihilation: the landscape of beer drops left on a counter, the dance of the Hasidim before the Town Hall, the taste of mint drops in an attorney's mouth. As the minutes on the Town Hall's clock measure the day's passing, a Book of Days writes itself, preserving the town in memory against the ravages of time and history.

family in fin-de-siècle Lisbon. He aspires to serve his fellow man in his chosen profession of medicine, in the arts, and in politics. But the society he enters has become subject to overwhelming international influences—in commerce from England, in ideas from France—and is infected with a pervasive sense of impotence. Carlos' good intentions amiably decline into dilletantism, and even his impassioned love affair suffers a devastating constraint. *The Maias* was hailed as a masterpiece of European standing in the Paris of Flaubert and Zola.

**ROMANIAN**


**RUSSIAN**


**SAMI**

Nils-Aslak Valkeapää. *Trekways of the Wind [Ruoktu Váimmus]*. Trs. Ralph Salisbury, Lars Nordström, and Harald Gaski. The University of Arizona Press [DAT, 1985]. 1994. n.p. Cloth: $20.00; ISBN 82-90625-21-9. "Until now the intense, direct, sudden lyrical poetry of the Sámi people (as they prefer to be called, rather than Lapp), the rich tradition of the yoik, has been all but unknown to readers of English. The yoiks have a kinship with other high lyrical forms of oral poetry—with the poems of the Inuit...and what we can hear of the nomadic peoples of the Arab world and the songs of the Native Americans. Valkeapää was born into a reindeer-breeding family, trained as a teacher, became a visual artist. His poems rise directly from the yoik tradition, at once intimately personal, traditional and evocative of a huge landscape" (W.S. Merwin).

**SPANISH**


Pedro Calderón de la Barca. *The Fake Astrologer [Astrólogo fingido].* Tr. Max Oppenheimer, Jr. Peter Lang. 1994. 258 pp. Cloth: $48.98; ISBN 0-8204-2166-9. In the early 1620s, Calderón de la Barca, wrote this delightful and suspenseful *comedia,* which gained great favor and popularity all over Europe. There are at least 18 adaptations of this play, some by no lesser authors than Dryden and Voltaire. The present work represents the complete "literary biography" of this much-traveled play, including the critical Spanish text, a faithful, modern, rhymed English translation, and a study of the adaptations. A critical appreciation of the *comedia* will allow the reader to understand how a typical *baroque* cloak and sword play of the Spanish Golden Age was transmuted to please audiences and readers with different national tastes and preferences.

Julieta Campos. *She Has Reddish Hair and Her Name Is Sabina.* Tr. Leland H. Chambers. University of Georgia Press. 1993. 135 pp. Paper: $25.00. Cloth: ISBN 0-8203-1467-6. Recipient of the Xavier Villaurrutia Award in 1974, *She Has Reddish Hair and Her Name Is Sabina* opens a fascinating window onto the act of writing fiction. The novel asserts Julieta Campos' position among such prominent Latin American writers as Carlos Fuentes, Gabriel García Márquez, and Mario Vargas Llosa. Campos, the writer of such outstanding volumes of criticism as *Oficio de leer* (The Business of Reading 1971) and *Función de la novela* (The Function of the Novel 1973), explores the problems and limitations faced by the writers in creating a work of fiction. In *Sabina,* Campos asserts her strong convictions against providing a single correct reading of a work of fiction. Thus the novel does not provide either a definitive plot or a central character. It explores the very nuances of the creative process, affirming Campos' firm belief that "the novel is...the representation of a search for structure, or the aspiration toward a form that needs to be written in order to become manifest" (*Función de la novela*). "I am not here, I am on another shore, twenty-two years ago" is how a woman sitting on the balcony of an Acapulco hotel introduces herself. She is Sabina, who at the end of her vacation steps out on the balcony to get a last view of the promontory and the ocean in the rays of the setting sun. Interestingly enough, she attempts to recreate a "pure vision" from her past, to capture a moment when "everything made sense." She eagerly wishes to record it with a camera but hesitates to do so because she realizes that she—the visionary—will then be left out of the picture. Sabina is not yet ready to abandon her attempt, hence, she prolongs the moment—four
Camilo José Cela. **Mazurka for Two Dead Men [Mazurca para dos muertos].** Tr. Patricia Haugaard. New Directions Book. 1992. 312 pp. Paper: $10.95; ISBN 0-8112-1277-7. Camilo José Cela won the 1989 Nobel Prize in Literature. His novel **Mazurka for Two Dead Men** was originally published in Spain in 1983 and portrays life in Cela's native Galicia during the first four decades of this century. The explosion of the Spanish Civil War merely perpetuated the brutality of ordinary life in a backward rural community in Galicia. The coarse narrative voices in this book are a composition of melancholy, humor, lyricism, and the mundane. Much like a classical Greek tragedy, these voices speak of vengeance and murder, and the cadences of the mazurka orchestrate the story. Cela's first novel, **The Family of Pascual Duarte** (1942), is his most widely translated work; **San dos muertos**.  

L.R. de K.

Sor Juana Inés de la Cruz. **The Answer/La Respuesta [Respuesta a Sor Filotea de la Cruz].** Eds. and Trs. Electa Arenal and Amanda Powell. The Feminist Press at the City University of New York. 1994. 197 pp. Cloth: $35.00; ISBN 1-55861-076-6. Paper: $12.95; ISBN 1-55861-077-4. Known as "the first feminist of America," the Mexican nun Sor Juana Inés de la Cruz (1648/51-1695) was a brilliant and popular poet, playwright, and essayist. One of the landmarks of Renaissance literature and a document in the history of intellectual freedom, **The Answer** is her culminating response to years of attempts by church officials to silence her, and a personal and political defense written against the backdrop of the Inquisition. This bilingual critical edition includes a chronology, an introduction, an interpretive reading, annotations to the text, selected poems, and a selected bibliography with a list of previous English translations of the writer's work.  

F.I.

Griselda Gambaro. **Bad Blood [La malasangre].** Tr. Marguerite Feitlowitz. Dramatic Publishing. 1994. 69 pp. Paper: ISBN 0-87129-458-3. This play by one of Argentina's most prominent writers has become a classic. The play was originally performed in Buenos Aires in 1982, during the last days of the military regime responsible for the "Dirty War," in which some 30,000 citizens were tortured and disappeared. It provides an "unblinking insight into what becomes of people under an arbitrary tyranny..."  

Carlos Ernesto García. **Even Rage Will Rot [Hasta la cólera se pudre].** Tr. Elizabeth Gamble Miller. Cross-Cultural Communications [seuBa edicioneS, 1994]. 1994. 48 pp. Cloth: $15.00; 0-89304-162-9. Paper: $5.00; 0-89304-163-7. Latin American Writers Chapbook 5. Bilingual collection of works written in exile by this Salvadoran poet. "In his poems the experience and emotions of the years both in El Salvador and in his travels in Europe are evoked through carefully selected images...The poet's sense of irony, tender humor, and compassion permeates the substance of his poetry, which often carries the burden of the tragic and even macabre..." (Miller).

Sergio Galindo. **Otilia's Body [Otilia Rauda].** Trs. Carolyn and John Brushwood. University of Texas Press. 1994 [1986]. 225 pp. Cloth: $37.50; ISBN 0-292-72769-0. Paper: $15.95; ISBN 0-292-72770-4. Winner of Mexico's Xavier Villaurrutia Prize in 1986, **Otilia's Body** is here translated into English for the first time. The novel unfolds the drama of a sexually liberated woman's obsession with an outlaw lover, played against the backdrop of events in Mexican history from 1910 to 1940 as they affected conservative, provincial society in the state of Veracruz. Galindo and his contemporaries initiated "intimist" fiction in Mexico, and **Otilia's Body** is noteworthy for its penetratingly described characters who transcend the limits of time and place to become universally recognizable. Winner of both the José Fuentes Mares Prize and the Mariano Azuela Prize, Galindo was the author of 13 novels and many shorter works. Translator Carolyn Brushwood's works include Galindo's **The Precipice**. John Brushwood's writings include **Mexico in its Novel**, also published by UT Press.

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of the very crime he has just observed. A woman hopelessly neglected by her husband resolves her despair by an unexpected transformation. Jaramillo Levi is a poet, professor, fiction writer, and founder of *Maga: revista panamena de cultura*. Leland Chambers has translated many works, including *The Fear of Losing Eurydice* (Dalkey Archive, 1993) and *She Has Reddish Hair and Her Name is Sabina* (University of Georgia Press, 1993), both by Julieta Campos, as well as Ezequiel Martínez Estrada's *Holy Saturday and Other Stories* (Latin American Literary Review Press, 1988).


R.D.

Pablo Neruda. *Heaven Stones*. Tr. Maria Jacketti. Cross-Cultural Communications. 1993. 79 pp. Cloth: $25.00; ISBN 0-89304-746-5. Paper: $15.00; ISBN 0-89304-747-3. International Writers 2. Foreword by Marjorie Agosín. Bilingual collection of poems that "awaken us to the spectacular gamut of the most ordinary to the most dazzling of stones which inhabit both Earth and Heaven. He considers the strong transparency of quartz. To him the emerald is an all-seeing eye. He observes and teaches us to see while passing by the amethysts and agates of Isla Negra.... Above all, he makes us stop before the earthly beauty which is heavenly" (Agosín).

Pablo Neruda. *Seaquake*. Trs. Maria Jacketti and Dennis Maloney. White Pine Press. 1993. 64 pp. Paper: ISBN 1-877727-82-6. *Seaquake* contains 17 poems by Pablo Neruda in which the Chilean author writes about some of the offerings of the sea such as the starfish, octopus, conch shell, and other sea creatures. Neruda, in this poetry book, shows how men can meet nature and the sea throughout their thinking and their writing. According to the editor, "The poems in *Seaquake* were written in 1969 and printed in a limited edition in Chile in 1970. *Seaquake* was forgotten until it was rediscovered in the library of Neruda's house in Santiago. Published in 1990 in Chile, this marks its first publication in English."

Salvador Novo. *The War of the Fatties and Other Stories from Aztec History*. Tr. Michael Alderson. The University of Texas Press. 1994. 256 pp. Cloth: $37.50; ISBN 0-292-79059-7. Paper: $14.95; ISBN 0-292-75554-6. This collection of Aztec tales includes a tongue-in-cheek retelling of an episode from the Mexican "Trojan War," where naked women from Tlateloco defeat Tenochtitlan's invading army by squirting them with breast milk. Included in the collection are satiric allusions to the politics and tactics used by Mexico's current ruling party, PRI, as well as the political maneuvers, corruption, and ambition that have determined Mexican history for two centuries before the Spanish conquest. This collection is a lighthearted, historically accurate introduction to Aztec culture. The collection begins with a 21-page introduction to the life of the author, Salvador Novo, which also includes many of his poems. Additionally, the bibliography offers further insight into the life of Novo by including the following subjects: Texts and Authors Mentioned by Novo, Other Works of Interest, Plays by Novo, Plays translated by Novo, Novels by Novo, Poetry by Novo, Translations of Novo's Poetry, History and Literary Criticism, Anthologies by Novo, Critical Studies and Books about Novo, and Bibliographies of Novo's World. There are three appendices, which include a translation of the article "Mexicans Like 'Em Fat" (Empresas Editoriales, 1964), a lineage chart of the Kings of Tenochtitlan and neighboring cities, and a map of Anahuac and Central Mexico. The glossary contains pronunciation and definitions of all the Nahuatl names and terms included in the text.


agent for both God and the Devil; that he is carrying the key to the fourth and final letter of the Tetragrammaton, which will determine the future of Chile, and ultimately the whole of humankind; and that all at once it seems as if everybody is trying to kill him. This novel is a modern classic of magical realism. When it was published in Chile in 1989, de la Parra was variously harassed, censored, and sometimes banned under the Pinochet regime.


Paloma Pedrero. Parting Gestures: Three Plays. Tr. Phyllis Zatlin. Estreno. 1994. 63 pp. Paper: ISBN 0-9631212-5-1. Winner of the 1987 Tirso de Molina prize, Paloma Pedrero is one of contemporary Spain's younger women playwrights. Pedrero's trilogy of one-act plays includes "The Color of August"--her most performed play in Spain--"A Night Divided," and "The Voucher." These three plays had their American university premiere in December 1991 at the Pace Downtown Theater at the Schimmel Center for the Arts in New York City. Since 1978, Pedrero has been associated with an independent theater movement that wishes to explore, in realistic language, topics of concern to a younger generation. Women are Pedrero's main object of study in her plays, and through their voices she questions the role of traditional social norms, particularly sex roles. Women in Pedrero's plays appear stronger than men, more calculating, more manipulative, and often disturbed; they repeatedly initiate conflicts where, ultimately, they lose the fight. Phyllis Zatlin, a specialist in contemporary theater, translates Pedrero's trilogy for the first time into English.

Clemente Sánchez de Vercial. The Book of Tales By A.B.C. [Libro de los exemplos por a.b.c.]. Trs. John E. Keller, L. Clark Keating, and Eric M. Furr. Peter Lang. 1992. 296 pp. Cloth: ISBN 0-8204-1731-9. "Of interest, at least to Hispanists, is the author's skill in translating literally from Latin books contemporary to his times, as well as many of more ancient vintage; worthy of note, also, is his ability to recast old tales, to ferret out and include stories found nowhere else, and occasionally...to insert stories taken from the oral lore of the folk" (Introduction). This is the first English translation of a Medieval Spanish document seldom before noticed by historians.


Eve and flee north into the Argentine mountains. One of them is fatally wounded and dies. His companion buries him in a sandy river bank and rides on alone, astride an old donkey found wandering free beside the track. The escaped convict comes across a remote village where the inhabitants are preparing for their fiesta. He is greeted by an enthusiastic crowd bearing flowers and hailing him as their long-awaited priest. Seated at the foot of the pepper tree in the square, surrounded by men and women, he becomes absorbed in philosophical discussions, and evades questions about his past. As their chosen leader, and their saviour, he is troubled by his shifting identity. Everything changes with the arrival of a group of men who conscript the villagers to help build a new road which will link them to the outside world. The foreman becomes the new leader and the convict-philosopher, unable to accept the villagers' new ways, is abandoned.


L.R. de K.

**SWEDISH**


Göran Sonnevi. *A Child is Not a Knife*. Tr. Rika Lesser. Princeton University Press. 1993. 179 pp. Paper: ISBN 0-691-01543-0. This collection of bilingual poems is preceded by an introduction by the author, followed by a bibliography of Sonnevi's books in Swedish and publication dates. Next follows a selected list of translations of Sonnevi into English, and a list of translations of Sonnevi into other languages. There is also a list of selected criticism of Sonnevi in Swedish. Lesser writes of her thoughts, comments, and discoveries brought about by the translation of Sonnevi's poetry in her section entitled "Sonnevi: A Translator's Retrospective Montage."

M.M.

**TELEGU**

*Tidings of the King [R_yav_cakamu]*. Tr. Phillip B. Wagoner. University of Hawaii Press. 1993. 263 pp. Paper: $38.00; ISBN 0-8248-1495-9. *Tidings of the King* consists of an annotated translation and an analysis of a South Indian (Telegu) historical text--*R_yav_cakamu*--dating from the 16th century and dealing with the reign of Krishnadevaraya (1509-1529), the King of Vijayanagara. Contrary to the belief that the text was written during the reign of Krishnadevaraya, the *R_yav_cakamu* was in fact a diplomatic report written 90 years later by one of the ambassadors or sthanapati's of the Nayakas of Madurai. The *sthanapati* records the events of Krishnadevaraya's reign including the overall "cultural florescence" of the time especially in the realms of art, architecture, music, and literature. However, Wagoner does not merely see the text as a historical document of the Vijayanagara kingdom but as an "ethnohistorical" document of the Nayaka period. He explains that the composition of the text during the early Nayaka Madurai also reflects the sensibilities of the time and says "it offers clear testimony to the nature of an indigenous historiographic discourse in early Nayaka Madurai."

S.M.

**TURKISH**

Nâzim Hikmet. *Poems of Nâzim Hikmet*. Trs. Randy Blasing and Mutlu Konuk. Persea Books. 1994. 242 pp. Paper: $12.95; ISBN 0-89255-198-4. Hikmet (1902-1963), the greatest modern Turkish poet, was a political prisoner in Turkey for 18 years and spent the last 13 years of his life in exile. This revised and enlarged selection of his finest work enables us at last to hear, in a single volume, the full range of his distinctive voice in the highly acclaimed versions that have made him an influential presence in contemporary poetry. Includes such works as "A Spring Piece Left in the Middle," "Letters from a Man in Solitary," "Hazel Are My Lady's Eyes," "The Strangest Creature on Earth," "Faust's House," and "I'm Getting Used to Growing Old."

**VIETNAMESE**


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