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**ARABIC:**


Ahmed Alaidy (b. 1974) is a writer gaining acclaim in Egypt and beyond for his satirical stories aimed at young people. He currently writes a political comic strip for an Egyptian weekly and has written stories, scripts, and sitcoms. The first edition of *Being Abbas El Abd*, Alaidy’s first novel, quickly sold out, and the work was the subject of two seminars at The American University in Cairo, one of which focused on the novel’s unique linguistic techniques. “What is madness?” asks the story’s narrator before taking readers on a journey through modern-day Cairo. A host of characters, among them the narrator’s psychiatrist uncle with a disturbing interest in phobias and a best friend who surfaces at critical moments and pushes the narrator into uncontrollably multiplying difficulties, add to the sense of madness in this neurotic, angry, and funny novel.

Humphrey Davies has lived and worked for over thirty-five years in the Arab world, including in Palestine, Sudan, Tunisia, and Egypt, where he has spent twenty years and now lives. He holds a PhD in Near East Studies from the University of California, Berkeley and has worked for Oxford University Press and the Ford Foundation in Cairo and Khartoum. Davies’s translations include Naguib Mahfouz’s *Thebes at War* (American University in Cairo Press, 2003); Alaa Al Aswany’s *The Yacoubian Building* (AUC Press, 2004); Elias Khoury’s *Gate of the Sun* (Archipelago Press, 2006), for which he won the first Banipal Prize for Literary Translation; and, most recently, Gama al-Ghitani’s *Pyramid Tests* (AUC Press, 2007). His translation of Ahlam Mosteghanemi’s *Chaos of the Senses* is forthcoming.


Taha Muhammad Ali is a revered Palestinian poet who has presented his work at the Jerusalem International Poetry Festival, the Geraldine R. Dodge Festival, and at colleges and universities across the United States. When he was a boy, the 1948 Arab-Israeli war forced Ali’s family into exile, but rather than turning to a poetry of protest that uses black-and-white slogans to convey this loss, he creates art of the highest order. His poems portray experiences ranging from catastrophe to splendor, using a vivid imagination, disarming humor, and unflinching honesty. Ali has published a collection of short stories and four books of poetry, including *Fourth Qasida, Fooling the Killers,* and *Fire in the Covenant.* This bilingual edition contains a selection of his poems and also a short introduction to Ali’s life and work. Peter Cole lives in Jerusalem and is a poet and translator of Hebrew and Arabic poetry. He has helped introduce such poets as Samih al-Qasim and Aharon Shabtai to the English-speaking world. Cole’s many translations of medieval and contemporary Hebrew poetry include *Selected Poems of Shmuel Hanagid* (1996), which received the Modern Language Association’s Scaglione Prize for Translation, and *Selected Poems of Ibn Gabirol* (2000), which received the TLS-Porjes
Prize for Translation. Yahya Hijazi teaches in the Department of Education at David Yellin College in Jerusalem and works as a project consultant at a Palestinian Counseling Center near Jerusalem. Hijazi has also taught Arabic and facilitated projects that bring together Arab and Jewish communities. Gabriel Levin is a poet and translator living in Jerusalem. His published translations include Poems from the Diwan, a collection of poems written by the twelfth-century Hebrew writer Yehuda Halevi, and various works by S.Y. Agnon. Levin is also the literary executor of the poet and translator Robert Friend.


Born in Cairo in 1954, Hala El Badry graduated from Cairo University and is now deputy editor-in-chief of Egypt’s radio and television magazine. She is the author of four novels, including A Certain Woman (American University in Cairo Press, 2003), which was named the Best Novel of 2001 at the Cairo International Book Fair. Muntaha takes place in the sleepy Egyptian village of the same name during the late 1940s. The novel paints a vibrant portrait of rural life in Egypt, depicting the turbulent events of 1948 and the final years of the British presence in Egypt as the village’s inhabitants find themselves caught up against their will in the tumult of world events. At the same time, their daily lives, concerns, and beliefs remain grounded in the timeless character of their rural past. Nancy Roberts earned an M.A. from Indiana University’s Middle Eastern and Islamic Studies Program. In 1994, she became accredited as an Arabic-English translator by the American Translators Association and began working as an ESL instructor at al-Bayt University in Mafraq, Jordan. Five years later, Roberts devoted herself to translation full-time. Her first major translation, Ghada Samman’s Beirut ’75, won the 1995 University of Arkansas Arabic Translation Award. She has also translated Samman’s Beirut Nightmares (Quartet Books, 1997) and Night of the First Billion (AUC Press, 2005). Other translations include Dr. Muhammad Sai’d Ramadan al-Buti’s The Jurisprudence of the Prophetic Biography With a Brief History of the Orthodox Caliphate (Dar al-Fikr, 2001) and Women: Between the Tyranny of the Western System and the Mercy of the Divine Law (Dar al-Fikr, 2003).


Jabra Ibrahim Jabra (1920–1994) was a poet, translator, and literary critic whose writings helped introduce the modern Arabic voice into contemporary world literature. Born in Bethlehem, he studied at the Arab College in Jerusalem, Cambridge University, and Harvard. Jabra then taught English literature in Jerusalem and Baghdad, founded the Baghdad Group for Contemporary Art, and was editor-in-chief of Arab Art magazine and President of the Association of Art Critics in Iraq. His publications include seven novels, an autobiography, three collections of poetry, and eight collections of essays. In 1983, Jabra received the Taraga Europa Prize for Culture from the Inter Art Forum in
Rome, one of many awards for his achievements. *The Journals of Sarab Affan* is the last of his novels to be translated into English. A love story told through two alternating journal entries, one set written by a famed male novelist and the other by the woman who wants to meet him, this work presents divergent and convergent points of view that examine how identity is formed and expressed. Jabra’s novel is also a story about how salvation can be found even in the midst of alienation, exile, and loss. Ghassan Nasr is a freelance literary translator, writer, and book editor who lives in New York City.


Ibrahim Abdel Megid is one of the premier Egyptian novelists of his generation. After earning a BA in Philosophy from the University of Alexandria, he began writing fiction and quickly gained attention for his experimental novels. *The Other Place* was the joint winner (along with Latifa al-Zayyat’s *The Open Door*) of the inaugural Naguib Mahfouz Medal for Literature and *No One Sleeps in Alexandria* received the Cairo International Book Fair Special Award for Best Novel of the Year. Megid has also been Consultant for Cultural Matters at the Popular Cultural Council and continues to write essays for the Egyptian press. *Distant Train*, one of his earlier novels, has its roots in Megid’s memories of watching his father work as a railroad engineer. The story begins on a worksite in Egypt’s western desert, where railway men and locals wait in the middle of nowhere for the return of a “distant train” that used to bring an annual influx of soldiers, foreigners, and economic opportunities. These characters inhabit a world both real and magical, a world suffused by memory, symbolism, and allegory. Living in obscurity apart from the glitzy, modern cities of the Middle East, they must deal with their everyday concerns, customs, and dreams now that the train has stopped coming. Hosam M. Aboul-Ela is Assistant Professor of English at the University of Houston, where he has taught since 2000, and was a Fulbright Scholar in Egypt (1994–1995). He earned his Ph.D. in Comparative Literature from the University of Texas at Austin and his scholarly interests include Postcolonial Literature and Theory, Middle Eastern Studies, Latin American Cultural Studies, and the Twentieth-Century American Novel. Aboul-Ela has published articles on these areas in such journals as the *Arab Studies Journal* and *Edebiyat: A Journal of Middle Eastern Studies and Comparative Literature*. His first scholarly book, *Other South: Faulkner, Coloniality, and the Mariátegui Tradition* (University of Pittsburgh Press) will be published in the fall of 2007. He previously translated Soleiman Fayyad’s novel *Voices* (Marion Boyars, 1993).


Yusuf Abu Rayya received the 2005 Naguib Mahfouz Medal for *Wedding Night*. He has published six short-story collections, five novels, and seven children’s books. Abu Rayya received a degree in journalism and mass communication from Cairo.
University in 1977 and currently works as a senior specialist as the National Research Center in Cairo. Since 1995, he has served on the governing board of the Egyptian branch of PEN International. Wedding Night takes place in a small town in the Nile Delta, where Houda, the deaf and mute butcher’s apprentice, reveals the town’s private stories through public sign language. This articulation of the unspoken and the forbidden, not to mention Houda’s other forms of scandalous behavior, threatens to unsettle the outward tranquility of this rural society. When the town’s residents take action against him, a series of events are set in motion that comprises a daring critique of contemporary Egyptian reality and a sustained narrative of suspenseful black humor. R. Neil Hewison lives in Cairo, where he is associate director for editorial programs at The American University in Cairo Press. From 1979 to 1982, he taught English in Fayoum, a historically rich and naturally beautiful area located some sixty miles west of Cairo. Hewison is the author of The Fayoum: A Practical Guide (American University in Cairo Press, 2001) and also translated Yusuf Idris’ novel City of Love and Ashes (AUC Press, 1998).


Novelist and historian Ahmed Toufiq has served as director of the National Library of Morocco and as a professor of history at the University of Mohammed V in Rabat. His many novels, including Jārāt Abi Mūsā and Al Sayl, are well-known in the Islamic world. Abu Musa’s Women Neighbors, Toufiq’s first literary work, refashions the genres of hagiography and mystical tales into a contemporary Arabic novel. At the threshold of history and fiction, this work explores the limits of both concepts as it examines the intricacies of the human soul, the enigma of destiny, and the passions and abuses of power and government. Shamah, the novel’s protagonist, lives in the Moroccan city of Salé and must deal with its people and rulers, its fortunes and ruin. Roger Allen received his DPhil in Modern Arabic literature from Oxford University and is now Professor of Arabic and Comparative Literature at the University of Pennsylvania. He has served as editor of the Journal of Arabic Literature, Literature East & West, and Al-Arabiyya, and is currently Executive Editor (with G.J. van Gelder) of Middle Eastern Literatures. Allen is the author of Introduction to Arabic Literature (Cambridge University Press, 2000) and The Arabic Novel (Syracuse University Press, 1994). His translations include Naguib Mahfouz’s collection of short stories God’s World and Mahfouz’s novels Al-Summan Wa-Al-Kharif and Al-Maraya. Allen also translated Yusuf Idris’ short-story collection In The Eye of The Beholder and Jabra Ibrahim Jabra’s Al-Safina and Al-Bahth ‘An Walid Mas ‘Ud.
BULGARIAN:

Widely recognized as the pre-eminent living Bulgarian poet, Lyubomir Levchev has published over twenty volumes of poetry and won numerous awards for his work, including the prestigious Gold Medal for Poetry from the French government, and the Zalka and Boris Polevoy awards in Russia. His poetry has been translated into Czech, English, French, German, Greek, Hindi, Italian, Polish, Russian, and Spanish. Levchev has served as Chairman of the Union of Bulgarian Writers and First Deputy Minister of the Bulgarian Ministry of Culture. Ashes of Light provides a broad spectrum of his work, with poems about oppression, love, death, and the mystery of existence. In many of these poems, even the most serious ones, Levchev’s slyness and often self-deprecating humor provide a unique counterpoint to and interpretation of the subject matter. Valentin Krustev is poet and translator who was born in Bulgaria. His poetry collection Between Heaven and Earth was published by Orpheus Press in 2005. Krustev has translated extensively from English and Russian, including books by Joseph Brodsky and William Meredith, and other translations of his have appeared in numerous anthologies and literary magazines.

CHINESE:
ISBN 1-59017-178-0.

Eileen Chang (1920–1995) was one of the great writers of twentieth-century China. She enjoyed a passionate following both on the mainland and in Taiwan, a following that remains strong today. Born into an aristocratic family in Shanghai, she studied literature at the University of Hong Kong and then began publishing stories and essays — collected in two volumes, Romances (1944) and Written on Water (1945) — that quickly made her a literary star. Chang immigrated to the United States in 1955 and held various posts as writer-in-residence before obtaining a more permanent position as a researcher at the University of California, Berkeley. In the 1970s, she experienced a tremendous revival of interest in her work that began in Taiwan and Hong Kong and then spread to mainland China. Chang’s reputation rests mainly on her short fiction, which explores love, longing, and the shifting and endlessly treacherous shoals of family life. Love in a Fallen City, the first collection in English of these stories, presents four novellas and two shorter pieces that are unsettling, probing, and keenly alert to sexual politics and psychological ambiguity. This volume will introduce English-speaking readers to a modern Chinese writer who is both utterly contemporary and intensely lyrical in the tradition of the classics of Chinese literature. Karen S. Kingsbury has lived in Chinese-speaking cities for nearly two decades. She earned a PhD from Columbia.
University, studied Chinese in Taiwan, taught English in mainland China, and taught English language and literature for fourteen years at Tunghai University in Taichung, Taiwan. She has previously published translations of Chang’s fiction and essays in Renditions and in The Columbia Anthology of Modern Chinese Literature.


Compiled by disciples of Confucius in the fourth century BC, The Analects of Confucius is a collection of aphorisms and historical anecdotes embodying the basic values of the Confucian tradition: learning, morality, ritual decorum, and filial piety. Reflecting back on the most successful eras of Chinese antiquity, the book is valued for its insights into the successful governance of the empire and its ideal organization of society. It has also been used for many centuries as a beginning text in the learning of classical Chinese. Filled with humor and sarcasm, the Analects reads like a casual conversation between teacher and student, emphasizing the role of the individual in the attainment of knowledge and the value of using historical events and people to illuminate complex moral and political concepts. The single most influential philosophical work in all of Chinese history, The Analects of Confucius has shaped the thought and customs of China for centuries and has played a key role in the development of nearby countries such as Korea, Japan, and Vietnam. Burton Watson’s concise translation uses the pinyin system of romanization and keeps explanatory notes to a minimum, yet his intimate knowledge of the Confucian tradition and precise attention to linguistic detail capture all the elegance, cogency, and wit of the original text. Watson is one of the world’s most well-known translators of Chinese and Japanese works, having published over twenty volumes of translations and studies of literature in these two languages. He earned his PhD in Chinese from Columbia University and has taught at Columbia, Stanford, and Kyoto University. A founding member of the Renditions Advisory Board, Watson has been honored with the Gold Medal Award of the Translation Center at Columbia University, the PEN Translation Prize, and an American Academy of Arts and Letters Prize in Literature. His published translations include The Tales of the Heike, The Columbia Book of Chinese Poetry, The Complete Works of Chuang Tzu, and Japanese Literature in Chinese.


In addition to winning the Nobel Prize for Literature in 2000, Gao Xingjian is a stage director, celebrated painter, and noted translator, particularly of Samuel Beckett and Eugène Ionesco. He earned a degree in French and Literature at the Beijing Foreign Languages Institute and moved to France in the late 1980s because of various political problems created by works such as A Preliminary Discussion of the Art of Modern Fiction (1981), Bus Stop (1983), and the plays The Other Shore (1986) and
Escape (1989). The publication of Escape, which was written in the wake of what happened at Tiananmen Square, led to Gao’s expulsion from the Chinese Communist Party, his dismissal from his state appointment, and the confiscation of his house. Escape has become the most performed of all of his plays and is described by Gao as a universal play about the tragedy of modern man. The Man Who Questions Death is the latest of Gao’s plays; in it, he condemns the commercialization of modern art while pondering the nature of life and the inevitability of death. At once sad and comical, this play traverses a range of feelings from anger to cynicism, resignation to release and total freedom. Together, these two works present Gao as a thinker and dramatist who is concerned with the individual and the arts as well as with politics and commercialism.

Gilbert Chee Fun Fong is Professor and Chairman of the Department of Translation at The Chinese University in Hong Kong. He earned a PhD in East Asian Studies from the University of Toronto and his current research projects include the history of Hong Kong drama, movie and television subtitling, translated drama, and the works of Gao. Fong has also served as editor of Hong Kong Drama Review and Journal of Translation Studies. His translations from English include Samuel Beckett’s Waiting for Godot and Arthur Miller’s Death of a Salesman. He has translated from Chinese into English The Other Shore: Plays by Gao Xingjian (Chinese University Press, 1999), Gao’s Snow in August (Chinese UP, 2004), and Cold Literature: Selected Works by Gao Xingjian (Chinese UP, 2005).


Upon its publication, Stick Out Your Tongue was banned by the Chinese government as were any future works by Ma Jian. In response to this treatment, Ma (b. 1953) moved to Hong Kong and now lives in London. His other works include The Noodle Maker (Farrar, Straus and Giroux, 2005) and Red Dust: A Path through China (Anchor, 2002), which won the Thomas Cook Travel Book Award. In Stick Out Your Tongue, Ma sets out on a journey to Tibet, a country usually romanticized by non-Chinese people and almost always politically idealized by Chinese people. What emerges in this work is a portrait of Tibet as a place of unexpected contrasts: enchantment and horror; beauty and violence; seduction and perversion. As Ma wanders through the countryside, he shares a tent with a nomad who is walking to a sacred mountain to seek forgiveness for sleeping with his daughter; meets a silversmith who has hung the wind-dried corpse of his lover on the wall of his cave; and hears the story of a young female incarnate lama who died during a Buddhist initiation rite. This is the first translation into English of a work the Chinese government said damaged “the fraternal solidarity of the national minorities.” Flora Drew is Ma’s partner and also translated The Noodle Maker and Red Dust: A Path through China. Her studies include graduate work in Chinese.

Zhu Wen became a full-time writer in 1994 after working for five years in a thermal power plant. His work has been published in mainland China’s most prestigious literary magazines and he has also published one novel as well as several poetry and short-story collections. Zhu has also directed four films, including Seafood, which won the Grand Jury Prize at the 2001 Venice Film Festival, and South of the Clouds, which won the NETPAC Prize at the 2004 Berlin Festival. I Love Dollars and Other Stories of China presents five imaginative novellas and a short story that depict the violence, chaos, and dark comedy of China in the post-Mao era. A frank reflection of the seamier side of an increasingly capitalist society, these stories are plainspoken accounts of the often hedonistic individualism that has taken and is taking root in modern China. With subjects ranging from provincial mafias to nightmarish families and oppressed factory workers, these narratives depict a spiritually bankrupt society, periodically rocked by spasms of uncontrolled violence. I Love Dollars, for example, is a tale about casual sex in a provincial city, a tale whose caustic portrayal of disillusionment and cynicism caused an immediate sensation in the Chinese literary establishment when it was first published. This edition marks the first book-length publication of Zhu’s work in English. Julia Lovell is Research Fellow in Modern Chinese Literature and Cultural History at Queen’s College, Cambridge. She translated Han Shaogong’s A Dictionary of Maqiao (Columbia University Press, 2003) and is the author of The Great Wall: China Against the World, 1000 BC–2000 AD (Penguin, 2006).

CZECH:

Bohumil Hrabal’s stream-of-consciousness novels, which he began writing in the 1950s, sold almost three million copies in his native Czechoslovakia during his lifetime (1914–1997) and have been translated into more than twenty-five languages. The best known of his works are Dancing Lessons for the Advanced in Age (Tanecní hodiny pro starsí a pokročilé, 1964), which is written as a single sentence; Closely Watched Trains (Ostre sledované vlaky, 1965), the film version of which won the 1967 Oscar for Best Foreign Film; and Cutting It Short (Postriziny, 1976). I Served the King of England is a comical and satirical novel that follows the misadventures of Ditie, a simple but hugely ambitious waiter in pre-World War II Prague. After rising to wealth, he loses everything with the onset of Communism and must finally come to terms with both the inevitability of his death and his ignominious place in history. Through the ups and downs of Ditie’s life, Hrabal also conveys the history of twentieth-century Czechoslovakia. Paul Wilson is a translator, writer, editor, and radio producer who lived for ten years (1967–1977) in Czechoslovakia teaching English and studying Czech. He became active in promoting the work of dissident writers and musicians after being expelled by the Communist government for associating with the dissident movement in Czechoslovakia. Educated at the University of Toronto and King’s College, University of London, Wilson has also
been a regular contributor to many North American and European publications, among them *The New Yorker* and *The New York Review of Books*. His translations of such Czech writers as Václav Havel, Josef Škvorecký, and Ivan Klíma have received critical acclaim as well as various awards. Wilson’s translations of Škvorecký’s *The Engineer of Human Souls* won the Governor General’s Award in 1984, and his translation of Ivan Klíma’s *My Golden Trades* was short-listed for the *Independent*’s 1993 International Translation Award.

**DANISH:**


Inger Christensen is a prolific Danish poet, novelist, and essayist known for being an experimentalist writer who explores the distance between language and words on the one hand and between experience and reality on the other. She received a teaching certificate from Teachers’ College in 1958 and worked at the College for Arts in Holbaek before devoting herself in 1964 entirely to writing. Christensen has been awarded numerous prizes, among them the Nordic Prize of the Swedish Academy (1994), and is a member of the Danish Academy and the Académie Européenne de Poésie. Along with *alfabet* (1981), *it* is considered one of her two most important works, received critical and popular acclaim upon its publication, and is now considered to be a classic of modern Scandinavian poetry. Both a collection of poems and a coherent epic, it presents a philosophical statement on the nature of language, perception, and reality. Topics such as amoebas, stones, factories, and fear provide the substance for an intriguing mathematical structure that is faithfully captured in Susanna Nied’s translation. Nied works as an editor in the Department of Family and Preventive Medicine at the University of California, San Diego, where she handles grant applications, scholarly papers, and pamphlets in English, Spanish, Vietnamese, Chinese, and Korean. She earned an MA in English with an emphasis on Comparative Literature from the University of California, Santa Barbara and spent a year living in Denmark as a high school exchange student. Nied worked with Christensen on the translation of *alfabet*, which won the 1982 American-Scandinavian Foundation/PEN Translation Prize, and of *Butterfly Valley: A Requiem*, a collection of Christensen’s work and a finalist for the 2005 PEN Award for Poetry in Translation. Nied received a translation grant from the Government of Denmark and also a 2005 PEN Translation Fund Grant to translate *it*.

**DUTCH:**


Hans Warren (b. 1921) was a prominent Dutch writer best known for his published diaries, *Geheim dagboek*, which he kept from 1939 until he died in 2001. In addition to these revered memoirs of modern life, he was a poet, novelist, literary critic,
and translator of Greek literature. *Secretly Inside* takes place in the Dutch countryside, where the war seems far away to most people but not to Ed, a Jew in Nazi-occupied Holland trying to find sanctuary. Compelled to go into hiding in the rural province of Zeeland, he is taken in by a seemingly benevolent family of farmers. Yet Ed comes to realize that the family is not what it seems: the son, Camiel, still mourns the suicide of his best friend, a German soldier; the daughter, Mariete, begins to nurse a growing unrequited passion for Ed; and Ed find himself attracted to Camiel. As time goes by, Ed is drawn into the domestic intrigues around him, and the farmhouse that was a refuge turns into a prison. S. J. Leinbach is a literary and academic translator who lives in The Hague. His previous translations include Oek de Jong’s novel *Hoekwerda’s Child*, Alfred van Cleef’s novel *The Lost Island*, and historian Fik Meijer’s study of Roman leaders, *Emperors Don’t Die in Bed*.

**FRENCH:**


Since the publication of *État* in 1971, Anne-Marie Albiach has been a noteworthy presence in French poetry and beyond, impacting American poets and artists such as Barbara Guest and Richard Tuttle. Albiach’s other translated works include *Mezza Voce* (The Post-Apollo Press, 1988), *État* (Awede, 1989), “*Vocative Figure*” (Allardyce Books, 1992), and *A Discursive Space: Interviews with Jean Daive* (Duration Press, 1999). Bound by a geometry where language and body converge, *Figured Image* offers a lyricism that lures readers down darkening roads of memory, desire, and chance. Keith Waldrop is Professor of Literary Arts at Brown University and co-edits (with his wife Rosmarie) Burning Deck Press. He holds the rank of Chevalier des Arts et des Lettres from the French government and is the author of numerous collections of poetry, among them *A Windmill Near Calvary*, a nominee for the National Book Award, and *The Silhouette of the Bridge*, recipient of the American Award for Poetry. Waldrop’s many translations include Claude Royet-Journoud’s *Reversal* (1973), *The Notion of Obstacle* (1985), and *The Right Wall of the Heart Effaced* (1999); Anne-Marie Albiach’s *État* (1989) and *A Geometry* (1998); Paol Keineg’s *Boudica* (1994); and Xue Di’s *Flames* (1995), *Heart into Soil* (1998), and *Circumstances* (2000).


Born in Athens in 1943, Vassilis Alexakis is a novelist, filmmaker, and artist. He studied in France to become a journalist and then returned to Greece for compulsory military service, but the coup there forced him into exile and he went back to France. His novel *La langue maternelle* received the prestigious Médicis Prize, his short-story collection *Papa* received the Académie française Prize for Best Short Story Collection,
and his novel *Avant* was awarded the Albert Camus Prize. *Foreign Words* was selected as one of the twenty best books of 2002 in any genre by the editors of the literary magazine *Lire* and was short-listed for two major French literary awards, the Renaudaut Prize and the Interallié Prize. The novel takes the reader on a journey with the narrator as he travels from Paris, where he lives as the book opens; to Greece, where he grew up and where his father has just died; to the Central African Republic as he undertakes the study of Sango for reasons unknown even to him. This novel is a profound meditation on language and loss, on the language of loss, and also on the power and magic of words. This is the first of Alexakis’ works to be published in English. Alyson Waters is a Lecturer in the Department of French at Yale University and editor of *Yale French Studies*. Her interests include translation and the twentieth-century novel. She has also translated Louis Aragon’s *Treatise on Style* (1991), Tzvetan Todorov’s *The Morals of History* (1995) and, most recently, Réda Bensmaïa’s *Experimental Nations, Or The Invention of the Maghreb* (2003). Her translation of *Foreign Words* was facilitated by a 2004 NEA Literature Fellowship for Translation.


Novelist and essayist Stéphane Audeguy’s first two novels, *The Theory of Clouds* and *Fils Unique* (Gallimard, 2006), enjoyed both popular and critical success, with the former work winning the Grand Prize of the French Academy. A third novel will form with the previous two a triptych that represents a literary meditation on the relationship between humanity, nature, technology, and history. Audeguy studied French, British, and American literature at the University of Paris and served as a lecturer and assistant professor at the University of Virginia in Charlottesville from 1986 to 1987. Since 1999, he has taught art history and the history of cinema at a high school just outside Paris. *The Theory of Clouds* tells the story of Akira Kumo, who has miraculously survived Hiroshima and reinvented himself in Paris as an eccentric fashion designer and collector of all literature that has to do with clouds and meteorology. When he hires a young woman to catalog his library, an intricate tale with elements of history, legend, love, and transformation unfolds. Timothy Bent is Executive Editor of Trade History at Oxford University Press and was previously a senior editor at Harcourt. He has also done editorial work at St. Martin’s, Penguin, and Arcade Publishing. Bent edited Pierre Reverdy’s *Selected Poems* (Wake Forest University Press, 1995) and translated Amelie Nothomb’s *The Character of Rain* (St. Martin’s, 2002); Emmanuel Carrere’s *I Am Alive and Your Dead: A Journey into the Mind of Philip K. Dick* (Picador USA, 2005); and Gilberte Brassaii’s *Henry Miller: The Paris Years* (Arcade, 2006).

Honoré de Balzac (1799–1850) is considered to be one of the greatest French novelists of the nineteenth century, having written such works as *Lost Illusions*, *Cousin Bette*, and *Old Goriot*. In 1822, under the pseudonym Horace de Saint-Aubin, he published in series of four volumes *The Centenarian*, a Faustian tale not available in English until now. More than a long-lost curiosity by an important writer, this novel is also a seminal work of early science fiction and thus crucial to understanding both the development of an author and a genre. Beringhel, a four-hundred-year old scientist, has discovered the fluid necessary for human life, but he must extract it from others to sustain his own life. Intertwining the mythic and the modern in ways that would prove enormously influential for the development of science fiction, Balzac’s novel bridges the gap that separates alchemy and magic from the practice and problems of science. This edition features a critical introduction, notes, and an afterword. Danièle Chatelain is Associate Professor of French at the University of Redlands in California. Born in France, she earned an MA from the University of Strasbourg and an MA and PhD in French Literature from the University of California, Riverside. Her publications include *Perceiving and Telling: A Study of Iterative Discourse*, a book-length study of verbal conventions that produce the illusion of time and of how authors have used these conventions in their works. Her husband, George Slusser, is Professor of Comparative Literature at the University of California, Riverside as well as Curator of the Eaton Collection in Science Fiction, the world’s largest public-access collection of science fiction. He has written or edited over thirty books that deal with science fiction and the relationships between science and literature. In 1986, the Science Fiction Research Association awarded him the Pilgrim Award for lifetime achievement in the field of science fiction scholarship. Slusser earned a PhD in Comparative Literature from Harvard University and his early research involved studying the role of music in the creation of the fantastic in Diderot, Goethe, Hoffman, and Balzac. Chatelain and Slusser have co-edited two essay collections: *H.G. Wells’s Perennial Time Machine* and *Transformations of Utopia: Changing Views of the Perfect Society*. They have also collaborated on a number of essays about science fiction and its development.


*The Flowers of Evil* is the poetic masterpiece of the great nineteenth-century writer Charles Baudelaire and one of the most frequently read and studied works in the French language. In this new translation, Keith Waldrop recasts the original French alexandrines and other poetic arrangements into versets, a form that hovers between poetry and prose. Maintaining Baudelaire’s complex view of sound and structure, Waldrop’s translation mirrors the intricacy of the original without attempting to replicate its inimitable verse. The result is a powerful new reimagining that has received critical
acclaim for being unexpectedly closer to the original than any previous English translation. This volume includes the six poems banned from the 1857 edition and thus helps preserve the full complexity, eloquence, and dark humor of Baudelaire’s verse. Waldrop is Professor of Literary Arts at Brown University and co-edits (with his wife Rosmarie) Burning Deck Press. He holds the rank of Chevalier des Arts et des Lettres from the French government and is the author of numerous collections of poetry, among them A Windmill Near Calvary, a nominee for the National Book Award, and The Silhouette of the Bridge, recipient of the American Award for Poetry. Waldrop’s many translations include Claude Royet-Journoud’s Reversal (1973), The Notion of Obstacle (1985), and The Right Wall of the Heart Effaced (1999); Anne-Marie Albiach’s Etat (1989) and A Geometry (1998); Paol Keineg’s Boudica (1994); and Xue Di’s Flames (1995), Heart into Soil (1998), and Circumstances (2000).


In 2005, Azouz Begag became France’s first minister for equal opportunities and the country’s first cabinet minister of North African immigrant origin. Prior to this appointment, he worked as a novelist and a researcher at the Centre National de la Recherche Scientifique. The author of more than twenty books, he is the son of Algerian immigrants and his works have made him the best-known and most prolific author of post-colonial immigrant origin in France. Begag’s autobiographical narratives include the best-selling Le Gone du Chaâba (1986) and Béni ou le paradis privé (1989), both of which present a cultural blend of French, North African, and anglophone elements that are fused in multi-leveled layers of irony and humor. The prophetic essay Ethnicity & Equality was written by Begag several months before the fall of 2005, when the streets of France were rocked by civil disturbances on a scale unseen for decades and as a result of the very issues he had discussed in the essay. Blending autobiography, personal research, and sociological and political analysis, Begag shows how social peace in France has been undermined by socio-economic inequalities, ethnic discrimination, and political neglect. His insights into the serious social problems in France’s urban ghettos offer lessons as well as hope for developed countries throughout the world as they face similar problems. Alec G. Hargreaves is Ada Belle Winthrop-King Professor of French and Director of the Winthrop-King Institute for Contemporary French and Francophone Studies at Florida State University. In addition to having been Chair of the Department of European Studies at Loughborough University in the UK, he has held visiting positions at the University of Warwick, Cornell, and the Ecole Pratique des Hautes Etudes. His areas of research involve the political, cultural, and media aspects of post-colonial minorities in France. Hargreaves is the author and editor of numerous publications, among them Voices from the North African Immigrant Community in France: Immigration and Identity in Beur Fiction (1991) and Racism, Ethnicity and Politics in Contemporary Europe (1995). He also serves on the editorial boards for Expressions maghrébines, Francophone Postcolonial Studies,
Journal of European Studies, and Research in African Literatures. Hargreaves also co-translated (with Naïma Wolf) Begag’s Shantytown Kid (Nebraska, 2007). In 2003, the French government named him a Chevalier dans l’Ordre des Palmes Académiques, and in 2006 he was awarded France’s highest national honor, the Légion d’honneur.


(See previous entry for information about the author.) In Shantytown Kid, a best-seller in France, Begag tells the story of growing up amid the multicultural complexities of contemporary France. Determined to leave behind the poverty of his shantytown life, Begag becomes a star pupil at the local primary school but experiences as a result the jealousy and rejection of his Arab playmates and the continued anti-Arab racism of his French peers. This moving and often comical account of negotiating a path between competing cultural spaces provides a unique glimpse of the ethnic and racial tensions that are reshaping the social fabric of France. Naïma Wolf was educated in Tunisia and Paris and lives in England, where she has taught modern languages and worked as a freelance translator. (See previous entry for information about the translator.)


In addition to being a well-known essayist, translator, and art historian, Yves Bonnefoy is considered to be one of France’s most important post-war poets. Themes prevalent in his work are nature, existence, death, and the relationship between reality and poetry. Bonnefoy’s many awards include the Académie Française Grand Poetry Prize, the Sociéte des Gens de Lettres Grand prize, and the Prix Goncourt. He has also taught literature at such universities as Brandeis, Johns Hopkins, Princeton, and Yale. His translations of Shakespeare’s plays are judged to be among the best that have ever been done in French. The Curved Planks is Bonnefoy’s most recent book of verse and presents a wide variety of themes, styles, and genres. This bilingual edition was prepared by Hoyt Rogers, who collaborated closely with Bonnefoy on the translations, and the preface by renowned poet and critic Richard Howard as well as two essays by Rogers provide insightful commentary on the content and contexts of these poems. Rogers translates poetry and other literary works from French, German, and Spanish. He has translated Klaus Eidam’s The True Life of Johann Sebastian Bach (2001) and Philippe Claudel’s By a Slow River (2006). Other translations have appeared in numerous magazines and journals, and Rogers is also the author of The Poetics of Inconstancy: Etienne Durand and the End of Renaissance Verse (University of North Carolina Press, 1998).

Grégoire Bouillier is recognized as one of France’s newest literary wits, and his iconoclastic style has earned him a passionate cult following. His first book, *Rapport sur moi*, received the 2002 Prix de Flore, an annual literary prize awarded to an author of outstanding promise. *The Mystery Guest* is Bouillier’s second book but the first one to be translated into English. In this autobiographical tale, the narrator receives a call from the woman who, without warning, left him ten years ago. She invites him to a birthday party for a woman he does not know, and his acceptance of the invitation starts him on a journey that will offer him the opportunity to mend a broken heart, learn to love again, and regain his faith in literature. The absurdity, poignancy, and humor of *The Mystery Guest* refashion the concept of autobiography as well as the themes of love and aging.


Paule Constant is the author of several novels, including *Trading Secrets*, which won the Prix Goncourt, and *Ouregano*, which received the Prix Valéry Larbaud and was a finalist for the Prix Goncourt. She teaches French literature at the Institute of French Studies for Foreign Students in Montpellier. In *White Spirit* (the original title), a young man named Victor answers a classified ad placed by an import-export company and finds himself in Africa on a dilapidated boat selling what no one wants or needs. He then takes delivery of a barrel of mysterious powder, which is promptly christened “white spirit” for its ability to bleach the black arms of the workers handling the shipment. What follows is a tale where colonized and colonizers have each other in a stranglehold as the “white spirit” unleashes an obsession that equates whiteness with a return to paradise. With her characteristic caustic language, fierce irony, and enormous tenderness for human frailty, Constant portrays the ridiculous without ridicule and sparks a light of hope in the midst of torment and suffering. Betsy Wing is a literary translator and author. Her own work includes the novella and collection of short stories *Look Out for Hydrophobia*, and she has also published works in *The Southern Review* and other journals. Wing translated Constant’s *The Governor’s Daughter*; Helene Cixous’ *The Book of Promethea*; Didier Eribon’s *Michel Foucalt*; and Edouard Glissant’s poetry and essays in *Black Salt, Poetics of Relation*, and *The Fourth Century*. She has also been awarded translation grants from the NEA and NEH.

In addition to being a noteworthy intellectual and political activist, Boubacar Boris Diop is one of the most prominent African novelists writing today. His works, including *Le Temps de Tamango* (1981), *Les Tambours de la mémoire* (1990), *Les Traces de la meute* (1993), and *Le Cavalier et son ombre* (1997), have won such major literary awards as the Prix de la République du Sénégal, the Prix Tropiques, and the Grand Prix Littéraire d’Afrique Noire. A former high school philosophy teacher, Diop has also worked as a journalist and was one of the founding editors of *Sud*, Senegal’s first independent newspaper. In *Murambi, The Book of Bones*, Diop comes face to face with the chilling horror and overwhelming sadness of the 1994 Rwandan genocide that claimed at least a million lives. The novel recounts the story of a Rwandan history teacher, Cornelius Uvimana, who was living and working in Djibouti at the time of the massacre. He returns to Rwanda to try to comprehend the death of his family and to write a play about the events that took place there. As the novel unfolds, Cornelius begins to understand that it is only our humanity that will save us and that, as a writer, he must bear witness to the atrocities of the genocide. Diop’s acclaimed novel was nominated in 2000 by the jury to the Zimbabwe International Book Fair as one of Africa’s 100 Best Books of the 20th Century. It appears here for the first time in English. Fiona McLaughlin is Associate Professor of African Languages and Linguistics at the University of Florida, Gainesville and received her Ph.D. from the University of Texas at Austin. Her areas of specialization include morphology, phonology, sociolinguistics, and Atlantic (Niger-Congo) languages. McLaughlin also works with and has directed the West African Research Center (WARC) located in Dakar, Senegal.


First published in 1844, *The Three Musketeers* is the most famous of Alexandre Dumas’ historical novels and one of the most popular adventure novels ever written. This swashbuckling epic chronicles the adventures of d’Artagnan, a brash young man from the countryside who journeys to Paris in 1625 hoping to become a musketeer and guard to King Louis XIII. Before long, he becomes embroiled in treachery and court intrigue and finds his famous companions, the daring swordsmen Athos, Porthos, and Aramis. Together, the four strive heroically to defend the honor of their queen against the powerful Cardinal Richelieu and the seductive spy Milady. This edition includes an introduction to Dumas, his world, and his view of history, as well as explanatory notes. Richard Pevear is a literary translator who translates from French, Italian, Spanish, and (in collaboration with his wife, Larissa Volokhonsky) Russian. Since 1998, Pevear has been Professor of Comparative Literature at the American University of Paris and taught courses on Russian literature and on literary translation. He has been Visiting Professor at the Columbia University Graduate School of the Arts, University of Iowa, Mt. Holyoke College, and The Cooper Union. Pevear’s translations include Alain’s *The Gods* (New
Directions, 1974); Yves Bonnefoy’s *Poems 1959–1975* (Random House, 1985); and Alberto Savinio’s *Childhood of Nivasio Dolcemare* (Dore Ashton, 1988). With his wife, Peaver has produced a number of very highly regarded translations of Russian classics, including *Anna Karenina* (2001), *Crime and Punishment* (1992), and *The Brothers Karamazov* (1990) — the latter two each receiving a PEN Translation Prize.


Marguerite Duras wrote more than forty-five novels and plays during her life, with her 1984 novel, *The Lover*, becoming an international best-seller and winning the Prix Goncourt. She also wrote the screenplay for Alain Resnais’ *Hiroshima mon amour* (1959). *Yann Andréa Steiner* presents two parallel stories of love and solitude: one involving the reminiscing Duras and the young, sensitive Yann Andrea; and the other a seaside romance witnessed — or imagined — by the narrator between a camp counselor and an orphaned camper who survived the Holocaust. Through this mix of memory and desire, the summer of 1980 flows into the year 1944 in a narrative that is an enigmatic journey through history, creation, and raw emotion. Mark Polizzotti is director of publications at the Museum of Fine Arts in Boston. He has translated Duras’ novel *Writing* (Lumen Editions, 1998) and works by Jean Echenoz, Gustave Flaubert, and Christian Oster. Polizzotti is also the author of several books: *Revolution of the Mind: The Life of André Bréton*; *Los Olvidados*; and *Bob Dylan's Highway 61 Revisited*.


Jean Grosjean (1912–2006) published a dozen books of poetry, with *Fils de l’Homme* (1954) receiving the Prix Max Jacob and *Elégies* (1967) the Prix des Critiques. A former Roman Catholic priest, he was also a noted translator from Near Eastern and other languages and translated the Koran, books of the Old and New Testaments, and the Pléiade editions of Aeschylus, Sophocles, and Shakespeare. In addition, Grosjean served for a number of years as one of the editors of the *Nouvelle Revue française* and also published twelve works of fiction. *Terre du temps* was composed while he was a prisoner in a Nazi stalag during the Second World War and was his first book of poetry. This collection of poems is part lyric and part meditation on a number of Biblical themes, including what amounts to a personal apocalypse. Keith Waldrop is Professor of Literary Arts at Brown University and co-edits (with his wife Rosmarie) Burning Deck Press. He holds the rank of Chevalier des Arts et des Lettres from the French government and is the author of numerous collections of poetry, among them *A Windmill Near Calvary*, a nominee for the National Book Award, and *The Silhouette of the Bridge*, recipient of the American Award for Poetry. Waldrop’s many translations include Claude Royet-Journoud’s *Reversal* (1973), *The Notion of Obstacle* (1985), and *The Right Wall of the Heart Effaced* (1999); Anne-Marie Albiach’s *Etat* (1989) and *A Geometry* (1998); Paol


Pierre Hadot is a French philosopher and scholar who served as director of the École des Hautes Études en Sciences Sociales in Paris from 1964 to 1986. He is also Professor Emeritus, Collège de France and the author of *Philosophy as a Way of Life* and *Plotinus.* In *The Veil of Isis,* Hadot explores various interpretations of Heraclitus’ supposed utterance that “Nature loves to hide.” Hadot draws on the work of both the ancients and later thinkers, such as Goethe, Rilke, Wittgenstein, and Heidegger, to show the emergence of two contradictory approaches to nature: one that tears the veil from Nature and reveals her secrets; and one that contemplates Nature and considers her exposure a travesty. Yet, in place of these two attitudes, Hadot proposes a third, one suggested by the Romantic vision of Rousseau, Goethe, and Schelling — all of whom saw in the veiled Isis an allegorical expression of the sublime. Michael Chase received a Doctorate in the History of Philosophy from the Sorbonne in 2000. He currently works as a Research Engineer at the National Center of Scientific Research (CNRS) in Paris as well as Associate Editor of *l’Année Philologique,* a multilingual, international periodical that publishes an annual bibliography of scholarly books and articles concerning Classical Studies. Chase also translated Hadot’s *Plotinus,* or the *Simplicity of Vision* (University of Chicago Press, 1993), *Philosophy as a Way of Life* (Basil Blackwell, 1995), *The Inner Citadel* (Harvard University Press, 1998), and *What is Ancient Philosophy?* (Harvard University Press, 2002).


Abdellah Hammoudi has been Professor of Anthropology at Princeton University since 1991. Born in Morocco, he was educated at Mohammed V University in Rabat and at the Sorbonne, where he earned his doctorate. In 1995, he founded and then directed for nine years Princeton’s Institute for the Transregional Study of the Contemporary Middle East, North Africa, and Central Asia. His areas of interest include colonialism, French ethnographic theory, and Islamic reform in the contemporary world. Hammoudi is the author of *The Victim and Its Masks: An Essay on Sacrifice and Masquerade in the Maghreb* (University of Chicago Press, 1993) and *Master and Disciple: The Cultural Foundation of Moroccan Authoritarianism* (Chicago, 1997). He decided in 1999 to go on the Hajj, the annual pilgrimage of Muslims to Mecca, and wanted both to observe the event as an anthropologist and participate in it as a pilgrim. Written for Muslims and non-Muslims alike, *A Season in Mecca* describes the adventure, the human pressures, the social tumult, and the complex politics of this
event. The narrative also records one individual’s exploration of his own ideas about faith, community, and nationality and how these ideas relate to the outer forms and the inner meanings of contemporary Islam. Pascale Ghazaleh is Assistant Professor of History at The American University in Cairo. She holds a PhD from the École des Hautes Études en Sciences Sociales in Paris and her research focuses on nineteenth-century legal and property reform in Egypt. Ghazaleh also translated Gilles Kepel’s *The War for Muslim Minds: Islam and the West* (Harvard University Press, 2004) and Bernard Rougier’s *Everyday Jihad: The Rise of Militant Islam among Palestinians in Lebanon* (Harvard University Press, 2007).


The recent announcement by Google that it will digitize the holdings of several major libraries was presented as the first step towards a long-dreamed-of universal library. Jean-Noël Jeanneney, president of France’s Bibliothèque Nationale and author of numerous works on contemporary history, takes aim at what he sees as a far more troubling aspect of Google’s Library Project: namely, the project’s potential to misrepresent — and even harm — the world’s cultural heritage. In *Google and the Myth of Universal Knowledge*, Jeanneney argues that Google’s unsystematic digitization of books from a few partner libraries and its reliance on works written mostly in English constitute acts of selection that can only extend the dominance of American culture abroad. Jeanneney argues that the short-term thinking characterized by Google’s digital repository must be countered by long-term planning on the part of cultural and governmental institutions worldwide as they make a more reasonable effort to create a truly comprehensive library, one based on the politics of inclusion and multiculturalism. Teresa Lavender Fagan has translated more than a dozen books for the University of Chicago Press, including Sabine Chalvon-Demersay’s *A Thousand Screenplays: The French Imagination in a Time of Crisis*; Remi Brague’s *The Wisdom of the World: The Human Experience of the Universe in Western Thought* (2003); Jean Bottero’s *Religion in Ancient Mesopotamia* (2004); and Alain Boureau’s *Satan the Heretic: The Birth of Demonology in the Medieval West* (2006).


Yasmina Khadra is the pseudonym of Algerian author Mohammed Moulessehoul, who kept his identity concealed until 2001 in order to avoid submitting his manuscripts to military censors because he was an officer in the Algerian army. After leaving the army, he went into exile and seclusion in France. His other works that have appeared in English include *In the Name of God, Wolf Dreams, The Sirens of Baghdad, and The Swallows of Kabul*, which was shortlisted for the 2006 International IMPAC Dublin Literary Award. *The Attack* received the 2006 Prix des libraires, a prize chosen by five
thousand bookstores in France, Belgium, Switzerland, and Canada, and was short-listed for the Prix Goncourt, Prix Fémina, and Prix Renaudot. The novel tells the story of Dr. Amin Jaafari, an Arab-Israeli citizen and surgeon at a hospital in Tel Aviv. He is a dedicated, respected, and admired member of his community — the very model of ethnic and cultural integration. After a deadly bombing in a local restaurant, however, the evidence mounts that his wife was the suicide bomber. Torn between the cherished memories of their years together and the inescapable realization that his wife led a shocking second life, Jaafari must confront the reality of terrorism, its incalculable spiritual costs, and the need to understand what often seems impossible to understand.

John Cullen has translated more than fifteen books from French, Italian, German, and Spanish. He earned a PhD in English Literature from the University of Texas and has lived in Paris, Rome, Vienna, and Madrid. In addition to translating, he also works as a freelance scout for foreign books. Cullen’s translations include (from French) Khadra’s *The Sirens of Baghdad* and *The Swallows of Kabul*; (from Italian) Susanna Tamaro’s *Follow Your Heart* and Margaret Mazzantini’s *Don’t Move*; (from German) Christa Wolf’s *Medea*, Henning Boetius’ *The Phoenix*, and Christoph Peters’ *The Fabric of the Night*; and (from Spanish) Enrique de Hériz’s *Lies*.


This volume presents the complete version of a legendary but little seen masterpiece of French book art that is often reproduced piece-meal though rarely in its entirety. Gabriel Pomerand was a co-founder and major figure in the Lettrist Movement, a loose-knit group of artists, poets, musicians, and film-makers for whom pictorial representations of language and language itself formed the basis of their artistic output. Pomerand’s seminal work, *Saint Ghetto of the Loans*, represents the epitome of this movement that flourished in Paris after the Second World War and used such techniques as the dérive (urban wandering) and détournement (transformation of cultural artifacts such that cultures were wedged together) to produce, among other things, remarkable novels that are part-pictograph and part-verse. *Saint Ghetto of the Loans* leads readers on a visual and verbal journey through the streets of Paris, where characters inhabit both those streets and diverse post-war political, social, and cultural worlds. In this edition, the prose poem text appears in bilingual format on the left-hand pages, while on the right-hand pages the French words and syllables are represented visually by pictographs (*rebuses*). Michael Kasper is the author of several books, including *Iconoclasm in Pontus; The Shapes and Spacing of the Letters; and Verbo-Visuals*. He works as Reference Librarian and Collection Development Group Coordinator at Amherst College’s Frost Library. Kasper has also translated from French works by Felix Feneon and Louis Scutenaire and from Polish works by Slawomir Mrozek and Piotr Sommer.

Rainer Maria Rilke’s French poems represent an important yet neglected aspect of his work. During the last years of his life (1921–1926), he wrote over four hundred poems in French while living in a French-speaking area of Switzerland. The poems in this bilingual edition have only been translated into English once before (by A. Poulin, Jr., *The Complete French Poems of Rainer Maria Rilke*, Greywolf Press, 1979). The first section of this volume, *Roses*, contains twenty-seven poems that use the rose as a gateway into life’s deep mysteries and as a metaphor for praise and transformation. The second section, *Windows*, contains fifteen poems that deal with the paradox of that place where the inner and the outer meet and where limitations and expansions simultaneously affect our lives. Susanne Petermann was born in America of German immigrants and spent ten years living in Austria, Germany, France, and Morocco, where she taught English and learned French. Her poetry has appeared in *The Journal of Poetry Therapy, California Quarterly*, and *Fiction International.*


Nicolle Rosen is a psychiatrist and the author of three novels. In *Mrs. Freud*, which was one of *Booklist*’s Top Ten Historical Novels of 2005, an American journalist begins a long correspondence with the wife of the famous psychoanalyst after he dies. These letters reveal Mrs. Freud, whom biographers have usually painted as the perfectly subservient wife who lived always in the shadow of her famous husband, to be an insightful and thoughtful observer herself. Rosen’s novel draws on a wealth of archival documents, letters, and papers to present not only fictional portraits of the Freud family but of an era that witnessed wars and a new philosophy of human nature based on the science and practice of psychoanalysis.


This volume presents for the first time in English a number of short pieces by the eighteenth-century Enlightenment philosopher Jean-Jacques Rousseau, with the selections spanning his entire life. Among the important theoretical writings found here are the “Fiction or Allegorical Fragment on Revelation” and the “Moral Letters,” which are among Rousseau’s clearest statements about the nature and limits of philosophic reasoning. Some of the pieces show his lesser-known playful side. For example, “Queen Whimsical” explores the consequences — both serious and ridiculous — for a kingdom when the male heir to the throne, endowed with the frivolous characteristics of his mother, has a sister with all the characteristics of a good monarch. Christopher Kelly is Professor of Political Science at Boston College and received his PhD in Political
Science from the University of Toronto in 1979. He has taught at the University of Toronto, Yale, Georgetown, and the École des Hautes Études en Sciences Sociales in Paris. He wrote *Rousseau’s Exemplary Life: The “Confessions” as Political Philosophy* (Cornell University Press, 1987) and *Rousseau as Author: Consecrating One’s Life to the Truth* (University of Chicago Press, 2003). Kelly is co-editor (with Roger D. Masters) of the series *The Collected Writings of Rousseau* and has translated and co-translated previous volumes in this series.


*The Kip Brothers* appears here in English for the first time as part of The Wesleyan Early Classics of Science Fiction Series and features illustrations from the original serial publication of 1902. In one of his last *Voyages extraordinaires*, Verne interweaves an exciting exploration of the South Pacific, a detective story immersed in new scientific and science-fictive theories of vision and perception, and a tale of judicial error reminiscent of the infamous Dreyfus Affair. Karl and Pieter Kip are castaways on a barren island in the South Seas but rescued by the brig *James Cook*. Yet, after helping to quell an onboard mutiny, they suddenly find themselves accused and convicted of the captain’s murder. The brothers must then fight to clear their names and prove who the real murderers are. This edition features a substantial introduction to the context, source material, and themes of the story as well as extensive notes on the text itself. Stanford L. Luce is Professor Emeritus of French at Miami University in Ohio and a leading scholar on Verne and Louis-Ferdinand Céline. A member of the North American Jules Verne Society, he earned his PhD at Yale University and wrote the first American doctoral dissertation about the French author. Luce previously translated (also for Wesleyan’s Early Classics of Science Fiction Series) Verne’s *The Mighty Orinoco* (2003) and *The Begum’s Millions* (2005).

**GERMAN:**


Rudolf Borchardt (1877–1945) was educated in archaeology, theology, and classical and oriental philology at universities in Berlin, Bonn and Göttingen. He was intensely involved with the ins and outs of German literary life, especially in the period before the 1930s, and he corresponded frequently with Hugo van Hofmannsthall, Benedetto Croce, and Martin Buber, among others. Borchardt also translated extensively, including a celebrated German version of Dante’s *Divina Commedia* as well as Homeric hymns, Plato, Horace, and various nineteenth-century English poets. Borchardt’s own work includes poetry, drama, novellas, speeches, and several volumes
of prose essays on a vast variety of subjects. The most frequently republished of his works is *The Passionate Gardener*, a complete version of which was published only posthumously. This unique book narrates a celebrated German poet’s remarkable search for the relationship between human society and the vegetable kingdom. On one level, *The Passionate Gardener* represents a history of plants and gardens, in particular how they were brought from their original locales to those in which we find them today; on another level, this work presents a larger story, one that discovers the inescapable connection between the garden and the fundamental structures of civilization. Henry Martin has lived in Italy for over forty years, working as a freelance translator, editor, art critic, and curator. He has translated Anna Maria Ortese’s *The Iguana* (1988) and *A Music Behind the Wall: Selected Stories, Volume One* (1994) and *Volume Two* (1998), as well as Giorgio Manganelli’s *All the Errors* (1990) and *Centuria* (2005).


The Swiss writer Friedrich Dürrenmatt (1921–90) was one of the most important literary figures of the second half of the twentieth century. During the years of the Cold War, he figured as prominently on the European literary scene as did Beckett, Camus, Sartre, and Brecht. Yet Dürrenmatt remains relatively unknown outside of Europe. This volume presents new translations of *The Judge and His Hangman* and *Suspicion*, two works that influenced the modern detective novel. Both stories follow Inspector Barlach as he moves through worlds in which the distinction between crime and justice seems to have vanished. In *The Judge and His Hangman*, Barlach forgoes the arrest of a murderer in order to manipulate him into killing another, more elusive criminal. In *Suspicion*, Barlach pursues a former Nazi doctor by checking into the latter’s clinic with the hope of forcing the man to reveal his true identity. Joel Agee is a distinguished translator of German works by authors such as Rainer Maria Rilke, Elias Cannetti, Robert Musil, Gottfried Benn, Walter Benjamin, and Ernst Jünger. He is also a writer whose essays and stories have appeared in *Harper’s*, *The New Yorker*, *The Yale Review*, and *The Best American Essays* (1995). Agee’s critically-acclaimed memoir, *Twelve Years: An American Boyhood in East Germany*, chronicled his life behind the Iron Curtain from ages eight to twenty. His many fellowships and grants include a Guggenheim Fellowship and an NEA grant (1987). In 1999, Agee received the prestigious Helen and Kurt Wolff Translator’s Prize for *Penthesilea* (Michael di Capua Books/Harper Collins Publishers). In 2007, he won the American Literary Translators Association National Translation Award for his translation of the three-volume collection *Friedrich Dürrenmatt: Selected Writings*. 

(See previous entry for information about the author.) The first volume of Dürrenmatt’s *Selected Writings* contains five plays: *The Visit*, which remains his best-known work in the English-speaking world; *The Physicists; Romulus the Great; Hercules and the Augean Stables, and The Marriage of Mr. Mississippi*. In all these works, Dürrenmatt examines themes such as guilt by passivity, refusing responsibility, greed, political decay, and the tension between justice and freedom. *The Visit*, for example, relates how an old lady who becomes the wealthiest person in the world returns to the village that cast her out as a young woman and offers riches to the town in exchange for the life of the man — now the town’s mayor — who once disgraced her. (See previous entry for information about the translator.)


This second volume of Dürrenmatt’s *Selected Writings* presents works that are reminiscent of Kafka; these novellas and short stories are both tragic and comic in their explorations of ironies of justice and the corruptibility of institutions. With the exception of “The Pledge”, a requiem to the detective story that was made into a film starring Jack Nicholson, none of the works in this volume have been previously available in English. Among the most evocative fictions included here are the novellas *The Assignment* and *Traps*. The first story involves a woman filmmaker who investigates a mysterious murder in an unnamed Arab country, while the second narrates a chilling comic tale about a traveling salesman who agrees to play the role of the defendant in a mock trial among dinner companions. Ten other pieces of varying lengths are also included.


This last volume of Dürrenmatt’s *Selected Writings* brings together his essays, which have been judged as among his most impressive achievements. They cover an impressive range of topics: art, literature, philosophy, politics, and the theater. The selections here include Dürrenmatt’s best-known essays, such as “Theater Problems” and “Monster Essay on Justice and Law,” as well as the notes he took on a 1970 journey to America where he found that the United States is “increasingly susceptible to every kind of fascism.” Other essays contain elements of fiction, such as the fantastical “The Winter War in Tibet,” a speculative work about a third world war waged in a vast subterranean labyrinth — a Plato’s Cave allegory rewritten for our own troubled times. Almost all of these essays appear here for the first time in English.

Martin Geck is Professor Emeritus of Musicology at the University of Dortmund, where he has taught for twenty-five years. His primary area of research has been German music from the seventeenth through the nineteenth century. Geck’s work in this field has covered almost all contexts: philosophical, theological, sociological, cultural, and political. Since 1996, he has been Director of the International Bach-Symposium at the University of Dortmund. Geck is the author of numerous articles and books, among them Von Beethoven bis Maler: Die Musik des deutschen Idealismus (Metzler, 1993), Ludwig van Beethoven (Rowohlt, 1996), Richard Wagner (Rowohlt, 2004), and Mozart: Eine Biographie (Rowohlt, 2005). In Johann Sebastian Bach, which received the 2001 Gleim Literature Prize, Geck follows the course of Bach’s life and career in rich detail, from his humble beginnings as an organ tuner and self-taught court musician to his role as Kapellmeister and cantor of St. Thomas’s Church in Leipzig. The composer’s relations with the German aristocracy, his position with regard to the Church and contemporary theological debates, his quest for perfection, and his role as the devoted head of a large family are insightfully placed in the context of the extraordinary music he created. In addition, Geck carefully analyzes Bach’s innovations in harmony and counterpoint and how these fit into European musical as well as social history. John Hargraves received a PhD in German Literature from Yale University and wrote his dissertation on “Music in the Writings of Hermann Broch.” He was Assistant Professor of German Language and Literature at Connecticut College for a number of years and has published numerous articles on music and German literature. Hargraves is the author of Music in the Works of Broch, Mann, and Kafka (2001). Among his published translations are Elias Canetti’s Notes from Hampstead (1998); Broch De Rothermann: A Memoir of Hermann Broch by His Son (Beinecke Rare Book & Manuscript Library, Yale University, 2001); and a collection (which he also edited) of Hermann Broch’s essays entitled Zeit und Zeitgeist: The Spirit in an Unspiritual Age (Counterpoint, 2003).


Wilhelm Genazino is a novelist and essayist whose awards include the Großer Literaturpreis der Bayerischen Akademie der Schönen Künste (1998) and the prestigious Georg-Büchner-Preis (2004). From 1980 to 1986, he was publisher and editor of the literary magazine Lesezeichen, and from 2005 to 2006 Writer-in-Residence at Frankfurt University. The Shoe Tester of Frankfurt explores existential questions as its forty-six-year-old narrator reflects on broken relationships and other failures as well as on struggles to come to terms with life. Employed by a high-end shoe manufacturer to test new products, the narrator spends his days wandering through his native city, encountering faces from his past (primarily female), experiencing anew the many manifestations of the mystery of life, and displaying a subtle sense of humor throughout.
Philip Boehm is the author of numerous translations from Polish and German, including works by Franz Kafka, Ida Fink, and Christoph Hein. A German and history major in college, he has lived in Poland and now works as a playwright and theater director in St. Louis. In 2004, Boehm received a PEN Translation Fund Grant for his translation of Christoph Hein's *Landnahme* and his translation of *A Woman in Berlin* won the 2006 Schlegel-Tieck Prize.


Friedrich Gerstäcker (1816–1872) was a globe-trotting traveler and adventurer who first arrived in Louisiana in March 1838 and paddled the waterways leading south from the wilderness of the northwestern part of the state down to cosmopolitan New Orleans. He returned to the state in 1842, lived there for a year in various places, and returned again briefly in 1867, when he observed the devastation wrought by the Civil War and the turmoil of Reconstruction. No mere armchair tourist, Gerstäcker fully engaged himself in exploring Louisiana — its landscapes, peoples, and institutions. This volume presents selected stories and travel sketches, as well as excerpts from ethnographically accurate fictional works that he wrote both during and after his trips to Louisiana. These pieces inform and entertain, weaving together fact, observation, drama, suspense, and humor into a unique and insightful portrait of nineteenth-century Louisiana. Irene S. Di Maio is Associate Professor and section head of the German Program at Louisiana State University. She is also a member of the Women and Gender Studies Program and the Program for the Audio-Visual Arts. Her scholarly interests include German cinema, the shared literary experiences of Germans and Jews, and German literature in America. Di Maio is the author of *The Multiple Perspective: Wilhelm Raabe’s Third-Person Narratives of the Braunschweig Period* as well as numerous articles on issues dealing with gender, minority-majority cultural relations, and multiculturalism.


Winifred Wagner was a British-born orphan who became Richard Wagner’s daughter-in-law, head of the Bayreuth Festival, and one of Adolf Hitler’s closest personal friends. She displaced Wagner’s formidable widow to become head of the Wagner family and then from 1933 to 1939 made Bayreuth the summer gathering place of the Nazi elite. At the same time, this staunch German nationalist quickly came to the aid of Jewish acquaintances and artists when they increasingly became threatened by exile, imprisonment, or death. Drawing on previously unavailable sources, *Winifred Wager* is a meticulously researched and elegantly written biography that was named Book of the Year by the German magazine *Opernwelt* and Historical Book of the Year.
by the magazine *Damals*. This account provides a remarkable portrait not only of Hitler’s private life and his monumental obsessions but also of a remarkable and controversial woman who remained loyal to his memory until her death in 1980. Brigitte Hamann is a German historian whose scholarly works on the Austrian rulers of the second half of the nineteenth century have been widely read and have become standard texts on the subject. Her publications include *Rudolf, Kronprinz und Rebell* (1978), *Mit Kaiser Max in Mexiko* (1983), and *Der erste Weltkrieg: Wahrheit und Lüge in Bildern und Texten* (*The First World War: Truth and Lies in Pictures and Texts*, 2004).

Alan Bance was a leading British scholar of German Literature until his retirement in 2005. After studying at University College, London and the University of Cambridge, he held posts at the University of Graz in Austria, St. Andrews University in Scotland, and the University of Southampton. Bance served as editor of the German section of the *Modern Language Review* and President of the Conference of University Teachers of German in Great Britain and Ireland. His numerous scholarly publications include *Weimer Germany: Writers and Politics* (Scottish Academic Press, 1982) and *Theodor Fontane: The Major Novels* (Cambridge University Press, 2002). He also translated Sigmund Freud’s *Wild Analysis* (Penguin, 2002).


Hans Hotter (1909–2003) was one of opera’s most influential and profoundly moving artists of the twentieth century. His imposing frame and austere, high-browed profile made him an ideal figure of tragic dignity, unequaled in his era as Wotan, Amfortas the Dutchman, Scarpia and the Grand Inquisitor in *Don Carlo*, and several Strauss roles. He achieved his vocal prime after the Second World War and was a featured performer in Munich, Vienna, New York, London’s Covent Garden, and Salzburg. In addition to his long and acclaimed opera career, Hotter was also a distinguished stage director and teacher. This edition presents much more than a new translation of the singer’s memoirs. In response to criticism that the original work failed to address Hotter’s relationship to the Third Reich and to other political events, Hotter decided to extensively revise and expand his autobiography. Translator and editor Donald Arthur collaborated on this project, in the process conducting a series of interviews that reveal additional details about how Hotter viewed the Third Reich as well as provide new information about Hotter’s musical and theatrical philosophy and about his associations with such European luminaries as Richard Strauss, Herbert von Karajan, and Otto Klemperer. Arthur is an author, actor, screenwriter, and former opera singer. He collaborated with opera star (and longtime friend) Ibolyka Astrid Varnay to write her highly acclaimed autobiography, *Fifty-Five Years in Five Acts: My Life in Opera* (1998).

Novelist and playwright Elfriede Jelinek, who was born in 1946 in Mürzzuschlag, Austria, won the Nobel Prize for Literature in 2004. The themes of destruction and comic abrogation in her works have been compared to similar themes found in the works of Thomas Bernhard. Jelinek’s most important drama, *Sportstück*, was staged in 1998 in Vienna by the German writer and director Einar Schleef, who in 2001 became ill and died during the production of another of Jelinek’s plays. *Einar* presents three portraits of Schleef written by Jelinek as she uses her musical and ironic style of exaggeration to capture the life and spirit of a unique artistic individual completely unknown in the English-speaking world. P.J. Blumenthal has published translations for Serpent’s Tail Press of Jelinek’s *The Piano Teacher* (2002), *Women as Lovers* (1995), *Lust* (1993), and *Wonderful, Wonderful Times* (1990).


Daniel Kehlmann has won several awards, including the 2005 Candide Award, for his novels and short stories. Born in Munich in 1975, he studied philosophy and German literature at a Jesuit college in Vienna. His works have been translated into more than twenty languages and he spent the fall of 2006 as writer-in-residence at New York University’s Deutsches Haus. *Measuring the World*, which quickly became a best-selling novel in several European countries, tells the story of two young Germans in the eighteenth century who set out to measure the world. One of them, the Prussian aristocrat Alexander von Humboldt, tackles savannas and jungles, tastes poisons, climbs the highest mountain known to man, and explores every hole in the ground. The other, the reclusive mathematician and astronomer Carl Friedrich Gauss, does not even need to leave his home in Göttingen to prove that space is curved. When the two meet in Berlin in 1828, they become involved not only in a quest to measure the world but to confront the political turmoil sweeping through Germany after Napoleon’s fall. Carol Brown Janeway’s numerous translations include Bernhard Schlink’s *The Reader*, Jan Philipp Reemtsma’s *In the Cellar*, Hans-Ulrich Treichel’s *Lost*, Zvi Kolitz’s *Yosl Rakover Talks to God*, Benjamin Lebert’s *Crazy*, Sándor Márai’s *Embers*, Elke Schmitter’s *Mrs. Sartoris*, and Yasmina Reza’s *Desolation*. Her translation of *Measuring the World* was a finalist for the 2007 PEN/ Book-of-the-Month Club Translation Prize.


Through his writings and work as an editor of literary magazines, Paul Leppin (1878–1945) earned a reputation as the leading German artist in early-twentieth-century Prague, the most recognizable figure of a group known as “Jung Prag (Young Prague).”
He also maintained close contacts with Czech writers and artists, translated Czech poetry into German, and wrote articles about Czech literature for German periodicals. In addition to being Secretary of the Union of German Writers in Czechoslovakia, Leppin was honored for his contribution to Prague’s literature and culture with the Schiller Memorial Prize in 1934 and an Honorary Recognition for Writers from the Czechoslovak Ministry of Culture in 1938. *Blaugast* is a tale of ruin, in which a bored clerk, Klaudius Blaugast, pursues his desires down a path that spirals into complete degradation. Homeless and destitute, he seeks redemption in a Prague that has become sybaritic and uncaring, in the process experiencing flashbacks that reveal the stages of his downfall. Leppin’s final novel, which remained unpublished in his archives for decades after his death, explores the destructive tendencies that lie dormant within all of us and can consume us if given the opportunity. Cynthia A. Klima is Associate Professor of German, Slavic, and Humanities at the State University of New York: College at Geneseo. She received a PhD from The University of Wisconsin-Madison and wrote her dissertation on German theater in Prague between 1883 and 1938. Klima is a former president of the Rocky Mountain Western Slavic Studies Association and currently serves on the executive board of the Western Social Science Association, at whose conference this year she presented a paper entitled “The Influence of Russian Decadence on Czech-German Literature: Sologub’s *The Petty Demon* and Leppin’s *Blaugast.*” She also regularly contributes to various anthologies and journals, including *The Slavic and East European Journal.*


This is the first English translation of Mendelssohn’s classic work since 1789 and includes his own introduction and appendix. David Shavin’s extensive notes and very substantial introduction to the life and times of Mendelssohn provide helpful explanatory and contextual information. Moses Mendelssohn (1729–1786) was known as the “modern Socrates” of the German classical period and created a beautiful translation and elaboration of Plato’s *Phaedo* that led to a revolution in thought and a subsequent renaissance in Germany. *Phädon, or On the Immortality of the Soul* begins with an introduction to Socrates, followed by three dialogues modelled closely on Plato’s. The beauty and lucidity of the work gained immediate attention and Mendelssohn’s work was quickly translated into almost all of the European languages. Patricia Noble has been a member of the Schiller Institute in Washington, D.C. since its founding in 1984. The institute, which was founded by Helga Zepp LaRouche (wife of Lyndon LaRouche), strives to promote Friedrich Schiller’s philosophy that the human reason and the human spirit can always rise to find a solution to the most vexing problems. Noble is a student and researcher of the German Classical Period and its relationship to ancient Greece. She has published articles on the *Iliad* and other Greek themes and translated Wilhelm von Humboldt’s essay *On the Greek Ideal.*

Austrian writer Anna Mitgutsch studied German and English at the University of Salzburg, where she earned a PhD. She has taught at Hull University and the University of East Anglia in Great Britain and also at Amherst College, Sarah Lawrence College, and Tufts University. Since the publication of her first novel in 1985, Mitgutsch has been writer-in-residence at Oberlin College, Allegheny College, and Lafayette College. Her ten novels include *Die Züchtigung* (1985), *Abschied von Jerusalem* (1995), and *Zwei Leben und ein Tag* (2007). Mitgutsch received the Cultural Prize of Upper Austria in 1986 and the Solothurner Literaturpreis for German-language literary achievement in 2001. *House of Childhood* tells the story of Max Berman, a successful but rootless New York restoration architect, socialite, and ladies’ man, who recalls his childhood home in the small Austrian town of “H” through his mother’s cherished photographs and vivid stories. When she dies, still longing for the house she fled with her husband and young children in 1928, Max temporarily abandons his playboy lifestyle and travels to H, determined to reclaim the confiscated house. As the novel unfolds, Mitgutsch explores the meaning of home — as a place, as a community, as a relationship — and the difficulty of finding a true home in an often tumultuous world. David Dollenmayer is Professor of German at Worcester Polytechnic University and earned his PhD from Princeton University. His research and teaching interests include literary translation of contemporary German authors and German literature and culture of the eighteenth, nineteenth, and twentieth century. He has also translated Perikles Monioudis’ *In the Ether* (Rimbaud Verlag, 2005) and is the author of *The Berlin Novels of Alfred Döblin* (University of California Press, 1988).


The Moravian Springplace Mission was founded in 1801 at a location that lies today in northwestern Georgia. For more than thirty years, the Moravians (a Pietist German-speaking sect from Central Europe) who organized this endeavor nurtured a missionary relationship that lasted longer than that of any other established between Christians and Native Americans. John and Anna Rosina Gambold led the mission from 1805 until 1821 and Anna chronicled in her dairies the intimate details of Cherokee life and the changes brought about by the newcomers to the New World. This edition presents all of these entries unabridged and in their entirety for the first time in English; extensive notes and a substantial introduction to the Moravians themselves are also included. These two volumes make available rare first-hand eyewitness accounts that broaden and deepen our understanding of Cherokee history and culture; of America in the early nineteenth century; and of the nature and effects of one specific European missionary effort. Rowena McClinton is Associate Professor of History at Southern
Illinois University, Edwardsville. Her research focuses on Native American History, especially on the Cherokees and Native American women in general. She earned her PhD from the University of Kentucky and has published articles and reviews on Native American History in various journals. McClinton’s current project is the book-length study *Each Encounters the Other: Early Nineteenth-Century Moravian Missionaries and Cherokee Women on the American South Landscape* (University Press of Kentucky). In preparing *The Moravian Springplace Mission to the Cherokees*, she was allowed by the Moravian Church of the Southern Province to have unlimited access to the diaries and other supporting documents and was also given their consent to publish this work.


Ulf Stolterfoht (b. 1963) has published three books of poetry, for which he has received such awards as the Erich-Nossack-Förderpreis (2000), the Christine Lavant Lyrik-Preis (2001), and the Ernst-Meister-Förderpreis (2003). He studied both Comparative Literature and German language and literature at the Ruhr-Universität Bochum and at the University of Tübingen. His three-volume series *Fachsprachen* plays with language by mixing words from diverse domains — linguistic theory, literary works, adolescent slang — and uses the results to question the nature of meanings and references. This edition presents the first volume in this series, serving as an excellent introduction to Stolterfoht’s unique style, content, thought, and subtle humor. Rosmarie Waldrop is co-publisher and co-editor (with her husband) of Burning Deck Press, which has instituted the Serie d’écriture, an annual of French poetry in translation, and Dichten=, a series devoted to current German language writing. Born in Germany, Waldrop earned a PhD in Literature from the University of Michigan and has taught at Wesleyan University, Tufts University, and Brown University. Waldrop has been instrumental in both translating and publishing the works of leading avant garde French poets, among them Claude Royet-Journoud, Anne-Marie Albiach, and Edmond Jabès. The French government has made Waldrop “Chevalier des Arts et des Lettres.” Her translations from the German include works by authors such as Friederike Mayröcker, Elke Erb, Ernst Jandl, and Oskar Pastior, and her other honors include the Harold Morton Landon Translation Award.


The musical (and then film) *The Sound of Music* introduced Georg von Trapp (1880–1947) and his singing family to the world. Yet von Trapp’s historical exploits as the most successful submarine commander in the Austro-Hungarian Navy during the First World War remain little known, in large part because both his own account of these experiences remained out of print in Germany for almost seventy years and has never
been translated into English until now. In *To the Last Salute*, he provides a rare glimpse into life as a U-boat captain in the Mediterranean and Adriatic seas. Von Trapp reveals himself to be the quintessential Imperial Austrian naval officer, an unflagging but eventually disappointed patriot, though also a witty and keen observer of international politics. He describes duels with enemy submarine sweepers, narrow escapes, and the spectacular sinking of cargo and war ships. This autobiographical account serves as an important historical record that sheds light on a marginalized part of naval and world history as well as on the real life adventures of a highly popular cultural figure. Elizabeth M. Campbell is one of Georg von Trapp’s granddaughters, a graduate of Middlebury College, and Director of Annual Giving and Communications at the Cotting School in Lexington, Massachusetts.


Galsan Tschinag, whose name in his native Tuva language is Irgit Shynykbai-oglu Dshurukuwaa, was born in the early forties in Mongolia. From 1962 until 1966, he studied at the University of Leipzig, where he adopted German as his written language. Under an oppressive Communist regime, he became a singer, storyteller, and poet in the ancient Tuva tradition. As chief of all Tuvans, Tschinag led his people, scattered under Communist rule, back in a huge caravan to their original home in the Altai mountains of northern Mongolia. Tschinag is the author of more than a dozen books and his work has been translated into many languages. *The Blue Sky* takes place in the Altai mountains, where the nomadic Tuva people’s ancient way of life collides with the pervasive influence of modernity as seen through the eyes of a young shepherd boy. Older siblings leave the family yurt to attend a distant boarding school, the boy’s grandmother dies and with her the boy’s connection to the tribes, and worst of all his dog dies after ingesting poison set out by the boy’s father to protect their herd from wolves. Rooted in the oral traditions of the Tuva people and their epics, Tschinag’s novel weaves the timeless story of a boy poised on the cusp of manhood with a contemporary tale of a people’s vanishing way of life. Katharina Rout studied German and English literature at the University of Muenster, where she received her PhD. She currently teaches German and English literature at Malaspina University-College in Canada. Her areas of specialization include German literature, European literature from the Middle Ages to the early Renaissance, and twentieth-century European literature. Rout also translated Ulla Berkéwicz’s *Love in a Time of Terror* (*Oolichan Books, 2006*).


Jan Costin Wagner worked as a journalist and freelance writer before the publication in 2002 of his first novel, *Nachtfahrt (Night Trip)*, which won the Marlowe Prize for Best Crime Novel. He studied German Literature and History at Johann Wolfgang Goethe University in Frankfurt and divides his time between Germany and
Finland, his wife’s home country. Wagner has published three novels so far (the third is *Schattentag*, which appeared in 2005). In *Ice Moon*, distraught detective Kimmo Joentaa returns to work a week after his wife’s death. His inquiry into the murder of a woman smothered in her sleep soon turns into the hunt for a serial killer when a young man is similarly murdered in a hostel bed with seven people sleeping around him. As he struggles with the memory of his wife’s early death, Kimmo tries to understand the mind of the perpetrator, who appears to be quiet, self-effacing, and affable. Set in Finland during the unnervingly long days of late summer, *Ice Moon* is a gripping thriller and a poignant tale about coping with the loss of a loved one. John Brownjohn’s numerous translations of German and French books and screenplays have earned him widespread critical acclaim, awards, and honors. His translations from German include biographies, memoirs, letters, books about politics, and works of literature; authors he has translated include Michael Ende, Bodo Kirchhoff, Hans Hellmut Kirst, and Otto Klemperer. Brownjohn has also been involved as a script and dialogue consultant on such films as Wolfgang Petersen’s *Das Boot*, Roman Polanski’s *Bitter Moon*, and Jean-Jacques Annaud’s *The Name of the Rose*. Some of his recent German translations are Walter Moers’ *The 13½ Lives of Captain Bluebear* (2005) and Lilli Thal’s *Mimus* (2005). The Schlegel-Tieck Prize for German Translation has been awarded to Brownjohn on three occasions: in 1999 for Thomas Brussig’s *Heroes Like Us*; in 1993 for both Leo Perutz’s *The Swedish Cavaliers* and Bodo Kirchhoff’s *Infanta*; and in 1979 for Willy Brandt’s *People and Politics*. In 1998, he received the Helen and Kurt Wolff Prize for his translation of Brussig’s *Heroes Like Us* and Marcel Beyer’s *The Karnau Tapes*.


The plays of Frank Wedekind (1864–1918) were heavily censored by the German government for their exploration of sexual morality and bourgeois hypocrisy. Besides his work in the theater, he also held posts as a freelance journalist and member of the staff of the satirical journal *Simplizissimus*. Wedekind’s plays, among them *Earth Spirit* (1895) and *Pandora’s Box* (1904), are considered forerunners of expressionist drama as well as the so-called “Theater of the Absurd.” *Spring Awakening* was so controversial that it was not performed in Germany until fifteen years after it was written, and the play closed after one night in New York in 1917 because of public outrage at its obscene subject matter. The work explores aspects of teenagers’ lives that remain important and contentious even today: sexuality, abortion, homosexuality, and suicide. Yet Wedekind offers no easy solutions, presenting this very serious material with a certain comedic style that heightens the enduring seriousness of these issues. Jonathan Franzen is a writer whose novel *The Corrections* won the 2001 National Book Award. He graduated from Swarthmore College, studied at the Freie Universität in Berlin as a Fulbright scholar, and later worked in a seismology lab at Harvard University’s Department of Earth and Planetary Sciences. Franzen’s other works include the novels *The Twenty-Seventh City* (1988) and *Strong Motion* (1992); the collection of essays
How to Be Alone (2002); and the memoir The Discomfort Zone (2006). His honors include a Whiting Writers Award (1988), a Guggenheim Fellowship (1996), and a Berlin Prize Fellowship from the American Academy in Berlin (2000).


In 1938, six-year old Stefanie Zweig and her parents fled to Kenya because of Nazi persecution. Her father enlisted in 1944 in the British Army, which enabled the family to return to Germany in 1947. Upon their return, Stefanie, who could not read or write German, had problems adjusting to this alien world. She worked as a journalist for a Jewish newspaper, and in 1963 she became the chief editor of the culture section of the Abendpost-Nachtausgabe in Frankfurt. She has been working as a freelance journalist and author since 1988 and is the author of several award-winning novels. Zweig’s autobiographical Nirgendwo in Afrika (Nowhere in Africa) and Irgendwo in Deutschland have become bestsellers. In addition, Nirgendwo in Afrika was made into a film that won the 2003 U.S. Academy Award for Best Foreign Film and five 2002 Golden Lola (German Film) Awards. Somewhere in Germany is the sequel to the acclaimed Nowhere in Africa and traces the return of the Redlich family to Germany after their nine-year exile in Kenya during World War II. As the Redlichs struggle to readjust to life in their homeland, they experience hunger and desperation in bombed-out Frankfurt, lingering anti-Semitism, and the unexpected kindness of strangers. Rich in memorable moments and characters, this novel portrays the reality of postwar German society in vivid and candid detail. Marlies Comjean also translated Zweig’s Nowhere in Africa (Terrace Books, 2004) and (from Dutch into English) Rien Poortvliet’s The Living Forest: A World of Animals.


After Every War presents nine women poets who lived and wrote their works in the decades prior to and after the Second World War: Rose Ausländer; Elisabeth Langgässer; Nelly Sachs; Gertrud Kolmar; Else Lasker-Schüler; Ingeborg Bachmann; Marie Luise Kaschnitz; Dagmar Nick; and Hilde Domin. Each poet brings her own unique voice to the tragic and horrific events, including the Holocaust, that affected the whole world. The historical occurrences against which these poems are placed take on an added dimension as well, for many of these poems discuss what would otherwise be the most mundane of circumstances: the dish of fruit sitting on a table; family relationships; and arriving at a train station. After Every War explores human reactions to inhuman events, exploring in the process how language, poetry, places, and people can be transformed. Eavan Boland is the Bella Mabury and Eloise Mabury Knapp Professor in Humanities as well as the Melvin and Bill Lane Professor for the Director of the Creative Writing Program at Stanford University. Born in Dublin, she was educated
in London, New York, and Dublin and has been writer-in-residence at Trinity College and University College, Dublin. Her eight books of poetry include Against Love Poems (Norton, 2001), The Lost Land (1998), and In a Time of Violence (1994). Boland is also the author of a volume of prose entitled Object Lessons: The Life of the Woman and the Poet in Our Time (Norton, 1995) and co-editor of The Making of a Poem: A Norton Anthology of Poetic Forms (2000). She has received a Lannan Foundation Award in Poetry and an American Ireland Fund Literary Award.

**GERMAN (MIDDLE HIGH):**


No poem in German literature is so well known and studied in Germany and Europe as the 800-year-old *Das Nibelungenlied*. Often called the German *liad,* *Das Nibelungenlied* is a heroic epic both national in character and sweeping in scope. The poem moves inexorably from romance through tragedy to holocaust. It portrays the existential struggles and downfall of an entire people, the Burgundians, in a military conflict with the Huns and their king. In the nineteenth and twentieth centuries, the influence of *Das Nibelungenlied* can clearly be seen in such works as Richard Wagner’s opera tetralogy *Der Ring des Nibelungen*, Fritz Lang’s two-part film *Die Nibelungen*, and, more recently, J. R. R. Tolkien’s *The Lord of the Rings*. In the English-speaking world, however, the poem has remained little known and not been translated in its entirety. Burton Raffel’s translation brings the epic poem to life in English for the first time, rendering it in verse that does full justice to the original High Middle German. In particular, his translation underscores the formal aspects of the poem and preserves its haunting beauty. Raffel is Distinguished Professor of Arts and Humanities Emeritus and Professor of English Emeritus at University of Louisiana at Lafayette. His many translations include Rabelais’ *Gargantua and Pantagruel*, winner of the 1991 French-American Foundation Translation Prize; Chrétien de Troyes’s *Arthurian Romances*, Cervantes’s *Don Quijote*; and Balzac’s *Père Goriot*. Raffel’s translation of *Beowulf* has sold more than a million copies.

**GİKÜYÜ:**


Kenyan novelist, essayist, playwright, and scholar Ngũgĩ wa Thiong’o is one of the most widely read African writers of our time and his works have garnered world-wide acclaim. He is Distinguished Professor of English and Comparative Literature and Director of The International Center for Writing and Translation at the University of California, Irvine. Ngũgĩ has also taught at Amherst College, Yale University, and New
York University. His novels include *Petals of Blood*, for which he was imprisoned by the Kenyan government in 1977. He also translated two of his other novels, *Devil on the Cross* (Heinemann, 1982) and *Matigari* (Heinemann, 1989). In *Wizard of the Crow*, Ngũgĩ explores the meaning of twentieth-century Africa in the context of world history. The story takes place in the present in the “Free Republic of Aburĩria,” a country where various individuals and organizations battle for control of the inhabitants’ souls: His High Mighty Excellency; the eponymous Wizard, an avatar of folklore and wisdom; the corrupt Christian Ministry; and the nefarious Global Bank. Filled with trenchant humor, penetrating observations, and the enigmatic quality of traditional African storytelling, *Wizard of the Crow* presents humanity in all its endlessly surprising and complex manifestations.

**GREEK (ANCIENT):**


This volume completes the new Loeb Classical Library edition of Hesiod (the first volume includes *Theogony*, *Works and Days*, and *Testimonia*). Hesiod was a Greek author who is usually considered to have been a younger contemporary of Homer’s. The selections included here were attributed in antiquity to Hesiod, though none of them is now thought to have been written by him; they nonetheless have considerable literary and historical interest. *The Shield* provides a Hesiodic version of the shield of Achilles in the *Iliad*, but this time Heracles is the protagonist. The *Catalogue of Women* represents a systematic presentation in five books of a large number of Greek legendary heroes and episodes that are organized according to the genealogy of the heroes’ mortal mothers. Hesiod’s remaining extant writings can be found in *Other Fragments*. This second volume also includes two useful reference sections: a Fragment Concordance that correlates the Most, Merkelbach-West (or OCT), and Hirschberger editions; and a comprehensive index that covers both volumes of the Loeb edition of Hesiod. Glenn W. Most is Professor of Ancient Greek at the Scuola Normale Superiore in Pisa and also Professor of Classics and Comparative Literature at the University of Chicago. He earned one of his doctorates at Yale in Comparative Literature, writing a dissertation on Wordsworth, Tieck, and Hölderlin, and the other at the University of Tübingen, where his thesis examined Pindar and the epinicean ode. Most has published almost two hundred articles on a wide range of subjects, though with a special emphasis on Greek, Latin, and German authors. His two book-length translations are (from German) Richard Kannicht’s *The Ancient Quarrel between Philosophy and Poetry: Aspects of the Greek Conception of Literature* (University of Canterbury, 1988) and (from Italian) Gian Biagio Conte’s *Genres and Reader: Lucretius, Love Elegy, Pliny’s Encyclopedia* (Johns Hopkins University, 1994).

This new translation of Plato’s greatest dialogue is the first major translation in English of *The Republic* in more than thirty years. *The Republic* deals with metaphysics and epistemology, moral psychology and ethics, educational theory and aesthetics, and poetry and eschatology. Intended for the student and general reader, this edition includes notes and an introduction, in which Allen takes up Plato’s main question — politics — and argues that the Greek philosopher’s answers had a direct and profound influence on the Founding Fathers and the development of American constitutional law. R. E. Allen is Professor of Classics and Philosophy Emeritus at Northwestern University. His other distinguished translations of Plato’s dialogues (published by Yale University Press) include *Euthyphro, Apology, Crito, Meno, Gorgias, Menexenus, The Symposium, Ion, Hipppias Minor, Laches, Protagoras,* and *Parmenides*. Allen’s highly regarded translations of these dialogues have been praised for their faithfulness and readability.


Sappho stands as one of the greatest lyric poets of antiquity. Though the nine volumes of her work survive now only in the form of a handful of complete poems and a collection of fragments, these extant pieces nonetheless convey the breadth and depth of the poet’s voice. Willis Barnstone presents a close and lyrical translation of the original Greek, which appears on facing pages. In addition, a dozen previously unintelligible fragments have been reconstructed by Barnstone and a recently discovered poem of Sappho’s appears here in its complete form. Additional material includes an essay by Barnstone placing the Greek poet in her historical and artistic context; a glossary; extensive notes; and an epilogue and metrical guide by William E. McCulloh, Professor Emeritus of Classics at Kenyon College. Barnstone is Distinguished Professor of Comparative Literature at Indiana University and was formerly O’Connor Professor of Greek at Colgate University. A poet, scholar, and translation studies specialist, he has received numerous awards, among them the Emily Dickinson, Lannon, and W.H. Auden Awards. His published translations include a version of the New Testament as well as works by Greek lyric poets, Rainer Maria Rilke, Jorge Luis Borges, Antonio Machado, Wang Wei, and St. John of the Cross.


The ancient poetry gathered in *Acts of Love* pays tart and tender tribute to passion and to the power that Aphrodite and her son, Eros, hold over mortals — male and female, young and old. With vivid and surprisingly modern language, these poems and epigrams remind us how little, in ways of the heart, the human condition changes.
over time. This edition includes almost forty poets, among them Anakreon, Sappho, Alkaios, Meleagros, Diodoros, Philodemus, Leontios, and Rufinos, and covers a time span from the sixth century BC to the sixth century AD. George Economou is Professor Emeritus of English at the University of Oklahoma, where he taught for over 40 years. A specialist in medieval literature, he edited *The Goddess Natura in Medieval Literature* (Harvard University Press) and *Poem of the Cid* (University of Oklahoma Press) and translated William Langland's *Piers Plowman* (University of Pennsylvania Press). In addition to publishing six books of poetry, including *Century Dead Center* (Left Hand Books), Economou was a founding editor of *The Chelsea Review* and co-founder of Trobar and Trobar Books. He has also published translations from ancient and modern Greek and held fellowships for his writing from the New York Council for the Arts, the National Endowment for the Arts, and the Rockefeller Foundation.

**GREEK:**


Titos Patrikios received Greece’s National Prize for Literature in 1994 for a body of work that includes fifteen collections of poetry and three books of prose. His work is well-known throughout Europe, where it has been widely translated. This selection of Patrikios’ poems, the first in English, spans a period of fifty-four years and such events as the Second World War and the Greek Civil War. Patrikios fought against the Germans, was an intellectual, survived imprisonment in detention camps, had his works censored, and lived for a time in exile. All these experiences have left their mark on his poetry, as has an enduring need to articulate hope and celebration. Christopher Bakken received his MFA in Poetry from Columbia University and his PhD in American Literature from the University of Houston. He currently teaches at Allegheny College in Pennsylvania. Bakken’s poems have appeared in *The Paris Review, The Southwest Review Boulevard,* and *Witness;* his collection of poetry, *After Greece* (Truman State University Press) won the 2001 T.S. Eliot Prize for Poetry. His translations have been published in *Modern Poetry in Translation.* Roula Konsolaki received degrees from Aristotle University of Thessaloniki and Kapodistrian University of Athens. She now lives in Crete, where she teaches at a state school and also works as a freelance translator from French and English into Greek. Konsolaki’s translations have appeared in *Modern Poetry in Translation, Two Lines,* and *Seneca Review.*


Miltos Sachtouris (1919–2005) was one of the leading Greek poets of the postwar era. A native of Athens, he received the Second National Poetry Award in 1962, the First National Poetry Award in 1987, and the Grand State Literature Prize in 2003 for his entire body of work. *Poems (1945–1971),* which is now in its eighth edition
in Greece, contains the nine volumes Sachtouris wrote during the most productive period of his poetic career. This collection of his verse chronicles the poet's responses to three decades of intense social and political upheaval in a nation that experienced the successive horrors of occupation, civil war, and military dictatorship. Colors and images — broken glass, howling dogs, bloody gauze, and people who fly — recur throughout these poems, binding them together into a unique whole. Karen Emmerich is a PhD candidate in the Department of English and Comparative Literature at Columbia University, having received in 2003 an MA in English and Comparative Literature from Columbia University and in 2002 an MA in Comparative Literature from The Aristotelian University of Thessaloniki. Her areas of specialization are twentieth-century Greek poetry and translation theory. Emmerich’s published translations include Vassilis Vassilikos’ The Few Things I Know About Glafkos Thrassakis (Seven Stories Press, 2002) and individual pieces by Yiorgos Skabardonis and Rhea Galanake. She has received translation grants and awards from both PEN and the Modern Greek Studies Association.

HEBREW:

The author of four bestselling short-story collections, two children’s books, and a handful of novellas, graphic novels, and screenplays, Etgar Keret is also a lecturer in the film department at Tel Aviv University. He began writing in 1992 and is considered to be the most popular author among Israeli youth. Keret’s works, which are bestsellers in Israel, have also received international acclaim and have been translated into twenty-two languages. His movie, Skin Deep, won first prize at several international film festivals and was awarded the Israeli Oscar; in 2007, he and Shira Gegen received the “Camera d’Or” at the Cannes Film Festival for “Meduzot (Jellyfish).” His awards include the Book Publishers Association’s Platinum Prize, which he was won several times, the Prime Minister’s Prize for Literature, and the Ministry of Culture’s Cinema Prize. The Nimrod Flipout contains thirty short stories that present a wide variety of unusual characters who deal with such issues as identity, love, and alienation: a man who finds equal pleasure in his beautiful girlfriend and the fat, soccer-loving lout she turns into after dark; shrinking parents; an individual whose impotence is cured by a pet terrier; and a pessimistic talking fish. This edition serves as an excellent introduction to the work of one of Israel’s best known contemporary authors. Miriam Shlesinger is a Professor in the Unit of Translation and Interpreting Studies, Faculty of Humanities, at Bar-Ilan University in Ramat Gan (near Tel Aviv). She holds a postgraduate diploma in translation from Bar-Ilan University, an MA in Literary Studies from Tel Aviv University, and a PhD in English Linguistics from Tel Aviv University. Her activities have included translating more than thirty plays from Hebrew into English, working as an interpreter at conferences, war crimes trials, and theatrical performances, and serving as head of
Amnesty International in Israel. Many of Shlesinger’s published articles deal with aspects of interpretation, though many of them also deal with the theory and practice of translation. Sondra Silverston’s numerous translations include Aharon Megged’s Mandrakes from the Holy Land (The Toby Press, 2005) and Savyon Liebrecht’s A Good Place for the Night (Persea, 2006). Shlesinger and Silverston also co-translated Keret’s Missing Kissinger (Chatto & Windus, 2007).


One of Israel’s preeminent writers, A.B. Yehoshua has been awarded the Israel Prize for Literature, the Koret Jewish Book Award, the National Jewish Book Award, and Italy’s Viareggio Prize for Lifetime Achievement. After studying Hebrew literature and Philosophy at the Hebrew University of Jerusalem, he lived and taught in Paris for several years (1963–1967) and is now Professor of Literature at Haifa University. His numerous novels, short stories, plays, and essays have made him one of the most widely recognized Israeli authors in the world. A Woman in Jerusalem tells the story of the search for a dead woman’s identity. The victim of a suicide bombing at a Jerusalem market, she lies nameless in a hospital morgue but may have worked as a cleaning woman at a bakery. As the search for her identity progresses and surprising discoveries are made, Yehoshua’s novel turns out to be a search as well for the personality and soul of present-day Israel. Hillel Halkin lives in Israel, where he works as a translator of Yiddish and Jewish literature as well as writes articles and columns for The Jerusalem Post, The New York Sun, Commentary, and Jewish World Review. His numerous translations include Amoz Oz’s A Perfect Peace (1993); Sholem Aleichem’s Tevye the Dairyman and the Railroad Stories (1996), The Letters of Menakhem-Mend & Sheyne-Sheyndl (2002) and Motl, the Cantor’s Son (2002); Uri Orlev’s Island on Bird Street (2002); and Yehoshua’s Mr. Mani (1993) and The Liberated Bride (2004). Halkin is also the author of Across the Sabbath River: In Search of a Lost Tribe of Israel, an account of his experiences searching (with a Jerusalem rabbi) for lost Jewish tribes in China, Thailand, and northeast India.

**HUNGARIAN:**

László Krasznahorkai has written five novels and won numerous prizes including Best Book of the Year in Germany in 1993 for The Melancholy of Resistance. Two of his novels, Sátántangó and The Melancholy of Resistance, have been made into award-winning films by the renowned filmmaker Béla Tarr. War and War tells the story of Korim, a man who wants to commit suicide, though not before he has transferred to the world wide web an antique manuscript of startling beauty, a manuscript that narrates the
epic tale of brothers-in-arms struggling to return home from a disastrous war. From a small village in Hungary to the streets of New York, this novel follows the experiences of an obsessed individual and his encounters with a fascinating range of humanity that inhabits a world torn between viciousness and mysterious beauty. George Szirtes was born in Budapest in 1948 and came to England as a refugee in 1956. He was brought up in London and studied Fine Art in London and Leeds. His poems began appearing in national magazines in 1973 and his first book, *The Slant Door*, was published in 1979 and won the Faber Memorial prize the following year. A Fellow of the Royal Society of Literature, Szirtes has published several books and won various other prizes, including the 2004 T.S. Eliot Prize for *Reel*. His numerous translations of poems, novels, plays and essays from Hungarian have won a wide range of awards, including the 1990 Déry Prize of Translation for Imre Madách’s play *The Tragedy of Man* and the 1995 European Translation Prize for Zsuzsa Rakovsky’s *New Life: Selected Poems*. Szirtes received a 2005 U.S. PEN Translation Grant for *War & War*.

**ITALIAN:**


Guidubaldo Bonarelli’s *Phyllis of Scyros* is one of the highpoints of Italian drama and helped to define the pastoral mode. This quasi-elegiac tragicomedy was first performed in 1605 in the new ducal theater at Ferrara; in 1607, it was published under the auspices of the Academy of Intrepid Spirits (Accademia degli Intrepidi). The play was a groundbreaking work in terms of its moral and psychological portrayal of a character seized by a furious double passion, one of them incestuous. In his defense of this work, Bonarelli boldly claimed for poetry the right to treat life, love, death, furor, and ardor in their full complexity rather than as perfect ideals. This bilingual edition also presents the opportunity to witness the original work’s word-play, musicality, and wonderfully flowing verses. Nicolas J. Perella is Professor Emeritus of Italian Studies at the University of California, Berkeley, where he taught from 1957 to 1993. His many translations include *A Tournament of Misfits*, a collection of Aldo Palazzeschi’s short fiction (Lorenzo Da Ponte Italian Library), and Carlo Collodi’s *The Adventures of Pinocchio* (Biblioteca Italiana). Perella has also written numerous articles on Italian literature and is the author of *The Kiss Sacred and Profane: An Interpretative History of Kiss Symbolism and Related Religio-Erotic Themes*.


Born in 1925 in Sicily, Andrea Camilleri is the author of the best-selling Inspector Montalbano crime fiction series, which since 1998 has sold over two-and-a-half million copies internationally. Montalbano loves seafood in whatever form and possesses the
An uncanny ability to read his surroundings in such a way that he obtains insights into the murderer’s psyche. In Rounding the Mark, two seemingly unrelated deaths reveal a mystery that will lead Camilleri’s protagonist deep into a secret world of illicit trafficking in human lives. The investigation will test the limits of Montalbano’s psychological, moral, and physical endurance, even causing him to question the institution he serves. Stephen Sartarelli holds an MA in Comparative Literature from New York University. He is the author of three collections of poetry: The Open Vault (2001); The Runaway Woods (2000); and Grievances and Other Poems (1989). His many prose translations include such contemporary Italian novels as Gianni Riotta’s Prince of the Clouds (2000), Gesualdo Bufalino’s The Plague-Sower (1988), and Francesco Duranti’s The House on Moon Lake (1985). He also translated Camilleri’s The Excursion to Tindari (2005) and The Smell of the Night (2005). Among Sartarelli’s translations of poetry are a book-length poem by Nanni Cagnone, The Book of Giving Back (1997), and selections from the work of Mario Luzi, Nanni Ballestrini, Nanni Cagnone, Umberto Piersanti and others. Sartarelli received the 2001 Raiziss/de Palchi Translation Award from The Academy of American Poets for Songbook: The Selected Poems of Umberto Saba.


Andrea Canobbio is an editor at the Italian publishing house Einaudi and author of the novels Vasi Cinesi (1989), Traslochi (1992), Padri di padri (1997), and Indivisibili (2000). The Natural Disorder of Things is his first book to appear in English. At once a murder mystery, a tale of erotic obsession, a meditation on order and disorder, and a commentary on fathers and the traces they leave on their children, this work is set in an Italian landscape both untouched by time and fundamentally altered by the twentieth century. The main character, Claudio Fratta, is a garden designer who is solitary, tender, and considerate even as he is obsessed with wreaking vengeance on the loan shark who bankrupted his father and with pursuing an enigmatic, alluring woman. Canobbio’s novel is filled with authentic snapshots of contemporary Italy, whether in the form of wealthy dilettantes, right-wing secessionists, left-wing conspiracy theorists, ex-convicts, or immigrant Moroccan, Chinese, and Sikh workers. This cast of characters must confront the burdens of history and various legacies of guilt, silence, and misunderstanding. Abigail Asher lives in New York, where she works as an editor of art history and other nonfiction books. She also holds the position of Assistant Director at The Italian Academy for Advanced Studies in America at Columbia University. Asher also worked as a production editor at Abbeville Press and in publishing in Milan. She has edited Treasures of the Uffizi, Florence (Abbeville, 1996) and translated Roberto Casati’s The Shadow Club (Alfred A. Knopf, 2003).

Bartolo Cattafi (1922–1979) was an Italian poet who flourished in the very lively post-war Italian cultural scene and in 1959 was awarded the prestigious literary prize the Premio Cittadella. After reluctantly serving as a soldier during World War II, he earned a law degree at the University of Messina but never practiced law, working instead in journalism and advertising. Cattafi’s verse belongs to the “Hermetic Revival” movement that was concerned with maintaining continuity with the poetry of the hermetic tradition; this movement rejected ideology of any type and strove instead to create new links with old traditions by revising and refashioning poetic and cultural values. *Winter Fragments* presents a selection of Cattafi’s poems that show both his complexity and variety of interests, a goal reached in large part by the selection of poems most of which have not been translated before into English. Rina Ferrarelli works as a translator and poet. After coming to the United States from Italy at the age of fifteen, she earned degrees from Mount Mercy College and Duquesne University and taught English and translation theory at the University of Pittsburgh. Ferrarelli has been the recipient of an NEA grant and her poems and translations have appeared in such publications as *Exchanges, International Poetry Review, The Literary Review*, *Mundus Artium, New Orleans Review*, and *Translation*. Her own two collections of poetry are *Home is a Foreign Country* (Eadmer, 1996) and *Dreamsearch* (malafemmina, 1992). She has translated Giorgio Chiesura’s *Light Without Motion* (Owl Creek Press, 1989), which won the Italo Calvino Prize from the Columbia University Translation Center, and Leonardo Sinisgalli’s lyrics in *I Saw the Muses* (Guernica, 1997), which was one of five finalists for the Landon Translation Prize.


Filippo Tommaso Marinetti founded the Futurist movement in 1909 with the appearance of the First Futurist Manifesto, in which he inveighed against the complacency of “cultural necrophiliacs” and sought to annihilate the values of the past. Until his death in 1944, Marinetti continued to promote through both his polemical writings and his political activities this transformation of all aspects of society. In the introduction to this volume, Günter Berghaus summarizes Marinetti’s basic philosophy: “Futurism sought to bridge the gap between art and life and to bring aesthetic innovation into the real world. Life was to be changed through art, and art was to become a form of life.” *F.T. Marinetti: Critical Writings* presents more than seventy of the Italian thinker’s most important writings — many of them translated into English for the first time — and offers a representative and still startling selection of texts concerned with Futurist art, literature, politics, and philosophy. Doug Thompson is Emeritus Professor of Modern Italian Literature and History at the University of Hull. He founded the Italian Studies Series at the University of Hull and has written numerous books and articles. Thompson
is the author of *Cesar Pavese: A Study of the Major Novels and Poems* (Cambridge University Press, 1982), co-author (with Andrew Thompson) of *Transfiguration and Reconciliation in Eliot’s “Four Quartets”* (Cideb, 1995), and co-editor (with Rossella Riccobono) of “Onde di questo mare”: *Reconsidering Pavese* (Troubadour, 2003). He also co-translated (with Gillian Ania) Paola Capriolo’s *Il doppio regno* (*The Dual Realm*, Troubadour, 2000). For over a decade, Thompson has been heavily involved in the use of technology for learning languages and learning how to translate them. He served on the TELL Management Committee, a government-funded project intended to enhance the quality and efficiency of higher education and learning in the United Kingdom, and headed the *Tools Team*, an organization that dealt with making language software more accessible to on-line users.


Piera Sonnino was deported to Auschwitz in 1944 and later transferred to Bergen-Belsen and Braunschweig. The sole survivor of a family of eight, she returned to Italy in 1950 and found the courage five years later to tell the story of the extermination of her parents, three brothers, and two sisters by the Nazis. Discovered one year ago in Italy, this poignant and well-written account brings to life the methodical and relentless erosion of the freedoms and human dignity of the Italian Jews — as a result of both Mussolini’s racial laws of 1938 and of institutionalized horror of Auschwitz. Yet Sonnino’s words show that memory has the power to disarm these unspeakable evils.

Ann Goldstein is an editor at *The New Yorker* and has translated Elena Ferrante’s *Troublesome Love* (*Europa*, 2006), as well as works by Roberto Calasso, Alessandro Baricco, Aldo Buzzi, and Pope John Paul II. She received the PEN Renato Poggioli Translation Award for her version of Buzzi’s *Journey to the Land of the Flies* (1999). Goldstein is currently editing a forthcoming version of Primo Levi’s collected works.


Antonio Veneziano (1543–1593), who has been called “the Sicilian Petrarch,” stands as the dominant figure of Sicilian Renaissance poetry, having chosen to write in his native language rather than the Tuscan dialect of Italian which was spreading rapidly throughout Sicily in the sixteenth century. Many of his poems contain and develop themes, characters, and images from his native region’s folklore and popular traditions, although the language used by Veneziano is relatively refined. Gaetano Cipolla is Professor of Italian at St. John’s University and an internationally renowned expert on Sicilian language, literature, and culture. His numerous scholarly publications include articles on Petrarca, Dante, Tasso, Pirandello, and Calvino. From 1978 to 1984, he was Co-Director of *La Parola del popolo*, the oldest Italian language journal in America.


Andrea Zanzotto is widely considered Italy’s most influential living poet. He has published more than twenty collections of poetry and prose, which cover a vast range of themes, from linguistics and nature to politics and science. A lifelong resident of the hilly farm country of the Veneto, he possesses a rare familiarity with place and his writings frequently explore the ongoing tensions between nature and culture in his native village, the surrounding countryside, and the nearby remnants of ancient forests. The rare writer in Italy to straddle both historical and geographical boundaries, Zanzotto also speaks in a voice that acknowledges Italy’s dramatic transformation from an agrarian society to an industrialized nation. The first comprehensive collection in thirty years to translate this master European poet for an English-speaking audience, *The Selected Poetry and Prose of Andrea Zanzotto* includes the very best poems from fourteen of Zanzotto’s major books of verse and a selection of thirteen essays that helps illuminate themes in his poetry as well as elucidate key theoretical underpinnings of his thought. This edition was organized in collaboration with Zanzotto himself and features a critical introduction, substantial annotations, and a sizable number of photographs and art work. Patrick Barron is Assistant Professor of English at the University of Massachusetts, Boston. He earned his PhD in English from the University of Nevada, Reno and explored in his dissertation the works of two American and two Italian poets (one of whom was Zanzotto). Barron’s areas of research include Italian and American literature; Native American literature and culture; and Environmental literature and Ecocriticism. In addition to co-editing *Italian Environmental Literature: An Anthology* (Italica Press, 2003), he has published essays, poetry, and translations in a number of journals, among them *Ecopoetics, Interdisciplinary Literary Studies, Italica*, and *Forum Italicum*. In 2005, Barron received the Rome Prize from the American Academy in Rome and in 2006 an NEA Translation Award to work on translating Zanzotto’s poems.
JAPANESE:


Shuhei Fujisawa (1927–97) was an award-winning Japanese novelist best known for his historical fiction, much of which provided inspiration for numerous movie and television dramas. For example, Yoji Yamada’s *The Twilight Samurai* (2002), which swept the 2003 Japanese Academy Awards and received an Oscar nomination for Best Foreign Language Film, was based in part on “The Bamboo Sword.” In addition to the title story, this edition includes seven other stories also situated in early seventeenth-century Japan, a time when peace finally reigns after centuries of civil war. Tokugawa Ieyasu has defeated his rivals to become shogun and is busily establishing the regime that would rule the country for the next two-and-a-half centuries. Yet in the midst of peace, political upheaval, intrigue, rivalry, and betrayal remain rife. Moreover, the samurai must struggle to retain their sense of pride and meaning in life as they attempt to settle into mundane jobs and family life. Fujisawa combines historical events and developments with fictional characters and situations to bring a bygone culture as well as timeless themes richly to life. Gavin Frew lives in Japan and has published numerous translations of Japanese works, including eight novels and approximately thirty short stories. He specializes in translating mystery stories, among them Jiro Akagawa’s *Midnight Suite* (Kodansha, 1984), and Shotaro Ikenami’s *Master Assassin: Tales of Murder from the Shogun’s City* (Kodansha, 1992) and *Bridge of Darkness: The Return of the Master Assassin* (Kodansha, 1993). Most recently, Frew translated Shizuka Kusano’s *The Fine Art of Kimono Embroidery* (Kodansha, 2007).


Okamoto Kidô (1872–1939) was a dramatist who wrote almost two hundred historical Kabuki dramas, though he remains known in Japan as the author of the highly popular Hanshichi detective series. In fact, the series, which began in 1917, is still in print today with multiple editions available in both hardback and paper; these stories inaugurated the historical detective genre in Japan and spawned radio, stage, movie, and television adaptations as well as countless imitations. *The Curious Casebook of Inspector Hanshichi*, which includes a substantial introduction to the historical and literary contexts of Kidô’s work and to the life of the writer himself, presents fourteen stories that have been translated into English for the first time and that offer a fascinating glimpse of mid-nineteenth-century life in feudal Edo (later Tokyo). These stories also serve to help Western understanding of the similarities and differences between traditional and modern Japan and of the Japanese interpretation and reformulation of a genre created in the West. Ian MacDonald received a PhD in Japanese literature from Stanford University, where he has taught translation theory and served as a curatorial assistant for Asian art. His interests include pre-modern
(before 1868) Japanese literature, art history, and popular culture, as well as modern works that pertain to traditional Japanese culture. MacDonald lived in Japan for five years and has worked as a freelance translator for a decade, providing translations for television in Japan and for Stanford University’s Cantor Arts Center. His literary translations include works by Mishima Yukio, Kurahashi Yumiko, and Izumi Kyōka. In 1997, he won the Shizuoka International Translation Competition, and in 2003 he was certified as an Executive Translator by the Shizuoka International Translators Network for “exemplary proficiency in the translation of Japanese literature.”


The author of more than thirty volumes of fiction, essays, and criticism, Nobuo Kojima (1915–2006) is judged to be one of Japan’s most important post-war writers. His awards include the Akutagawa Prize in 1955 for his novel *American School*, the Minister of Education Award for Art in 1972 for *My Critiques on Writers*, and the Noma Literary Prize in 1981 for *Reason for Parting*. Kojima also translated into Japanese works by William Saroyan and J.D. Salinger. This is the first English translation of *Embracing Family*, which many critics consider to be his best work and which was awarded the inaugural Tanizaki Junichiro Literary Prize. Set during the U.S. Occupation following World War II, the novel presents conflict in a variety of forms: between Western and Eastern traditions; between a husband and wife; and between ideals and reality. After Miwa Shunsuke discovers that his wife has had an affair with an American GI, he is forced to come to terms with the already bad and now disastrous disintegration of their relationship. The situation he finds himself in and his manner of coping with it become paralleled by postwar Japanese society at large, which neglected much of the traditional moral and philosophical basis of Japanese culture in favor of Western conventions.


Ryu Murakami has published several novels to critical and commercial acclaim. His first work, the short novel *Almost Transparent Blue* (1976), was a best-seller and won the Gunzo Prize for New Talent as well as the Akutagawa Prize, Japan’s most prestigious literary award. Other works of his (available in English) include *Coin Locker Babies* (1980), 69 (1987), and *Piercing* (1994). Murakami has also directed film adaptations of some of his novels, which often explore darker topics yet also encourage the development of an individualism and globalism often foreign to traditional Japanese
culture. *In the Miso Soup* tells the story of Kenji, who has been hired by the overweight American tourist Frank to take him on a guided tour of Tokyo’s sleazy nightlife. As Kenji comes to notice Frank’s ongoing strange behavior, he begins to suspect that his client is the serial killer who is currently terrorizing the city. This suspicion will grow until Kenji learns exactly how much he has to fear and how irrevocably this encounter will change his life. Ralph McCarthy is a translator, writer, and lyricist who resides in Santa Monica, California. He previously translated Murakami’s *Sixty-Nine, Love & Pop* and *Piercing* (Penguin, 2007); Yayoi Kusama’s *Hustlers Grotto*; and two collections of short stories by Dazai Osamu: *Self Portraits* and *Blue Bamboo*. In 1996, McCarthy received an NEA Translation Fellowship.


Yoko Tawada writes and publishes stories, novels, and poems in both Japanese (twelve works) and German (fifteen works). Her numerous awards include the Gunzo Prize for New Writers (1991); the prestigious Akutagawa Prize (1993); the Adelbert von Chamisso Prize from the Bavarian Art Academy (1996), an award given to foreign writers who contribute to German culture; and the Goethe Medal, an official award of recognition bestowed on foreigners by the Federal Republic of Germany. Born in Tokyo in 1960, Tawada has lived in Germany since the early 1980s and earned a master’s degree in German literature at the University of Hamburg. *Facing the Bridge*, the third collection of her stories to be published in English, consists of three works. The first is “The Shadow Man,” which alternately relates the experiences of an eighteenth-century African slave who earns a PhD in Germany and tries to fit in with German society and of a contemporary Japanese scholar who goes to Germany and finds himself unable to identify with either his native or his new culture. In the second story, “In Front of Trang Tien Bridge,” a Japanese woman living in Berlin travels to Vietnam and experiences the fragmentation and multiplication of her identity; she meets a blonde Caucasian who claims to be Japanese and starts seeing more and more women in Vietnam who look just like her. Finally, “Saint George and the Translator” presents a Japanese translator working on a German short story about the mythical dragon-killer; she struggles to finish the translation because of questions regarding the true nature of Saint George, the dragon, and she herself. Margaret Mitsutani, who received a master’s degree in Comparative Literature from Tokyo University, is a translator and (since 1991) teacher of modern literature and women’s studies at Kyoritsu Women’s University in Tokyo. Her translations of stories by Hayashi Kyoko appeared in *Manoa* and *Prairie Schooner*, with other translations including Nobel laureate Oe Kenzaburo’s novel *An Echo of Heaven* (Kodansha, 1996) and another of Tawada’s collections entitled *The BRidegroom Was a Dog* (Kodansha, 1998), which was published with the help of the Japan Foundation’s Publication Assistance Program and Translation Assistance Program. Mitsutani also co-translated (with Naruto Nana) *A Dream Like This World: One Hundred Haiku* by Nagata Koi (Todosha, 2000).

Volume 2 of Columbia’s comprehensive anthology of modern (post-1968) Japanese literature contains a selection of readings that depict and reflect on the momentous changes in culture, society, thought, and art that Japan has undergone since the end of World War II. These works have been arranged chronologically as well as by genre and each section — “Early Postwar Literature, 1945 to 1970” and “Toward a Contemporary Literature, 1971 to the Present” — contains short stories, poems in the international and traditional Japanese style, and a handful of drama pieces. Authors include writers of fiction such as Hayashi Fumiko and Ōe Kenzaburō; poets such as Ayukawa Nobuo, Katsura Nobuko, and Saitō Fumi; and playwrights such as Mishima Yukio and Shimizu Kunio. Several essays by Japanese writers on Japanese writing provide an additional perspective on the wealth of material that is included here, as does an introduction that contextualizes the selections in this second volume with regard to those found in the first.

KOREAN:

Young-ha Kim (b. 1968) is one of the leading authors of his generation in Korea. The author of seven books, numerous short stories, essays, and film reviews, he has won the Dongin Literary Award, the Isan Literary Award, the Hyeondae Literary Award, and the 1999 Contemporary Literature Prize for Dansine Namu (Your Tree). In 2004, Kim received three of South Korea’s most prestigious awards for three different works: the Yi Sang Literature Award for “The Brother is Back”; the Hwang Sun-won Literature Award for “Treasure Ship”; and the Dong Literature Award for “Black Flower”. He works as a drama teacher at the Korea National University of Arts and is translating F. Scott Fitzgerald’s The Great Gatsby into Korean. Set in the fast-paced, upscale landscape of Seoul, I Have the Right to Destroy Myself tells the story of C and K, two brothers who have fallen in love with the same woman. A spectral, nameless narrator haunts the edges of these characters’ lives as he tells of his work helping the lost and hurting find escape through suicide. Kim’s novel explores not only life in South Korea but modern life everywhere, its emotional tension and existential anguish providing a moving commentary on the inability to establish relationships in a fragmented world. Chi-Young Kim works as a literary translator based in Los Angeles. After graduating from Wesleyan University, she worked as an editor at Archipelago Books. Her translations include Kim Young-ha’s short story “Moving” (Koreana magazine, Autumn 2004); Jung Mi Kyung’s short story “Memories of Lily-Colored Photographs” (Words Without Borders, 2004), which received a Modern Korean Literature Translation Commendation Award from the...
Korea Times; and Dong-ha Lee’s novel Toy City (Koryo Press, 2007), for which Kim was awarded in 2005 The Daesan Foundation Translation Grant.


Ko Un (b. 1933) is one of the most beloved, prolific, and controversial writers in modern Korean history. He grew up in Japanese-occupied Korea, experienced the horrors of the Korean War, became a Buddhist monk in 1952, wandered across the war-torn landscape of his homeland for almost a decade, and returned to secular life in the early 1960s. Since then, he has protested frequently against the failures of the Korean government and especially against the various military dictatorships that have come to power. He has published over one hundred twenty-five works, including poetry, essays, fictions, drama, and translations, with portions of this immense output having been translated into almost every major language. Flowers of a Moment presents one hundred eighty-five short, zen poems that cover a broad range of feelings, thoughts, and creative expression — a perfect introduction to a major Korean poet. Brother Anthony of Taizé is Professor Emeritus of English at Sogang University in Korea, where he began teaching in 1980 and continues to do so despite “retirement.” After studying Medieval and Modern Languages at Queen’s College, Oxford University, he joined the Community of Taizé, an ecumenical Christian men’s monastic order located in eastern France. In 1980, he moved to Korea and four years later became a naturalized Korean citizen. Brother Anthony’s many translations include almost twenty volumes of modern Korean poetry by such authors as Ku Sang, Kim Kwang-kyu, Yi Mun-yol, Shin Kyong-Nim, Kim Su-Young, and Lee Si-Young. He has also translated Ko Un’s The Sound of My Waves (Cornell, 1991), Beyond Self: 108 Zen Poems (Parallax, 1997), and Ten Thousand Lives (Green Integer, 2005). Young Moo-Kim (1944–2001) was Professor of English at Seoul National University, from which he graduated before earning his PhD in English from the State University of New York at Stony Brook. He has published numerous articles on modern Korean literature and and co-translated with Brother Anthony other translations of Ko Un as well as other modern Korean poets. Gary Gach is an author, editor, and teacher who has been a Buddhist for over forty years. He won the American Book Award for the anthology What Book!?: Buddha Poems from Beat to Hiphop and wrote The Complete Idiot’s Guide to Buddhism. Gach’s has taught at Stanford University’s Continuing Studies; the University of California, Los Angeles, and the University of San Francisco. Gach also collaborated with Brother Anthony and Young Moo-Kim on Ko Un’s Ten Thousand Lives and the forthcoming Songs for Tomorrow: Poems 1961–2001.

Pak Chaesam (1933–1997) wrote fifteen books of poetry and numerous books of essays and won many of South Korea’s most prestigious literary prizes. He achieved the height of his prominence in the late 1960s and early 1970s, during a time when most Korean poetry addressed current political events, particularly the oppressive regime of Park Chung Hee. In contrast to the strident political protests found in the poetry of many of his contemporaries, Pak’s work is characterized by intimate portraits of place, nature, childhood, and human relationships, as well as by reflection, nostalgia, and melancholy. Often focused upon the border of this world and the threshold of another, his poems are also marked by a wealth of images that explore objective and subjective realms of existence and memory. This bilingual edition represents the first English translation of Pak’s verse. David R. McCann is Korea Foundation Professor of Korean Literature and Director of the Korea Institute at Harvard University. Among his areas of interest are the history and translation of Korean poetry, Korean cultural formations, and the literatures of war. He is the author of *Early Korean Literature: Selections and Introductions* (Columbia University Press, 2000). Jiwon Shin is Assistant Professor in the Department of East Asian Languages and Cultures at the University of California, Berkeley. She specializes in Korean literature and culture from the late Chosôn period (ca. 1700–1900) through the modern era. Her research involves issues of geography, space, culture, and identity. Shin’s translations include contemporary South Korean literature and scholarly works about cultural theory and feminist criticism.

LATIN:

This edition, part of the I Tatti Renaissance Library, represents the first English translation of a hilarious spoof of ancient epic and Renaissance chivalric romances. Teofilo Folengo (1491–1544) was born in Mantua and joined the Benedictine order but became a runaway monk and a satirist of monasticism. In 1517, he published under a pseudonym the first of four versions of his narrative poem *Baldus,* which blends Latin with various Italian dialects in hexameter verse and thereby invents a deliberately droll language whose humor depends on the mixture of high and low tonalities. *Baldus* is an important example of the mock-heroic epic, was frequently reprinted, and served as a model for Rabelais. Folengo’s hero, Baldo, belongs to French royalty though starts out as something of a juvenile delinquent. The tale is filled with episodes involving prison, battles with local authorities, pirates, witches, demons, and a journey to the underworld. On these adventures, Baldo is accompanied by various companions, among them a giant, a centaur, a magician, and his best friend Cingar, a wickedly inventive trickster. Ann E. Mullaney earned a PhD in Italian from Yale University and wrote her dissertation.
on Folengo. She has taught at the University of New Hampshire, Emory University, and the University of Minnesota, where she served as Director of Lower Division Italian. Her current project involves the translation of other works by Folengo, including *Chaos del Triperuno*.


Titus Maccius Plautus (c. 254–184 BCE) enjoyed considerable fame for forty years as a playwright who produced dramas for the public games. His many pieces – *Menaechmi (The Twin Brothers)* is probably his best-known one – contain brisk plots, humorous situations, and vulgar material and expressions designed to appeal to the uneducated crowds, yet they also possess a certain originality and refinement that also found favor with the upper classes. This bilingual edition includes scholarly commentary that helps explicate Plautus’s unique style, helpful indexes, and a pronunciation guide. *Asinaria* examines Roman social relations that are centered on many kinds of slavery: to sex, money, and family structure; to masculinity and social standing; to senility and partying; and to jokes, lies, and idiocy. The translation remains faithful to the original work’s syllabic style, as well as to its humorous colloquialisms and wordplay, providing English-speaking readers with insights into how Plautus used the Latin language to full advantage. John Henderson is Professor of Classics at the University of Cambridge and Fellow of King’s College. He is the author of many books on Latin literature and Roman culture, including *Morals and Villas in Seneca’s Letters*, *HORTUS: The Roman Gardening Book*, *Fighting for Rome*, and *Writing Down Rome*.

**MACEDONIAN:**


Lidija Dimkovska is a poet, essayist, translator, and literary theorist. Born in 1971 in Skopje, Macedonia, she studied Literature and Comparative Literature in Macedonia before earning a PhD in Romanian Literature at the University of Bucharest, where she also taught Macedonian language and literature. She now lives in the Slovenian capital Ljubljana and is poetry editor for the online literary review *Blesok/Shine*. Dimkovska’s prizewinning debut, *Progenies of the East*, was published in 1992 and she has since written three more books of poetry: *The Fire of Letters* (1994), *Bitten Nails* (1998), and *Nobel vs. Nobel* (2001). She also compiled the anthology *Twenty Young Macedonian Poets* (2000) and published her first novel, *Hidden Camera*, in 2004. Her poetry is situated within the cultural context of the Balkans, even as it addresses European, American, and international literature and issues. *Do Not Awaken Them with Hammers* represents the first translation of her work into English. Ljubica Arsovska was born and raised in Macedonia and works now as editor-in-chief of *Kulturen Zivot*, Macedonia’s
leading cultural magazine that is published quarterly. She also works as a professional translator with the United States Agency for International Development (USAID) as it carries out its Macedonia Competitiveness Activity program, which is designed to help Macedonian enterprises increase their presence in domestic, regional, and international markets. Arsovska has also translated extensively from English into Macedonian, including works by Isaiah Berlin, Toni Morrison, Susan Sontag, and George Soros, and from Macedonian into English, including works by Ilija Petrushevski, Sotir Golabovski, and Dimitar Bashevski. Her other translations include plays by Lope De Vega, Harold Pinter, Edward Albee, Tom Stoppard, and Tennessee Williams. Peggy Reid teaches English at the University of Ss. Cyril and Methodius in Skopje and is also a translator of Macedonian poetry and prose. She studied at Girton College, University of Cambridge and received a degree in Education from the University of London. Reid and her husband, Graham W. Reid, were awarded the 1974 Struga Poetry Festival Translation Prize for their translation of Grigor Prlichev's *The Sirdar* (a famous poem that earned its author the Macedonian nickname of "Second Homer"). In 1994, she received the Macedonian Literary Translators' Society Award.

**NORWEGIAN:**


Dag Solstad (b. 1941) emerged in the 1960s as one of Norway’s most significant writers and has published novels, short stories, and plays. In addition to having almost thirty books to his name, Solstad is the only author to win the Norwegian Literary Critics’ Award three times and has also won the Literature Prize of the Nordic Council. His early works are short experimental works of fiction that focus on the themes of identity and alienation, themes to which he returned in later, longer works (though some of these also contain overtly political subject matter). *Shyness and Dignity* tells the story of Elias Rukla, a high school teacher whose striking insight into Ibsen’s *The Wild Duck* grips him with a passion so intense that he barely notices the disinterest of his students. When the passion erupts into rage, Rukla realizes that this day will be the decisive day of his life. Solstad’s novel present an intricate and richly drawn portrait of a man who feels irrevocably alienated from not only his students but contemporary culture, politics, and ultimately all of humanity. Sverre Lyngstad is Distinguished Professor Emeritus of English at the New Jersey Institute of Technology and holds degrees in English from the University of Olso, the University of Washington, and New York University. He is the author of numerous books and articles on Scandinavian literature, including *Jonas Lie* (1977), a study of the nineteenth-century Norwegian writer; *Sigurd Hoel’s Fiction* (1984), a study of the twentieth-century Norwegian writer’s work; and *Knut Hamsun, Novelist: A Critical Assessment* (2005). Lyngstad’s many translations include Hoel’s *The Troll Circle* (1992) and *Meeting at the Milestone* (2002); Arne Garborg’s *Weary Men* (1999); and numerous of Hamsun’s writings, among them his novels *Hunger* (Penguin, 1996),

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Victoria (Penguin, 2005) and the forthcoming Growth of the Soil (Penguin, 2007). His translation of Shyness and Dignity was one of five books shortlisted for the 2007 Oxford Weidenfeld Translation Prize.


Helene Uri (b. 1964) has published several acclaimed works in Norwegian: the first of these was Anna på fredag (Anna on Friday, 1995), a novel for adolescents; her first novel for adults, Dyp rød 315 (Deep Red 315), was released in 2001. An associate professor of linguistics at the University of Oslo until 2005, she released in 2006 a controversial book about the university entitled De beste bland oss (The Best of Us). Honey Tongues is the first of Uri’s works to be translated into English and centers on the relationship between four friends in their thirties who have known each other since they were in school. Together, they make up a “sewing circle” in which no sewing is done, but much exquisite food is lovingly prepared and consumed and much gossip exchanged. The novel follows their thrice-weekly meetings over a period of six months and reveals their true feelings for each other. Uri’s work insightfully depicts female bonding at its worst: a manipulative and psychotic enterprise that exposes the dependency and deceit behind the compassionate and affectionate façade. Kari Dickson is a professional translator living in Scotland who works from Norwegian, Swedish, and Danish into English. She also teaches courses in Norwegian at the University of Edinburgh for the Norwegian-Scottish Association. After earning an undergraduate degree in Scandinavian Studies and a master’s degree in translation, Dickson began publishing translations such as Inguar Ambjørnsen’s Beyond the Great Indoors! and Anne Holt’s Punishment and What is Mine. She co-translated (with Don Bartlett) Ambjørnsen’s novel Elling and is currently working on a translation of Holt’s What Happens Next.

POLISH:


Jerzy Andrzejewski (1909–1983) was a novelist, short-story writer, and political dissident who remains one of Poland’s most famous writers and who during his lifetime was expected to win the Nobel Prize for Literature. He studied Polish literature at the University of Warsaw and his early novels, including Mode of the Heart, Holy Week, and Ashes and Diamonds, established his reputation as a writer who dealt with moral conflicts and dilemmas in the tradition of the French existentialists. Andrzejewski continued to deal with these themes in his later writings, which also express the attitudes of many Eastern European intellectuals after World War II: their initial support...
of Communist policies and their eventual disillusionment with those policies. In *Holy Week*, which takes place in 1943, a young Jewish woman, Irena, seeks the protection of her former lover, Jan. By taking her in at the height of the Nazi extermination campaign in the Warsaw Ghetto, he puts his own safety and that of his family at risk. As Irena becomes increasingly traumatized by her situation, Jan questions his decision to shelter her in the apartment where his pregnant wife and younger brother reside. Furthermore, he must confront this individual dilemma from within the broader context of the Poles’ attitudes toward the “Jewish question” and toward the plight of those Jews who are locked in the ghetto during the final moments of its existence. Andrzejewski’s novel, one of the most important post-war novels to look at these historical issues of patriotism, racism, prejudice, and moral uncertainty, appears here for the first time in English. This edition features a short biography of Andrzejewski, a short overview of the Warsaw Ghetto uprising, an introduction, notes, and an afterword comparing the novel with renowned director Andrzej Wajda’s 1995 film version of this novel. Oscar E. Swan is Professor of Slavic Languages and Literatures at the University of Pittsburgh. He earned his PhD from the University of California, Berkely and his research interest include Polish and Russian linguistics, language pedagogy, and Polish literature and culture. He previously translated Buno Shatyn’s *A Private War* (Wayne State University Press, 1985) and is the author of *First Year Polish* (Slavica, 1980); *Intermediate Polish* (Slavica, 1986), which received the Amicus Poloniae Award from *Poland* magazine; and *Grammar of Contemporary Polish* (Slavica, 2002), recipient in 2004 of the Best Work in Slavic Linguistics Award from the American Association of Teachers of Slavic and East European Languages. The genesis of the translation of *Holy Week* was a group project for an advanced Polish language course taught by Professor Swan; the students who contributed were Daniel M. Pennell, Anna M. Poukish, and Matthew J. Russin, with Professor Swan overseeing and making changes to the overall accuracy and stylistic unity of the translation as well as providing the biographical and critical content.


Andrzej Stasiuk is a writer, poet, and literary critic whose career has flourished since the early 1990s. Ten years earlier, he had been a committed member of the pacifist movement, deserted the Polish army, and spent a year-and-a-half in prison, where he began writing. Stasiuk won the prestigious Koscielski Prize in 1995 and the NIKE Award, Poland’s most important literary prize, in 2005. His works combine poetry and brutality, artistic portraits and the dehumanization of individuals, and lyricism and sarcasm. *9* tells the story of Paweł, a young businessman in debt to loan sharks who wakes up one morning surrounded by broken glass, ripped upholstery, and a heap of clothes spilling out of the wardrobe. In need of serious help, he turns to two friends: Bolek, a former coal miner who is now a drug dealer living in tasteless luxury; and Jacek, an addict who is on the run in Warsaw. Through these characters, Stasiuk portrays a generation of Poles that have been freed from outdated ideologies yet left feeling adrift and disconnected from family, friends, and neighbors. Bill Johnston is
Director of Indiana University’s Polish Studies Center, Associate Professor of Second Language Studies and Comparative Literature, and helps oversee the schools’ Certificate in Literary Translation program. He teaches classes in literature and translation and his research includes exploring the nature of the professional identity of language teachers as well as examining the moral dimensions of teaching languages. Johnston’s books include Values in English Language Teaching (2003) and (co-written with C.A. Buzzelli) The Moral Dimensions of Teaching: Language, Power, and Culture in Classroom Interaction (2002). He has translated over a dozen books of Polish prose and poetry, among them Witold Gombrowicz’s Bacacay (2004), Krzysztof Kamil Baczyński’s White Magic and Other Poems (2005), and Tadeusz Różewicz’s New Poems (2007). In 2005, he won the 2005 Translation Award of the Association of Teachers of Slavic and East European Languages for Magdalena Tulli’s prose poem Dreams and Stones.

PORTUGUESE:

José Maria Eça de Queirós (1845–1900) was a leading nineteenth-century intellectual who wrote twenty books, founded literary reviews, and for most of his life also worked as a diplomat in Havana, London, and Paris. The Maias, which José Saramago has called “the greatest books by Portugal’s greatest novelist,” is set in Lisbon at the close of the nineteenth century. It is both a coming-of-age novel and a passionate romance about Carlos Maia, the heir to one of the greatest fortunes in Portugal. Rich, handsome, generous, and intelligent, he means to do something for his country but instead drifts along through life, spending less and less time working as a doctor and more and more time riding horses, visiting the theater, having affairs, and reading novels. Yet Carlos will soon meet the love of his life as well as confront a terrible secret. Margaret Jull Costa has translated numerous Portuguese, Spanish and Latin American writers, among them Javier Marías, Mário de Sá-Carneiro, José Régio, Bernardo Atxaga, Ramón del Valle-Inclán, Carmen Martín Gaite, and Luisa Valenzuela. With Javier Marías, she won the 1997 International IMPAC Dublin Literary Award for A Heart So White and her translation of his novel All Souls was runner-up in the first Premio Valle-Inclán. She was joint-winner of the Portuguese Translation Prize in 1992 for Fernando Pessoa’s The Book of Disquiet and was shortlisted for the same award in 1996 for Eça de Queiroz The Relic and in 2002 for Lidia Jorge’s The Migrant Painter of Birds. Jull Costa has also translated José Saramago’s All the Names (2001), The Cave (2003), The Double (2005), and Seeing (2006).

The author of numerous novels, José Saramago was awarded the Nobel Prize for Literature in 1998. He did not achieve fame until the age of sixty when his novel Baltasar and Blimunda was published in 1982. Other works include The Year of the Death of Ricardo Reis (1984), The Stone Raft (1986), and Blindess (1995). Saramago continually questions reality and creates illusory ones through the use of parables, a unique imaginative style, a sense of compassion, and ironic commentary on life’s small and big problems. Seeing takes place in the midst of an election, though on election day it is raining so hard in the capital that no one has come out to vote. When the rain stops in the middle of the afternoon, voters rush to the polling stations; yet, when the ballots are counted, more than seventy percent are found to be blank. The citizens become rebellious, a state of emergency is declared, and suspicions arise whether there may be a connection between this bizarre event and the plague of blindness that hit the city four years before and affected everyone except one woman. As the story unfolds, what began as a satire on governments and the sometimes dubious efficacy of the democratic system turns into something far more sinister. (See previous entry for information about the translator.)

ROMANIAN:


Flavia Cosma is a Romanian-born poet, independent television documentary maker, and writer, producer, and director of children’s plays. She earned a Master’s degree in Electrical Engineering at the Polytechnic Institute of Bucharest, studied drama for two years, worked in Romania as a sound director for radio and television, and now lives in Canada. Cosma has published a novel, a travel memoir, a book of fairy tales, and nine books of poetry, including Wormwood Wine (Edwin Mellen Press, 2001), Fata Morgana (Edwin Mellen, 2003), and Gothic Calligraphy (Cervena Barva Press, 2007). Her work appears in numerous anthologies and her poetry collection 47 Poems (Texas Tech University Press, 1992) won the prestigious ALTA Richard Wilbur Poetry in Translation Prize. Leaves of a Diary is a selection of over fifty of Cosma’s poems, in which she presents moments at once fleeting and eternal, concrete and magical. The unity of each poem contributes to the unity of the poetic spirit behind all of them. Matt Loftin is a writer and teacher of writing. He graduated from Iowa State University with an MA in English and while there received the Pearl Hogrefe Fellowship.

Mariana Marin (1956–2003) was a poet and prominent member of Bucharest’s literary society. Though she was silenced during much of the 1980s by the Ceaușescu dictatorship for the uncompromising dissidence in her poems, Marin was (and remains) regarded in Romania as one of the major voices of the last decades of the twentieth century. She received a degree in philology from the University of Bucharest and worked as a first-grade teacher, librarian, free-lance journalist, and finally writer. Her first book, *A Hundred Years’ War (Un război de o sută de ani)*, won the Romanian Writers’ Union Prize in 1981 for best debut in poetry and her fifth book, *The Mutilation of the Artist as a Young Woman (Mutilarea artistului la tinerețe)* received in 1999 the Poetry Prize from the Romanian Writers’ Union and then again from the Association of Professional Writers of Romania. *Paper Children* is the first collection of Marin’s work to appear in English and contains mostly poems from her fourth book, *The Studios (Atelierele)*. These selections present the opaque imagery, solemn style, stoic resignation, and moral condemnation that mark much of Marin’s verse. Adam J. Sorkin’s collaborative translations of Romanian poets have appeared in numerous publications, most recently in *American Poetry Review, The New Yorker,* and *Tampa Review.* He is currently Distinguished Professor of English at Penn State University’s Delaware County campus Sorkin was awarded a PhD in English Literature from the University of North Carolina at Chapel Hill and was a Fulbright Senior Lecturer in American Literature at Bucharest University (1980–1981). His many grants include The Witter Bynner Foundation for Poetry Translation Grant (2002–2003) and also a 2005-2006 NEA Literature Fellowship (in Translation). Sorkin’s scholarly essays have appeared in a variety of periodicals and his translations of Romanian poetry in over one hundred U.S. magazines and journals. He recently co-translated with poet Magda Țârneci a collection of her work entitled *Chaosmos* (White Pine Press); with author Daniela Crâsnaru a compilation of her fiction, *The Grand Prize and Other Stories* (Northwestern University Press); and (with Lidia Vianu) Marin Sorescu’s *The Bridge* (Bloodaxe Books), which received the Corneliu M. Popescu Prize for European Poetry Translation from The Poetry Society (U.K.). Along with Christina Illias-Zarifopol, Sorkin won the first Kenneth Rexroth Memorial Translation Prize in 1999 for translations of Marta Petreu’s poems; his co-translation of Liliana Ursu’s *The Sky Behind the Forest* was shortlisted in 1997 for the Oxford Weidenfeld Translation Prize.

**RUSSIAN:**


In 1933, Ivan Bunin (1870–1953) became the first Russian writer to receive the Nobel Prize in Literature. A critically acclaimed poet, prose, writer, and translator, he
also received twice the Pushkin Prize, one of Russia’s most prestigious literary awards. This edition brings together thirty-one stories that appeared in two earlier collections also published by Ivan R. Dee — *Sunstroke* (2002) and *The Elagin Affair* (2005) — and includes four others newly translated into English. These stories often deal with love and loss in the midst of the Russian culture’s complexity and its landscape’s beauty, with the characters in these stories remaining both uniquely Russian and yet universally human. Graham Hettlinger is Associate Director of Summer Programs in the Division of Overseas Studies at Georgetown University. He holds an MA in Slavic Languages and Literatures from Ohio State University and an MFA in Creative Writing from the University of Virginia. In addition to previously being a program officer, manager, and senior manager for Russian and Eurasian Outbound Programs at the American Councils for International Education (1998–2006), Hettlinger lived for three years in St. Petersburg and Moscow as a resident director, teacher, and translator. His previous translations include the collections of Bunin’s work *Sunstroke* and *The Elagin Affair*.


Born with cerebral palsy, Ruben Gallego was hidden away in a series of Soviet state institutions: orphanages, hospitals, and old-age homes. He worked as a computer specialist until 2000, when he was reunited with his mother, and now lives in Germany. *White on Black*, which won the 2003 Russian Booker Prize, is an extraordinary personal testament, the story of one boy’s triumph in the face of impossible obstacles. Living in worlds of emotional deprivation and the absence of all human dignity, Gallego nonetheless does not tell stories of self-pity or bitterness, but only of an unfailing search for truth, shared small pleasures, courage, and the triumph of the human will. Marian Schwartz has been translating Russian fiction and nonfiction for over thirty years. She earned a Certificate in Russian from Leningrad University and an MA in Slavic Languages from The University of Texas at Austin. Schwartz served as President of the American Literary Translators Association from 2001 to 2003, and has been awarded the Novella-in-Translation Prize by *The Literary Review* (1985), the Soeurette Diehl Frasier Translation Award by the Texas Institute of Letters (1999, 2007), and the Heldt Translation Prize by the Association of Women in Slavic Studies (2002). Among her numerous translations are Yuri Olseha’s *Envy* (New York Review Books, 2004), Mikhail Lermontov’s *A Hero of Our Time* (Modern Library, 2004), Nina Berberova’s *Moura: The Dangerous Life of the Baroness Budberg* (New York Review Books, 2005), and Edvard Radzinsky’s *The Last Tsar*, which spent sixteen weeks on the *New York Times* Best-Seller List. Schwartz is currently working on a translation of Ivan Goncharov’s *Oblomov* and recently received an NEA Translation Grant to translate Olga Slavnikova’s new novel, *2017*, which just received the Russian Booker Prize.

Anthony Briggs’ translation of Tolstoy’s *War and Peace* (1869) is the first to appear in English in almost forty years. One of the primary goals of this new version has been to produce an English translation that sounds more natural and flowing than previous translations, particularly in those places that previous translations have for the most part rendered somewhat ambiguously or awkwardly. This volume includes an introduction by eminent Russian historian Orlando Figes, notes, chapter summaries, a list of characters, brief historical descriptions of the three main battles, and maps. *War and Peace* takes place amidst Napoleon’s invasion of Russia and tells the stories of three characters who must respond to this dire situation: Pierre Bezukhov, a quixotic young man who searches for spiritual joy; Prince Andrey Bolkonsky, a cynical intellectual transformed by the suffering of war; and the bewitching and impulsive Natasha Rostov, daughter of a count. As these individuals seek fulfillment, fall in love, make mistakes, and become scarred by the war in different ways, their lives interweave with a huge cast of characters that includes everyone from peasants to Napoleonic himself. Anthony Briggs is currently Senior Research Fellow in the Department of Russian at the University of Bristol, where he taught for almost twenty years, and Professor Emeritus of Russian at the University of Birmingham, where he taught for over ten years. He is considered to be Britain’s foremost authority on Puskin and his other research interests include Tolstoy, Russian theater and music, and English and European poetry. Briggs has written, edited, and translated over twenty books on Russian and English literature. He is the author of *Alexander Pushkin: A Critical Study and Eugene Onegin* (for Cambridge University Press’s Landmarks of World Literature series). Among his translations are *Alexander Pushkin* (Everyman’s Poetry, 1987) and three works by prominent Soviet historian Roy Medvedev: *Problems in the Literary Biography of Mikhail Sholokhov* (Cambridge, 1977); *Nikolai Bukharin: The Last Years* (Norton, 1980); and *Leninism and Western Socialism* (Verso, 1981). Briggs also translated Tolstoy’s *The Death of Ivan Ilyich* (Penguin, 2006) and is working on a new translation of Tolstoy’s novel *Resurrection*.

**SANSKRIT:**


This new translation of the Indian classic aims to reproduce the original text in clear, smooth, modern English with a special emphasis on accuracy, a goal attained in part by retaining the original names and epithets. *The Bhagavad Gita*, which is part of the much larger epic *Mahabharata*, features the deity Krishna revealing to the warrior Arjuna a wealth of information about the universe, its principles, and the duties that individuals within it must perform. In this bilingual edition, the Sanskrit has been taken from what is considered to be the definitive edition of the *Mahabharata*: the nineteen-
volume, thirteen-thousand-page version completed in 1966 by scholars at the Bhandarkar Oriental Research Institute in Pune (Poona). An index of names and nicknames as well as an index of subjects and themes discussed in the work is also included. Lars Martin Fosse holds a PhD in Sanskrit from the University of Oslo, where he has been Lecturer in Sanskrit and Research Fellow in the Department of East European and Oriental Studies. In addition to studying Hindi and Middle Indic languages at the University of Heidelberg and the University of Bonn, Fosse was a visiting fellow at Oxford University. His research has focused on stylometry, which is the statistical analysis of the language and style of Sanskrit texts, and also on Vedic and epic studies.


The *Shiva Samhita*, which was composed over five hundred years ago, is one of the most celebrated foundational texts of Hatha Yoga and contains teachings not found in any other text. Chapters cover both theoretical and practical aspects of this branch of yoga, including subtle body visualizations and mantra techniques. Sir James Mallinson began the preparation of this bilingual edition by consulting the only critical text available at the time, the one published in 1999 by the Kaivalya Dham Yoga Research Institute. He then painstakingly checked every one of the several thousand variant readings to produce the current edition. Sir Mallinson translates and edits Sanskrit literature full time for the JJC Foundation, co-publisher (with NYU Press) of the Clay Sanskrit Library. He earned his DPhil in Oriental Studies from Oxford University in 2003 and produced a critical edition and annotated translation of a tenth-century Sanskrit text for his thesis. His translations (for the Clay Sanskrit Library) include the first volume of Somadeva’s nine-volume *The Ocean of the Rivers of Story*; *Messenger Poems* by Kālidāsa, Dhyōi, and Rūpa Gosvāmin; and Volume One and Two of Budhasvāmin’s *The Emperor of the Sorcerers*. He also translated *The Gheranda Samhita* (YogaVidya.com, 2004) and has spent time in India living with yogis.

**SLOVENIAN:**


Tomaž Šalamun has published thirty collections of poetry in his home country of Slovenia and is recognized as one of the leading poets of Central Europe. He has a degree in Art History from the University of Ljubljana and worked as a conceptual artist before devoting himself to poetry. Šalamun’s honors include a visiting Fulbright to Columbia University, a fellowship to the International Writing Program at the University of Iowa, a Pushcart Prize, the Jenko Prize, and the Prešeren Fund Prize, which is Slovenia’s highest artistic commendation for lifetime achievement. He also served as Cultural Attaché to the Slovenian Embassy in New York. His work has appeared in numerous international journals as well as four collections published in English: *The*
Selected Poems of Tomaz Salamun (Ecco Press, 1988); The Shepherd, The Hunter (Pedernal, 1992); The Four Questions of Melancholy (White Pine, 1997); and Feast (Harcourt Brace, 2000). The Book for My Brother contains almost sixty poems that explore, among other things, Šalamun’s own personal history, the national identity of Slovenia, and the darker aspects of humanity. Šalamun collaborated on a large majority of these translated poems with several different translators, including the noted poet Christopher Merrill.

SPANISH:

César Aira is one of Argentina’s leading contemporary writers, with more than thirty published books to his name. He has published more than fifty novels, plays, and essays, in addition to having worked as a translator and teaching at the University of Buenos Aires and the University of Rosario. His works often display a playful and experimental style, a result of their author’s trying to find ways of developing what he wrote rather than editing it. An Episode in the Life of a Landscape Painter is a story of a moment in the life of the artist Johan Moritz Rugendas (1802–1858). The historical Rugendas journeyed to and recorded the spectacular landscapes of Chile, Argentina, and Mexico, becoming in the process one of the best European painters to venture into Latin America. Aira’s fictional novel weaves an almost surreal history around the secret objective behind Rugendas’ trips to this part of the world, for the painter is convinced that only in the mysterious vastness of the immense plains will he find true inspiration. When that moment occurs, Rugenda must abandon his old style of art and create an innovative new one. Chris Andrews is Senior Lecturer in the Department of French, Italian, and Spanish Studies at the University of Melbourne. He has also translated Aira’s How I Became a Nun as well as four of Roberto Bolaño’s novels: By Night in Chile (New Directions, 2003); Distant Star (2005), which received the TLS Vallé-Inclan Prize; Amulet (2006); and Last Evenings on Earth (2006), for which he was awarded a PEN Translation Fund Award. Andrews also won the 2005 NSW Premier’s Translation Prize and PEN Medallion, which are awarded together biennially by the New South Wales Government and the Sydney chapter of PEN.


(See previous entry for information about the author.) How I Became a Nun is a collection of fictional childhood anecdotes that transforms a world of uneventful happiness into something else, as the anecdotes become adventures, the adventures fables, and the fables legends. Between memory and oblivion, reality and fiction, Aira's
novel explores childhood’s main virtues: the reality of fable and the delirium of invention. (See previous entry for information about the translator.)


Roberto Arlt (1900–1942) was and remains a celebrated Argentinian writer whose tragicomic, fast-paced, innovative writings fused social realism, popular culture, and fantasy. The influence of his work extends to such writers as Jorge Luis Borges, Gabriel García Márquez, and Isabel Allende. *Mad Toy*, which is considered to be the best of Arlt’s novels (and the second of his works to be translated into English), relates the adventures of Silvio Astier, a poverty-stricken and frustrated youth who is drawn to gangs and a life of petty crime. As the youngster struggles to bridge the gap between exuberant imagination and the sordid reality around him, he becomes fascinated with weapons, explosives, vandalism, and thievery. In a novel that is equal parts pulp fiction, realism, detective story, expressionist drama, and memoir, Arlt explores the possibilities of creativity and the attempt to escape a chaotic lifestyle set against the backdrop of Buenos Aires. Michele McKay Aynesworth is Associate Professor of English at Huston-Tillotson College in Austin, Texas. She earned her PhD in Comparative Literature (English, French, Spanish) from the University of Texas at Austin and spent twenty years teaching and studying in Buenos Aires. Aynesworth also serves as editor of *Beacons*, an annual anthology brought out by the American Translator Association’s Literary Divison. Her translations of poetry and prose have been published by *Words Without Borders, Metamorphoses, Nuance*, and *Thresholds*. In 2004, *Mad Toy* was a finalist for the Texas Institute of Letters’ Soeurette-Diehl Fraser Translation Award.


Felipe Guaman Poma de Ayala is a relatively mysterious historical figure, about whom many biographical details remain unanswered. Born in Peru sometime around the mid-sixteenth century, both he and his parents were native speakers of Quechua, the language of the Inca Empire and a language still spoken today by millions of people in Bolivia, Colombia, Ecuador, and Peru. The second half of the sixteenth century witnessed the widespread transformation of Peru and its indigenous population as, by this time, the Spanish government had firmly established itself and its power across much of the country. This abridged version of Ayala’s almost-twelve-hundred page masterpiece, *The First New Chronicle and Good Government*, which was composed between 1600 and 1616, offers an unprecedented glimpse into pre-colonial Inca society and culture, the Spanish conquest of Peru (1532–1572), and life under what many saw to be the corrupt Spanish colonial administration. David Frye’s introduction provides essential historical, cultural, and biographical information, and also discusses the work’s


Mariano Azuela (1873–1952) was a physician, novelist, and short-story writer. In 1915, he joined Francisco “Pancho” Villa’s revolutionary forces as a surgeon and his experiences during this time form the basis of *The Underdogs*, which did not become widely known in Mexico until 1924. Azuela’s other novels include *María Luisa* (1907), *Los fracasados* (The Defeated, 1908), *Los caciques* (The Bosses, 1917), and *San Gabriel de Valdivias* (1938). *The Underdogs* is a series of starkly realistic sketches that provide a unique insight into one of the most important moments in Mexican and Latin American history. This edition features a number of related texts as well, including an appendix that places Azuela’s work in its historical and literary context, several early American reviews of the work, and an excerpt from John Reed’s *Insurgent Mexico* (1914) that provides an overview of the events and personalities involved in the Mexican revolution. Gustavo Pellón is Associate Professor of Spanish and Comparative Literature at the University of Virginia. Born in Cuba, he earned a PhD in Comparative Literature from the State University of New York at Binghamton. His major field of teaching and research is the contemporary novel in Latin America, and he is currently writing about new trends in the novel of the 1980s and 1990s and the relationship of art and mass media culture. Pellón’s publications include *José Lezama Lima’s Joyful Vision* (University of Texas Press, 1989), a study of the Cuban poet and novelist Lezama, and many articles on leading Latin American writers such as Gabriel García Márquez, Manuel Puig, Severo Sarduy, José Martí, and Julio Cortázar. Pellón has translated short stories by Horacio Quiroga, Juan Bosch, Augusto Roa Bastos, and José Alcántara Almánzar, and also novels by the Argentine writer Mempo Giardinelli and the Chilean writer Luis Sepúlveda.

First published in 1962 by New Directions, *Labyrinths* was and remains one of the definitive selections of work by Argentinian writer Jorge Luis Borges (1899–1986). It contains shorts stories, essays and parables from five of his books: *Ficciones* (1956); *El Aleph* (1957); *Discusión* (1957); *Otras Inquisiciones* (1960); and *El Hacedor* (1960). The fictional works are fantastical, dreamlike tales that have become twentieth-century classics, while the essays address philosophy, mysticism, French poets, and writers such as Cervantes, Dante, Milton, Coleridge, and Shakespeare. This new edition of *Labyrinths* contains corrections of the original translations and includes a new essay by legendary science-fiction author William Gibson. James E. Irby is Professor Emeritus in the Department of Spanish and Portuguese at Princeton University, where he taught for forty years. His courses included Spanish, Portuguese, Spanish-American and Brazilian literature, and comparative modern fiction. Irby specialized in modern Latin American literature, particularly fictional and lyrical works written after 1880. A founding member and former Director of the Program in Latin American Studies at Princeton, he has published articles on Borges, Onetti, Cortázar, Lezama Lima and other Latin American writers, as well as served on the editorial boards of *Revista Ibero-americana*, *Nueva Revista de Filología Hispanica*, and *Dispositio*.


Teresa Cárdenas is one of Cuba’s newest rising stars. A well-known storyteller and dancer, she is also a poet and novelist for young people. Her most recent novel, *Perro Viejo*, won the Casa de las Américas Prize, Cuba’s highest literary honor. In 1997, Cárdenas received the Cuban National Union of Writers and Artists’ Premio David for young writers and in 2000 *Letters to My Mother* was awarded the National Prize in Literary Criticism for being one of the ten most important books published in Cuba between 1998 and 2000. When *Letters to My Mother* was first published in Cuba, it was praised but also attacked because it was one of the very first books to acknowledge and expose the significant problem of racism in Cuban society. In a country that claims to be free of racial prejudices, people who are black or have African features continue to be discriminated against. The narrator of Cárdenas’s novel is a young Afro-Cuban girl who must live with her aunt and cousins after her mother dies. Enduring their taunts about how dark her skin is and how she behaves, she fights back against their mistreatment by writing letters in which she talks to her mother. This moving story explores a very real situation that continues to plague Cuba, in the process showing the human cost and responses to this deplorable situation. David Unger teaches translation in the MFA Program at the City College of New York and is also Director of the Publishing Certificate Program there. Born in Guatemala in 1950, he holds an MFA from Columbia.
University and is the U.S. coordinator of the Guadalajara International Book Fair. Unger is also the author of a number of short stories and has translated eleven books, among them Bárbara Jacobs’ *The Dead Leaves* (Curbstone Press, 1993), Victor Montejío’s version of *The Popol Vuh* (Groundwood, 1999), Silvia Molina’s *The Love You Promised Me* (Curbstone, 1999), and Rigoberta Menchú’s *The Honey Jar* (Groundwood, 2006). Unger also edited and co-translated Nicanor Parra’s *Antipoems: New and Selected* (New Directions, 1985). In 1998, he was awarded the Ivri-Nasawi Poetry Prize and has also received the Manhattan Borough President’s Award for Excellence in the Arts.


Carlos Cerda (1942–2001) was born in Chile and lived in exile in East Berlin following the coup that deposed Salvador Allende. He returned to Chile in 1985 and remained there until his death. *An Empty House* was awarded three of Chile’s most prestigious literary prizes: the Premio Municipal de Literatura, the Premio del Consejo Nacional del Libro, and the Premio del Círculo de Críticos de Arte. The novel depicts the dissolution of an upper-middle-class family against a chilling background of exile, return, and discovery. Cecilia and Manuel accept her father’s gift of a house in the hope of repairing their unraveling marriage along with the badly scarred building. Instead, they uncover the truth about the building, themselves, and their country’s dark past. Cerda’s novel explores the full nature of the horrors that have defined Chile’s history over the last decades and that still resonate today. Andrea G. Labinger is Professor of Spanish and Director of the Honors Program at the University of La Verne, California. Her translations include Cerda’s *To Die in Berlin* (*Morir en Berlín*); Sabina Berman’s *Bubbeh* (*La bobe*); Mempo Giardinelli’s *El décimo infierno* (*The Tenth Circle*); and Luisa Valenzuela’s *Clara* (*Hay que sonreír*). Labinger has also translated three of Alicia Steinberg’s novels: *Musicians and Watchmakers* (*Músicos y relojeros*); *Call Me Magdalena* (*Cuando digo Magdalena*), which was a finalist in the PEN USA Literary Competition 2002; and *The Rainforest* (*La selva*), a 2007 PEN USA Literary Award Finalist. Labinger also co-translated (with Donald A. Yates and Joanne M. Yates) a collection of Edgar Brau’s writings, *Casablanca and Other Stories*.


In 2005, Ana Clavel (b. 1961) won the Prix Juan Rulfo sponsored by Radio France Internationale for her novella *Las violetas son flores del deseo*; in 2004, she received a silver medal from the Société Académique Arts-Sciences-Lettres in Paris. Her other works include the novel *Cuerpo naufrago* and the story-story collections *Paraisos trémulos, Amorosos de atar*, and *Fuera de escena*. Set in Mexico City, *Desire and Its Shadow* tells the story of Soledad, who awakens to find herself apparently invisible. Is she really invisible or do others just no longer see her? Prisoner of her
passions — to disappear, to be the object of someone's desire, to change identity — she always ends up with her wishes coming true but bringing with their fulfillment a dark and unexpected side. Jay Miskowiec has also translated Columbian author Eduardo García Aguilar’s short-story collection Luminous Cities (Aliform Publishing, 2002) and his book-length critique of globalism, Mexico Madness: Manifesto for a Disenchanted Generation. Miskowiec also recently received a grant from Mexico’s Consejo Nacional para el Arte y La Cultura to translate Clavel’s Cuerpo náufrago.


Jorge Franco is a young Colombian writer who has been making a name for himself since 1991, when his collection of short stories Maldito Amor won the Pedro Gómez Valderrama National Narrative Prize. His first novel, Mala Noche, won the Ciudad de Pereira National Novel Competition; his next novel, Rosario Tijeras, received the Dashiell Hammett International Prize in 2000, has been translated into fourteen languages, and was the basis of a 2005 Colombian film of the same name. Before beginning to write, Franco studied at the London International Film School and later studied Literature at the Pontificia Universidad Javeriana in Bogotá. His work has been seen as belonging to the Latin American social realist tradition, in particular the gritty-realist movement known as “McOndo.” Franco’s work has also been praised by Gabriel García Márquez as being among the best writing of the younger generation of Colombian authors. Paradise Travel recounts the adventures of Marlon Cruz, a naïve young man from Medellín who agrees to accompany the beautiful, ambitious woman he loves to New York. On their first night in Queens, Marlon and Reina lose each other and thus begins his descent into the underbelly of a major American city. Paradise Travel moves from the streets of lower-middle-class Colombia to those of immigrant New York, in the process examining the follies and pains of unrequited love, as well as the inequalities between North and South America. Katherine Silver works as an editor, project manager, and translator in Berkeley. She learned Spanish in Israel and Latin American and studied translation at San Francisco State University. Among her many translations are Antonio Skarmeta’s Burning Patience (Pantheon, 1987), Peruvian author Martin Adán’s short novel La Casa de cartón (The Cardboard House, Graywolf Press, 1990), Pedro Lemebel’s My Tender Matador (Grove Press, 2004 ), and José Emilio Pacheco’s Battles in the Desert & Other Stories (New Directions, 2006) and Selected Poems (New Directions, 2006). In 2007, Silver received a PEN Translation Fund Award for Horacio Castellanos Moya’s Senselessness (New Directions). In addition, she edited Chile: A Traveler’s Companion (Whereabouts Press, 2003), which contains stories by famous (and not-so-famous) writers about fictional places of interest in Chile.

Born in Buenos Aires, Rodrigo Fresán is one of Latin America’s most celebrated young writers and the author of ten books, including the Argentinian best-sellers *Argentine History* (1991) and *The Speed of Things* (1998). He currently lives in Barcelona, where he continues to work as a journalist and writes for such publications as *El País, Pagina/12,* and *Letras Libres.* In *Kensington Gardens,* the first of Fresán’s works to appear in English, one of the most successful children’s writers of his generation makes a shocking confession. Known to millions by his pen name, Peter Hook, he has survived the death of his rock-star parents and a childhood surrounded by 1960s excess. Over the course of one night, Hook tells his life story — and that of J. M. Barrie, creator of Peter Pan — to the child actor who plays Hook’s most popular character, the time-traveling boy Jim Yang. Gradually, a fantastical and terrible tale emerges, a tale of shadow identities, suicide, foundlings, and the charms and perils of both nostalgia and children’s literature. Natasha Wimmer is an editor and translator who lives in New York City. She learned Spanish while living in Spain as a child and then studied Spanish literature in college. Among her translations are Cuban writer Pedro Juan Gutiérrez’s *Dirty Havana Trilogy* (2001) and Mario Vargas Llosa’s *Letters to a Young Novelist* (2002), *The Way to Paradise* (2003), and *The Language of Passion* (2003). Wimmer also recently translated Roberto Bolaño’s *The Savage Detectives* (Farrar, Straus and Giroux, 2007) and is currently translating Bolaño’s final novel, *2666.*


Luis de Góngora y Argote (1561–1627) was known as “the Spanish Homer” and is still considered to be one of Spain’s greatest poets. In his own lifetime, he was both praised and condemned; in the 1920s, his diminished reputation was rescued by such Modernists as Federico García Lorca and by influential critics of Spanish literature. Góngora’s style remains famous for its intricate metaphors as well as baroque style and syntax, features that led to the literary term a “gongorism,” i.e., an involved Latinate style. Yet he remains relatively unknown to English-speaking readers. *Selected Poems of Luis de Góngora* is divided into four sections, each of which has its own introduction: “Shorter Poems,” a collection of almost forty ballads, sonnets, and *letrillas* (brief poetic compositions); the *First Solitude*; the *Fable of Polyphemus and Galatea;* and the burlesque *Pyramus and Thisbe.* These works address such themes as the hardships of love, friendship, current events, the trials of courtly life, and the beauties of Góngora’s beloved Córdoba. This bilingual edition includes an introduction and substantial notes. John Dent-Young currently works as a freelance editor and translator. He was a Lecturer in English for almost twenty years at The Chinese University of Hong Kong and has taught in Spain, Burma, Sri Lanka, and Thailand. He co-translated (with Alex Dent-Young) all five volumes of the Chinese classical novel *Shuihu Zhuan (The Marshes of...*


Maria Rosa Lojo (b. 1954) is an Argentinian scholar, poet, and novelist who has published three books of poetry, five novels, and three collections of short narratives. She holds a PhD from the University of Buenos Aires, has lectured and been a visiting professor at a number of universities in Argentina and around the world, and does literary research for the National Council for Scientific and Technical Research. This bilingual edition is organized into four sections that focus, respectively, on mythical creatures, the delights of domesticity, the pain of exile, and the forgotten lands of the dispossessed. In Lojo’s poems, time and space lose their usual meanings and the mundane and the sublime combine to produce unexpected surprises. Brett Alan Sanders is a translator, writer, and teacher of Spanish and English at Perry Central Junior-Senior High School in Indiana. He has published original work online in *River Walk Journal* and *Passport Journal* as well as in print in *Dialogue: A Journal of Mormon Thought, Sunstone, The Journal of Graduate Liberal Studies,* and *Insights.* Sanders’ novella for young adults, *A Bride Called Freedom* (2003), was published in a bilingual edition by Ediciones Nuevo Espacio. His translations from Spanish have appeared in various journals in the U.S., Canada, and England, among them *Hunger Mountain, Contemporary Verse 2, PRISM International,* and *The Antigonish Review.*


Pura López-Colomé is a Mexican poet, writer, and translator. Born in Mexico City in 1952, she attended high school in the U.S. and studied literature at the Universidad Nacional Autónoma de México. Her translations include Spanish versions of works by Samuel Beckett, Seamus Heaney, William Carlos Williams, and Gertrude Stein. López-Colomé gained recognition as a poet with her first book of poems, *El sueño del cazador* (1985), and has maintained that recognition with *Un Cristal en Otro* (1989), *Aurora,* and *Intemperie* (1997). Her poetry has been acclaimed for its concentrated syntax, linguistic intricacy, and constant engagement with spiritual and moral issues. This bilingual edition of *Aurora* presents five extended sequences that examine the pacts that we make with ourselves, others, and nature. The poems explore what happens when those bonds of trust and dependence are weakened or broken by infidelity, death, and time. Jason Stumpf teaches English and Creative Writing at Providence College in Rhode Island. He received an MFA from Washington University in St. Louis and his poems have been published in such journals as *LIT, New American Writing, Pleiades,* and *Post Road.*

Federico García Lorca was born near the city of Granada in 1898 and is considered one of Spain’s most acclaimed poets and playwrights. He achieved prominence for his poetry in the 1920s with the publication of his works Libra de poemas (1921) and Romancero gitano (1928); his best-known volume of poetry, Poet in New York, which reflected his time in depression-era New York City, was published posthumously in 1940. Poem of the Deep Song recalls the primitive songs of the Andalusian Gypsies, relying on unusual rhythms that jar rather than soothe. Lorca himself described this revolutionary work as “a stammer, a wavering emission of the voice … [that] makes the tightly closed flowers of the semitones blossom into a thousand petals.” Ralph Angel is Edith R. White Distinguished Professor of English and Creative Writing at the University of Redlands and a member of the MFA Program in Writing faculty at Vermont College. He is the author of four books of poetry: Anxious Latitudes; Neither World, which received the 1995 James Laughlin Award of The Academy of American Poets; Twice Removed; and Exceptions and Melancholies: Poems 1986 2006. Angel’s poems have appeared in The New Yorker, Poetry, The Antioch Review, and The American Poetry Review, among others. His most recent literary awards include a gift from the Elgin Cox Trust, a Pushcart Prize, a Fulbright Foundation fellowship, and the Bess Hokin Award of the Modern Poetry Association. Poem of the Deep Song was awarded the 2003 Willis Barnstone Poetry Translation Prize.


Javier Marías’ work has sold four-and-a-half million copies worldwide and been translated into thirty-four languages. His many prizes include the prestigious IMPAC Dublin International Literary award for A Heart So White. He has also translated into Spanish works by Hardy, Stevenson, Conrad, Faulkner, Nabokov, and Laurence Sterne. In Written Lives, Marías’ presents a collection of twenty fictional pieces that recount portions of the lives of such writers as Thomas Mann, Arthur Conan Doyle, Djuna Barnes, Emily Brontë, Malcolm Lowry, Rudyard Kipling, and Rainer Maria Rilke. Margaret Jull Costa has translated many Portuguese, Spanish and Latin American writers, among them José Saramago, Mário de Sá-Carneiro, José Régio, Bernardo Atxaga, Ramón del Valle-Inclán, Carmen Martín Gaite, and Luisa Valenzuela. She was joint-winner of the Portuguese Translation Prize in 1992 for her version of The Book of Disquiet by Fernando Pessoa and was shortlisted for the 1996 prize for The Relic by Eça de Queiroz. With Javier Marías, she won the 1997 International IMPAC Dublin Literary Award for A Heart So White and her translation of his novel All Souls was runner-up in the first Premio Valle-Inclán.

New Philosophy of Human Nature is a philosophical and medical treatise written by Oliva Sabuco de Nantes Barrera during the Spanish Inquisition. In response to the inability of medicine during her own day to find a cure for the plague, she created a new theory of human nature on which to base an innovative philosophy of medicine. One of the main features of this new system of thought was an emphasis on the relationships of mental and physical health, a connection that modern medicine is just beginning to understand. This edition includes the first English translation of this innovative work and also features extensive annotations and substantial introduction that places the text into the contexts of history of science, history and philosophy of medicine, and women’s studies. Mary Ellen Waithe is Professor of Philosophy, on the Women’s Studies Faculty, and the Bioethics Faculty at Cleveland State University. Her research interests include bioethics, philosophy of law, and the history of women philosophers. Waithe is the editor of the four-volume History of Women Philosophers and a referee for Hypatia: A Journal of Feminist Philosophy. Maria Colomer Vintró earned an MA in Philosophy from Cleveland State University and has presented work at the International Association of Women Philosophers. C. Angel Zorita is a retired professor of Spanish and Latin at Cleveland State University and also taught courses in Italian as well as Classical and Medieval Studies.


Felipe Benítez Reyes is considered one of the primary figures of Spain’s literary Generation X and the contemporary Spanish movement called The Poetry of Experience. Also seen as a significant contributor to the Spanish Postmodern esthetic, he explores in his works issues of voice, persona, and the possibilities of fiction. Reyes’ collections of poetry include Poesía 1979–1987, Paraisos y mundos (Paradises and Worlds,1996), El equipaje abierto (Open Luggage, 1996), and Escaparate de venenos (The Poison Display, 2000). Among his awards are the Ojo Crítico Award from Radio Nacional, the Luis Cernuda Prize, the Fundación Loewe Prize, and the Ateneo de Sevilla Prize for his novel Humo (Smoke, 1995). Probable Lives won the 1996 National Book Award in Spain, the 1996 National Critics' Award in Spain, and the City of Melilla International Prize. Brief biographies of fictional poets and equally fictitious examples of their works are presented by a fictional anthologist. Probable Lives insightfully and playfully explores the notion of identity in ways that are both engaging and humorous. Aaron Zaritzky graduated from the Creative Writing Workshop at Oberlin College in 2000 and received an MFA in Poetry from The University of Arizona in 2004. He currently works as a language instructor in the Department of Spanish and Portuguese at the University of Arizona. Zaritzky has read for the literary journal Sonora Review and
received a Tinker Grant to go to the Spanish National Library to research Reyes’ use of literary allusions. Zaritzky previously collaborated on the translation of the lyrics for José Saavedra’s album versosreversos (2005) and has been commissioned by The Kennedy Center and Nobel Prize finalist Miguel Mendez to translate work.


With the publication of Noli Me Tangere, José Rizal (1861–1896) sparked the Philippine dream of independence; with his execution for treason, Rizal became the foremost symbol of the Philippine fight for independence. Noli Me Tangere is considered to be the great novel of the Philippines and this edition includes an introduction to the work’s historical context and to the life of its author. In this passionate love story set against the horrific political backdrop of repression, torture, and murder, Rizal became the guiding conscience behind the first major artistic manifestation of Asian resistance to European colonialism. The unofficial copies of this work that circulated throughout the Philippines then transformed his vision into a historical revolution. Harold Augenbraum is a writer, editor, translator, and scholar of Latino literature in the United States. He currently serves as Executive Director of the National Book Foundation and was Director of The Mercantile Library of New York for fifteen years, during which time he established the Center for World Literature, the New York Festival of Mystery, and the Proust Society of America. Augenbraum has received eight grants from the National Endowment for the Humanities and a Raven Award from the Mystery Writers of America. He is the author of Latinos in English: A Selected Bibliography of Latino Fiction Writers of the United States; co-author of U.S. Latino Literature: A Critical Guide for Students and Teachers; and co-editor of The Latino Reader: Five Centuries of an American Literary Tradition from 1542 to the Present Day. Augenbraum previously translated Alvar Núñez Cabeza de Vaca’s Chronicle of the Narváez Expedition (Penguin, 2002) and is now working on editing and annotating Richard Howard’s translations of The Collected Poems of Marcel Proust (Viking, 2008).


El Filibusterismo is the second novel by José Rizal (see previous entry for information about the author). As its predecessor, the better-known Noli Me Tangere, this novel was also written while Rizal was traveling and studying in Europe. Characters from the first work return and new ones are introduced, yet the basic theme remains the same: the expansion of colonial power through its imposition of political, legal, and educational institutions. At the same time, El Filibusterismo provides new examples of conflict and new insights into colonialism and those who resist it. Soledad Lacson-Locsin founded and directed the Casanova School in Bacolod City in the Philippines. Educated in both Spanish and English at the Assumption Covenant, she also wrote in
both languages for various publications and did translations of books in both languages, including *Noli Me Tangere* (University of Hawai‘i Press, 1997). For this translation of *El Filibusterismo*, Lacson-Locsin was the first person to work from facsimile editions of the original manuscripts, thus producing the most authoritative and faithful English translation to date.


Argentinian writer Perla Suez is an author of award-winning children’s fiction and was founding director of CEDILIJ (El Centro de Difusión e Investigación de Literatura Infantil y Juvenil) in Córdoba, Argentina. *The Entire Ríos Trilogy*, which has been recently published as *Trilogía de Entre Ríos* by Grupo Editorial Norma in Buenos Aires, brings together Suez’s first three novels written for adults. In *Lethargy* (*Letargo*, 2000), which was a finalist for the 2001 Premio Mundial de Literatura Rómulo Gallegos, the narrator recounts the traumatic experiences of her youth as she lived through the intolerance and repression of the 1950s. *The Arrest* (*El Arresto*, 2001) follows the tragic tale of a young farmer who leaves the rice fields of his hometown and becomes caught up in Buenos Aires in the government’s arrest, torture, and murder of striking workers and innocent people. The third novel, *Complot* (2004), was a finalist for the 2005 Premio Internacional Grinzane Cavour and explores an intricate web of lust, deceit, murder, and power that existed during the first decades of the twentieth century as Great Britain influenced the growth of the Argentinian nation. Together, these works explore the nature and role of memory, both individual and collective, with regard to significant moments in Argentine Jewish history. Rhonda Dahl Buchanan is Professor of Spanish and Director of the Latin American Studies Program at the University of Louisville. Her areas of interest include contemporary Argentine, Mexican, and Columbian literature, Spanish-American women writers, and contemporary Spanish-American Narrative Fiction. Buchanan is the author of numerous critical studies on the narrative fiction of contemporary Latin American writers and has translated the works of several Latin American writers, including Ana María Shua and Alberto Ruy Sánchez. In the summer of 2004, she was invited to participate in a three-week residency program at the Banff International Literary Translation Centre in Canada. Buchanan’s latest award is a 2006 NEA Literature Fellowship for Translation Projects to work on Alberto Ruy Sánchez’s *The Secret Gardens of Mogador: Voices of the Earth*.


Born in Barcelona in 1948, Enrique Vila-Matas is one of the most well-known and widely read contemporary authors in Spain and Latin America. His numerous stories and novels have been translated into more than twenty-five languages; his many literary awards include the 2001 Rómulo Gallegos International Novel Prize for *El viaje vertical*.
and the 2003 Prix Médicis étranger, which has also been awarded to Milan Kundera, Julio Cortázar, Umberto Eco, and Orhan Pamuk. The highly acclaimed Bartleby & Co. introduces readers to a clerk in a Barcelona office who serves as the starting point for a tour of world literature and especially of the theme of silence in literature. As does the scrivener Bartleby in Herman Melville’s famous story, the characters in this novel — among them Robert Walser, Robert Musil, Arthur Rimbaud, Marcel Duchamp, and J. D. Salinger — also refuse to do certain things by answering “I would prefer not to.” Written as a series of footnotes, this novel asks philosophical and poetic questions about why we write and even why we exist. The answers are given by the unlikely narrator, a hermetic hunchback who is himself unable to write. Jonathan Dunne was educated at Oxford University and holds advanced diplomas in Spanish, Galician, and Bulgarian. His translations include (from Spanish) Vila-Matas’s Montano’s Malady; (from Galician) Manual Rivas’s The Carpenter’s Pencil, a nominee for the 2003 International IMPAC Award, and In the Wilderness, a nominee for the 2004 Oxford Weidenfeld Translation Prize; and (from Catalan) Carme Riera’s In the Last Blue. Dunne is also the author of The DNA of the English Language (2007) and two books of poetry, Even Though That (2004) and Alpha and Omega (2007).


(See preceding entry for information about the translator.) José, the narrator of Montano’s Malady, is a writer whose relationship with literature is so intense that he has difficulty separating fiction from reality. In his attempts to find a happy medium between these two worlds, he uses a variety of writing styles that turn this work into a novel, a diary, a memoir, and a philosophical treatise. Furthermore, he intersperses throughout these diverse approaches the voices of such writers as Cervantes, Kafka, Bolano, and J.M. Coetzee. As José seeks to harmonize all these disparate elements, he tries also to piece together his life of loss and pain on a journey that takes him from Barcelona, Lisbon, Prague, and Budapest to the Azores and the Chilean port of Valparaiso. (See preceding entry for information about the translator.)

SWEDISH:

In addition to receiving critical acclaim, Åke Edwardson’s twelve Erik Winter crime novels have been best-sellers in Sweden, Norway, Great Britain, Germany, Spain, Italy, and Japan. Edwardson has won numerous awards for these works, including on three occasions the Swedish Academy of Crime Writers’ Award. His narratives blend stylish elements with intricate storylines that are filled with suspense and psychological overtones. In Never End, the second Erik Winter novel to be
translated into English, a heat wave is smothering the Swedish coastal city of Gothenburg and a spate of unsolved rape-murders troubles the town even more. Chief Inspector Erik Winter, now forty-one and a father, assembles the scant but grisly details of the crimes and begins to see an eerie connection to a five-year-old unsolved case he has refused to let go of. Laurie Thompson edited Swedish Book Review from 1983 until 2002 and has published fifteen translations of Swedish works, including texts by Henning Mankell, Peter Pohl, and Stig Dagerman. In 2005, Thompson translated another of Edwardson’s Erik Winter novels, Sun and Shadow.


Richard Swartz (b. 1945) spent almost thirty years in Eastern Europe working as a correspondent for the important Swedish daily newspaper Svendska Tagbladet. His reports about the political and social life in this area of the world were also printed in German newspapers. In 1996, Swartz published his first book, Room Service, which is a collection of real-life stories about Eastern Europe. A House in Istria, his first novel, is a comic tale about a man from Western Europe, his fixation with buying the abandoned house that is located next to where he lives, and his troubled relationship with his wife, who comes from Istria (Croatia). Unable to speak a word of Croatian, he must rely on her to translate every one of his attempts to acquire the property; completely ignorant of Balkan history, he remains unwilling to learn any of it or the blood feuds that mark it. A House in Istria is a story about translating wishes and desires as well as cultures and history, not to mention the effects that attempts at translation can have on relationships between human beings. Anna Paterson has worked as a literary translator from the Germanic languages for over a decade and teaches in an honorary capacity at the School of Medicine at the University of St. Andrews in Scotland. She earned degrees in medicine and medical sciences in both Sweden and England and then worked as a medical academic in England, Scotland, and The Netherlands. In 1998, Paterson officially retired from the medical community and began a career as a writer and literary translator from the Germanic Scandinavian languages and German languages into English. She received the Bernard Shaw Prize for Literary Translation in 2000 for her rendition of Swedish academician Kerstin Ekman’s Forest of Hours and her version of Swedish author Henning Mankell’s Playing with Fire was short-listed for the Marsh Award for Children’s Literature in Translation 2005. Paterson’s other translations include Eva-Maria Liffner’s Camera (2003) and Christian Jungersen’s The Exception (2006).


Born in Stockholm in 1931, Tomas Tranströmer is the best-known Scandinavian poet of the postwar period. His awards include the Neustadt International Prize for Literature, the Bonnier Award for Poetry, Germany’s Petrarck Prize, the Bellman Prize, the Swedish Academy’s Nordic Prize, and the August Prize. Tranströmer’s work has
been translated into fifty languages and has had a profound influence around the world. *The Great Enigma* presents all the poems he has ever published, from those in his first collection, *17 Poems* (1954), to his most recent book, *The Great Enigma* (2004). Also included is Tranströmer’s prose-memoir *Memories Look at Me*, which presents keys to his intensely spiritual and metaphysical poetry. Firmly rooted in the natural world, his work falls between dream and dream, probing “the great unsolved love” with the opening up, through subtle modulations, of “concrete words.” Robin Fulton hails from Scotland and is a poet, editor, and translator, who has lived in Norway since 1973. He received a PhD in Late Medieval Scottish Literature and History from the University of Edinburgh and has been a lecturer at the University of Stavanger in Norway. He has translated the Norwegian poet Olav H. Hauge, the Danish poet Henrik Nordbrandt, and a large number of Swedish poets, among them Lennart Sjögren, Werner Aspenström, Kjell Espmark, Osten Sjöstrand, and Tomas Tranströmer. For his Swedish translations, Fulton received the Artur Lundkvist Award in 1977 and Swedish Academy Translation Prizes in 1978 and 1998.


This volume includes poems by Sonia Åkesson, Kristina Lugn, Barbro Dahlin, Margareta Ekström, Johanna Ekström, Elisabet Hermodsson, Katarina Frostenson, Eva Ström, Marie Lundquist, and Elisabeth Rynell. The selection follows in part the development in contemporary Swedish women’s poetry from relatively personal and traditional poems in the 1960s to more innovative and bold poems in subsequent decades. Themes include the nature of the patriarchal tradition, feminist perspectives on that tradition, the close bond with the natural environment, and the problems of language and effective communication. Eva Claeson has published six books in translation, including Elisabet Hermodsson’s *Clouds*, two works of poetic prose by Margareta Ekström, and Hjalmar Söderberg’s novel *The Serious Game*. In 1992, she helped found *Metamorphoses*, the five-college journal of literary translation, which she also co-edited for two years and guest-edited for a special issue on Swedish Literature in 2000. Claeson received a grant from the Swedish Writers’ Fund in 2002 to work on *To Catch Life Anew*.

**TIBETAN:**


*The Tibetan Book of the Dead* is the most significant of all Tibetan Buddhist texts, yet the entire work has never been translated into English until now. This edition enjoyed the close support of leading contemporary Buddhist leaders, who helped to ensure that the intentions and insights of the original were presented as faithfully as possible. *The Tibetan Book of the Dead* contains one of the world’s most detailed and
compelling descriptions of the after-death state, as well as a wealth of guidance for those still alive: a list of practices that can transform our experience of daily life; advice on helping those who are dying; and an inspirational perspective on coping with bereavement. Introductory commentary by the Dalai Lama, an editor’s introduction, and a brief literary history of this work help readers to approach this work, while appendices detailing the myriad divinities, chapter notes, an extensive glossary of key terms, and an index of themes by chapter all provide useful reference material. Gyurme Dorje has written numerous books on Tibet and Tibetan culture. He holds a PhD in Tibetan Literature from the University of London and held research fellowships there while helping to work on the first volume of An Encyclopaedic Tibetan-English Dictionary (Nationalities Publishing House, 2001). He translated and co-edited Tibetan Medical Paintings (Serindia Publications, 1992); translated, edited, and annotated Tibetan Elemental Divination Paintings (Eskenazi & Fogg, 2001); and co-translated and annotated Dudjom Rinpoche’s landmark work The Nyingma School of Tibetan Buddhism (Wisdom Publications, 2002). In addition to writing guide books for Tibet and Bhutan, Dorje also founded Trans Himalaya, the first travel company in the world to offer comprehensive itineraries throughout the Tibetan plateau, including all three traditional provinces.

TURKISH:

Enis Batur (b. 1952) is one of Turkey’s most prolific contemporary poets, having published between 1973 and 2006 twenty-four books of poetry, twenty-seven volumes of essays, three novels, five travelogues, and an autobiography. His works have won numerous awards in Turkey and his poetry has been translated into French, Italian, Persian, and Flemish. Batur studied at the Lycée St. Joseph in Istanbul, the Middle East Technical University in Ankara, and the Sorbonne. He also helped found and edit a number of influential literary magazines and journals, and now teaches at Galatasaray University in Istanbul, the only French-language university in Turkey. Ash Dîvan marks the first appearance of Batur’s work in English and contains over fifty of his recent (1997–2006) poems. Critics have pointed out that his poems often reveal both a prophetic and dryly humorous voice, whether discussing Puskin’s status as a historian in “Pugachev’s History,” retelling the legend of two Greek artists trying to produce the most realistic painting in “The Curtain,” or describing an evening among the Gypsies in “The Gypsy Tents.” The primary translators for these poems were Clifford Endres, Selhan Sâvacigil-Endres, Mel Kenne, and Saliha Parker. Clifford Endres is currently Chair of the Department of American Culture and Literature at Kadir Has University in Istanbul. He holds a PhD in Comparative Literature from The University of Texas at Austin, where he has also taught, and he was a Fullbright professor at Boğaziçi
University and Ege University. Endres is the author of *Joannes Secundus: The Latin Love Elegy in the Renaissance* (Archon Books, 1981) and *Austin City Limits* (University of Texas Press, 1987), an examination of the popular country music series of the same name. He has published numerous articles on Renaissance and modern poetry, and on American music and its role in popular culture, in such journals as *Renaissance Quarterly, Southwest Review, Chicago Review*, and *Texas Monthly*. Endres’ interests include the theory and practice of translation and his translations of Batur have appeared in *An Anthology of Turkish Literature, Quarterly West, Nar*, and *The Journal of Aesthetics and Literature*. Selhan Savcigil-Endres also teaches in the Department of American Culture and Literature at Kadir Has University, a department she founded with Clifford in 2000. She received a PhD from Hacettepe University in Ankara and has taught both there and at Başkent University (also in Ankara). Her main areas of interest are comparative literature and translation and she has written on various Turkish and American authors, including Orhan Pamuk and Paul Auster. Mel Kenne is also on the Faculty of the Department of American Culture and Literature at Kadir Has University. He earned an MA in Literature and Creative Writing from Sam Houston State University and has taught at Lamar University, The University of Houston, and Koç University in Istanbul. As a poet, Kenne has published three books of verse: *From the Word* (1979), *South Wind* (1985), which won the 1984 Austin Book Award, and *Eating the Fruit* (1987). As a translator, he has translated the works of a number of Latin American, Spanish, and Turkish poets. Saliha Parker is Professor of Translation Studies and Interpreting Studies at Boğaziçi University in Istanbul and an Honorary Research Fellow of the Centre for Byzantine, Ottoman, and Modern Greek Studies at the University of Birmingham. Her research focuses on Ottoman and modern Turkish translation history and on translated Turkish literature. Parker edited *Translations: (Re)shaping of Literature and Culture* (Boğaziçi University Press, 2002) and has translated modern Turkish poetry and fiction, including two of Latife Tekin’s novels: (with Ruth Christie) *Berji Kristin: Tales from the Garbage Hills* and (with Mel Kenne) *Dear Shameless Death*.

**YIDDISH:**


Chava Rosenfarb grew up during the 1920s and 30s in Lodz, a large industrial city in Poland, and was encouraged by her parents to write. In 1944, she was taken to Auschwitz at the age of twenty-one, after having spent four years incarcerated in the Lodz Ghetto. She then moved to Canada and began publishing poetry, prose, and drama in both English and Yiddish. Her English titles include *Bociany* (Syracuse University Press, 2000), *Of Lodz and Love* (Syracuse University Press, 2000), and *Survivors: Seven Short Stories* (Cormorant Books, 2005). Rosenfarb is best known for her monumental trilogy, *The Tree of Life*, which in 1979 received the highest award for
Yiddish literature, the Mager Prize. The third and final volume of the trilogy, *The Cattle Cars Are Waiting*, follows the tragic fate of the inhabitants of the ghetto. Rosenfarb draws on her own personal experiences to create characters who struggle daily to retain a sense of humanity and dignity despite the physical and psychological effects of ghetto life. Although the novel depicts horrendous experiences, the light of faith in the human spirit shines through every page. Goldie Morgentaler is Chava Rosenfarb’s daughter and a professor in the Department of English at the University of Lethbridge, Canada. Her areas of research include the influence of scientific knowledge in the nineteenth on the literature of that time. She is the author of *Dickens and Heredity, When Like Begets Like* (St. Martin’s Press, 2000), an exploration of now-defunct hereditary theories that influenced and informed Dickens’ novels. Morgentaler has translated much of her mother’s work, including the other two volumes of *The Tree of Life* and *Survivors: Seven Short Stories*.


*Sing, Stranger* is a comprehensive historical anthology of a century of American poetry written in Yiddish and now translated into English for the first time. Here are the Proletarian or “sweat-shop” poets, sympathizing with Socialist Anarchists, who were highly popular with Yiddish audiences at the end of the nineteenth century; the lyrical moods and ironies of the “Young Generation” at the beginning of the twentieth century; the sophisticated poetry of the modern world seen through the individualistic prism of the “Introspectivists” after World War I; samples of epic poetry; and, finally, the poetry of the Holocaust and the decline of the Yiddish language. This anthology reveals both an amazing achievement of Jewish creative work and an important body of American poetry, written in a minority language, practically unknown to most readers. The travails, joys, and intimate experiences of the individual in the big metropolis are intertwined with representations of American realities: architecture and alienation in the big city; the migration of the blacks; trade unions and underworld; the immigrant experience in this immense and strange land; and the destinies of Jewish history. Benjamin Harshav is Jacob and Hilda Blaustein Professor of Hebrew Language and Literature at Yale University. Among his many books are *The Meaning of Yiddish* (1986), *Language in Time of Revolution* (1993), *Marc Chagall and His Times: A Documentary Narrative* (Stanford University Press, 2003), and *Marc Chagall and the Lost Jewish World* (Rizzoli International, 2006). He received in 2000 the Jerusalem Uri-Zvi Grinberg Prize for the study of poetry, in 2004 the Koret Jewish Book Award, and in 2005 the Emet Prize, the highest prize given in Israel for achievements in art, science, and culture. Barbara Harshav teaches translation at Yale University. She has translated over forty books from French, German, Hebrew, and Yiddish; these include Yitzhak Zuckerman’s *A Surplus of Memory: Chronicle of the Warsaw Ghetto Uprising* (1993), *The Labor of Life: Selected Plays of Hanoch Levin* (Stanford University Press, 2003), and Yoram Kaniuk’s *The Last Jew* (2006). Together the Harshavs have translated *American Yiddish Poetry*

ANTHOLOGIES:

After Every War presents nine women poets who lived and wrote their works in the decades prior to and after the Second World War: Rose Ausländer; Elisabeth Langgässer; Nelly Sachs; Gertrud Kolmar; Else Lasker-Schüler; Ingeborg Bachmann; Marie Luise Kaschnitz; Dagmar Nick; and Hilde Domin. Each poet brings her own unique voice to the tragic and horrific events, including the Holocaust, that affected the whole world. The historical occurrences against which these poems are placed take on an added dimension as well, for many of these poems discuss what would otherwise be the most mundane of circumstances: the dish of fruit sitting on a table; family relationships; and arriving at a train station. After Every War explores human reactions to inhuman events, exploring in the process how language, poetry, places, and people can be transformed. Eavan Boland is the Bella Mabury and Eloise Mabury Knapp Professor in Humanities as well as the Melvin and Bill Lane Professor for the Director of the Creative Writing Program at Stanford University. Born in Dublin, she was educated in London, New York, and Dublin and has been writer-in-residence at Trinity College and University College, Dublin. Her eight books of poetry include Against Love Poems (Norton, 2001), The Lost Land (1998), and In a Time of Violence (1994). Boland is also the author of a volume of prose entitled Object Lessons: The Life of the Woman and the Poet in Our Time (Norton, 1995) and co-editor of The Making of a Poem: A Norton Anthology of Poetic Forms (2000). She has received a Lannan Foundation Award in Poetry and an American Ireland Fund Literary Award.


Volume 2 of Columbia’s comprehensive anthology of modern (post-1968) Japanese literature contains a selection of readings that depict and reflect on the momentous changes in culture, society, thought, and art that Japan has undergone since the end of World War II. These works have been arranged chronologically as well as by genre and each section — “Early Postwar Literature, 1945 to 1970” and “Toward a Contemporary Literature, 1971 to the Present” — contains short stories, poems in the international and traditional Japanese style, and a handful of drama pieces. Authors include writers of fiction such as Hayashi Fumiko and Ōe Kenzaburō; poets such as Ayukawa Nobuo, Katsura Nobuko, and Saitō Fumi; and playwrights such as Mishima Yukio and Shimizu Kunio. Several essays by Japanese writers on Japanese
writing provide an additional perspective on the wealth of material that is included here, as does an introduction that contextualizes the selections in this second volume with regard to those found in the first.

*The Other Side of Landscape: An Anthology of Contemporary Nordic Poetry.*

This collection presents works by seventeen prominent contemporary poets from Sweden, Norway, Denmark, Finland, and Iceland. In general, Nordic poetry exhibits an awareness of both its own traditions and the outside influences that affect its authors. From migrating birds to jets driven on European highways, from a grasshopper god to famous historical sites, *The Other Side of the Landscape* shows the diversity and the unity of modern Nordic verse. Authors featured in this anthology include (from Denmark) Morten Søndergaard, Pia Juul, and Lars Skinnebach; (from Iceland) Sigurbjörg Thrastardóttir and Diida; (from Finland) Jyrki Kiiskinen, Helena Sinervo, and Anni Sumari; (from Sweden) Pär Hansson, Jörgen Lind, and Lars Mikael Raattamaa; and (from Norway) Tone Hødnebø and Pedro Carmona-Alvarez.


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*Voices of the Diaspora* presents works by major Jewish women writers from Austria, England, France, Germany, Italy, the Netherlands, Spain, and Russia. Written during the last twenty-five years, these stories and essays address the issues being faced by the post-Shoa generations of Jews living in Europe: a need to commemorate the lives extinguished in the camps; a desire to repair a ruptured culture; and a determination to reclaim a Jewish identity resistant to assimilation and the threats of anti-Semitism. In addition to exploring their common heritage, each of these writers also speaks to her own specific national context. For example, Barbara Honigmann, a native of Berlin, questions whether Jews can still live in the country that thought up and implemented “the final solution,” while Clara Sereni describes how Jews in post-Fascist Italy reasserted themselves to the point that they troubled the complacent society that had managed to forget about them. These unique perspectives help introduce a new generation of women writers who are struggling with issues that are at once historical and undeniably contemporary.
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