

TRANSLATION REVIEW

ANNOTATED BOOKS RECEIVED SUPPLEMENT

Table of Contents

Anthology.....	1
Reference.....	4
Reprint.....	5
Music Theory.....	7
Translation Theory/History.....	7
Literary Theory/Criticism.....	8
History.....	9
Art History/Essays.....	11
Religion/Philosophy/Mythology.....	12
Political/Social Theory.....	14
Psychoanalysis.....	15
Psychology.....	15
Autobiography/Biography/Memoirs/Letters	16
Interviews.....	19
Arabic.....	19
Armenian.....	20
Catalan.....	20
Chinese.....	21
Czech.....	21
Danish.....	22
Dutch.....	23
Flemish.....	23
French.....	23
German.....	27
Greek.....	30
Hebrew.....	30
Hungarian.....	31
Italian.....	31
Japanese.....	32
Korean.....	33
Latin.....	33
Norwegian.....	33
Polish.....	34
Portuguese.....	35
Romanian.....	35
Russian.....	35
Sanskrit.....	37
Serbo Croat.....	37
Spanish.....	37
Swedish.....	41
Ukranian.....	41
Vietnamese.....	42
Publishers Listed.....	43

ANTHOLOGY

(Chinese) *An Anthology of Chinese Literature: Beginnings to 1911*. Ed. and Tr. Stephen Owen. W.W.Norton & Co., 1996. 1152pp. Cloth: \$39.95; ISBN 0-393-03823-8. Moving roughly chronologically, this anthology gathers texts according to genres, themes, forms and other groupings to show the way essential texts build off one another and how the tradition echoes itself. Including a range of forms—songs, letters, anecdotes, stories, plays, political oratory, traditional literary theory, and more—the anthology's innovative structure breaks new ground by providing a previously unavailable view of the interplay between Chinese literature, culture, and history to alert non-Chinese readers to what premodern Chinese readers would have noticed instinctively.

(Vietnamese) *An Anthology of Vietnamese Poems—From the Eleventh Through the Twentieth Centuries*. Ed. and Tr. Huynh Sanh Thong. Yale University Press. 1996. 426 pp. Cloth: 0-300-06410-1. The author's historical and critical introduction to Vietnamese poetry, and his explanatory notes throughout the collection, assist readers in understanding and appreciating each of the over 300 poems included. "Lucid, supple, never pretentious or contrived in any way, and on many occasions witty, the translations in this new book are—as one would expect—definitive and impeccable." (Alexander Woodside, University of British Columbia)

(Hungarian) *The Colonnade of Teeth*. Eds. George Gomori and George Szirtes. Bloodaxe Books Ltd./Dufour Editions. 1997. 270 pp. Paper: \$21.00; ISBN 1-85224-331-7. This anthology presents the work of the most important Hungarian poets born after the turn of the century, starting with the major figure of Lorinc Szabó, born in 1900. Some of the poets included have worked mostly in exile, while others are members of the Hungarian minorities living outside Hungary's present borders. If there is a thread which links such disparate voices, it is the ability

to rouse a sense of richness even when the world is harsh. Poets include, among others, Gyula Illyes, Miklos Radnoti, Istvan Vas, Laszlo Kalnoky, Janos Pilinszky, Sandor Kanyadi, Otto Obran, Zsuzsa Takacs, Istvan Bella, and Bela Marko.

(German) *DramaContemporary Germany*. Ed. Carl Weber. The Johns Hopkins University Press. 1996. Cloth: \$45.00; ISBN 0-8018-5280-3. Paper: \$16.95; ISBN 0-8018-5279-X. Appearing after the reunification of the two Germanys, *DramaContemporary: Germany* offers a politically charged view of German drama in three years immediately preceding and just after the fall of the Berlin Wall. The volume includes plays by the internationally renowned authors Heiner Muller, Botho Strauss, and George Tabori, as well as works by other German-language authors who deserve a wider audience, among them Georg Seidel of the former East Germany and Elfriede Jelinek of Austria. The spectrum of subjects and styles represents the great number of new plays that have premiered in German theaters between 1985 and 1995. In the best German dramatic tradition, these plays range from poetic, highly imagistic work to realism and melodrama, and to virtuosic wordplay. They are often outspoken in criticism of contemporary reality and the German past. Heiner MULLER's "Mommsen's Block" was one of the first plays written after the historic changes in Germany to take as its theme the political and economic consequences of unification. "The Beautiful Stranger," by Klaus Pohl, offers an uncompromising view of the aggressive violence and brutality directed at foreigners in Germany. George Tabori, in "Mein Kampf," situates the young Hitler in a Vienna flophouse. Elfriede Jelinek's "Totenauberg" is a satirical treatment of Martin Heidegger's crypto-fascist theories and the relationship between Hannah Arendt and the philosopher which is now the subject of an international controversy.

(Swedish) *The Forest of Childhood: Poems from Sweden*. Eds. and Trs. William Jay Smith and Leif Sjoberg. New Rivers Press. 1996. 207 pp. Paper: \$14.95; ISBN 0-89823-135-3. Ranging from Kjell Hjem's playful but cutting ironic observations to Osten Sjostrand's profound and somber meditations on modern technology, the translators offer a selection of ten respected Swedish poets of the 20th century: Johannes Edfelt, Harry Martinson, Artur Lundkvist, Kjell Hjem, Osten [sic] Sjostrand, Folke Isaksson, Lars Lundkvist, Kerstin Thorek, Lars Gustafsson, and Elizabeth

Rynell. The collection was titled *The Forest of Childhood* because that poem by Harry Martinson presents an all-encompassing symbol of nature celebrated throughout the book, but the reader is offered more than a modicum of the rich diversity of these modern Swedish poets.

(Latin) *Martial in English*. Eds. J. P. Sullivan and A. J. Boyle. Penguin. 1996. 436 pp. Paper: \$14.95; ISBN 0-14-042389-3. From Elizabethan times, writers like Jonson, Herrick, Cowley and Byron translated Martial's portraits of poseurs, prostitutes and philosophers, legacy hunters and social climbers. Includes translations by more than 70 writers from 1540 to today.

(Chinese) *May Fourth Women Writers: Memoirs*. Eds. Janet Ng and Janice Wickeri. Gen. Ed. Eva Hung. Trs. Janet Ng, Amy Dooling and Kristina Torgeson. Renditions Paperbacks. 1996. 133 pp. Paper: ISBN 962-7255-17-3. Few women's voices ring clearly through the Confucian tradition in Chinese literature. With the May Fourth Movement in 1919, this tradition was shaken to its foundations. The May Fourth women writers broke boldly with Confucian models to pursue modern educations and careers, and risk unconventional lifestyles, often at great personal cost. As the authors relate their personal experiences of women's education, friendship, marriage, and mother-daughter relationships, we see the first steps in the formation of a new image of modern Chinese womanhood.

(Hebrew). *No Rattling of Sabers: An Anthology of Israeli War Poetry*. Ed. Annes McCann-Baker. Tr. Esther Raizen. University of Texas Press. 1996. 200 pp. Paper: \$13.95; ISBN 0-292-77071-5. Bilingual. Raizen explores the significance and value of Hebrew poetry written in response to the wars in which Israel was involved during the last 50 years. The anthology includes the works of many poets, some as well known as Nathan Althennan and Yehudah Amichai and others less known. The poems depict war as viewed by the soldier, as reflected upon by civilians, and as a force giving rise to the creation of poetry.

(Italian) *The Novellino or One Hundred Ancient Tales: An Edition and Translation Based on the 1525 Gualteruzzi editio princeps*. Ed. and Tr. Joseph P. Consoli. Garland Publishing. 1997. 220 pp. \$49.00; ISBN 0-8153-1080-3. Bilingual. Considered one of the first prose works in Italian and a precursor of the *Decameron*, this is the first complete translation of *The Novellino* into

English based on the 1525 *editio princeps*. *The Nove/ino* was intended as a representation of the narrative world of the short story. The sources are multiple and varied, geographically spanning the known world from Europe to the Middle East, culled from a multitude of languages and transcribed from a variety of genres. It presents a new literary genre based upon narrative writing and direct address. The collection expands traditional subjects to include a wider range of human emotions and invites a broader section of citizens to participate in the literary experience.

(Yup'ik). *Our Way of Making Prayer: Yup'ik Masks and the Stories They Tell* {*Agayuliyararput: Kegginaqut, Kangiit-luJ*. Ed. Ann Fienup Riordan. Tr. Marie Meade. Anchorage Museum of History and Art with University of Washington Press. 1996. 233 pp. Paper: ISBN 0-295-97509-1. Drawing on the remembrances of elders who were born in the early 1900s and saw the last masked Yup'ik dances before missionary efforts forced their decline, *Agayuliyararput* is a collection of first-person accounts of the rich culture surrounding Yup'ik masks. Stories from all over southwestern Alaska include a wealth of information about the creation and function of masks and the environment in which they flourished.

(French) *Revolutions in Writing: Readings in Nineteenth-Century French Prose*. Series Ed. Mark Musa. Tr. Rosemary Lloyd. Indiana University Press. 1996. 448 pp. Cloth: \$49.95; ISBN 0-253-33054-8. Paper: \$18.95; ISBN 0-253-21069-0. This anthology offers translations of prose and prose poems that illustrate the great variety and

richness of one of the most fruitful and exciting periods in French cultural history. The subject matter runs the gamut from supernatural stories of a vampire lover and a vengeful statue to the tale of an eccentric tightrope walker to observations on the behavior of ants. Included are works by Balzac, Gautier, de Maupassant, Mme. De Staël, Berlioz, Baudelaire, Sand, Loti, and Rimbaud—some of the best writing of 19th-century France. Lloyd is professor of French at Indiana University. Her translations include works by Baudelaire, Mallarmé, and George Sand.

(French) *Selected Verse Translations*. Eds. Alan Clodd and Robin Skelton. Tr. David Gascoyne. Enitharmon Press/Dufour Editions. 1997. 192 pp. Cloth: 1-870612-38-8 (limited to 50 signed

copies). Paper: \$21.00; ISBN 1-870612-33-7. A full and balanced compilation of French poetry translated by David Gascoyne who is considered to have been responsible for introducing much surrealist poetry to English readers. More recent translations include fewer surrealists and concentrate more on mystical and philosophical verse, especially that of Paul Eluard, Pierre Jean Jouve, and Jules Supervielle, whose works appear in this volume. Other authors represented include Blaise Cendrars, René Char, Xie Chuang, André Frenaud, Georges Hugnet, Francis Ponge, Raymond Queneau, Arthur Rimbaud, Tristan Tzara, and others.

(French) *Three French Comedies*. Ed. C. B. Coleman. Tr. James Magruder. Yale University Press. 1996. 180 pp. Cloth: ISBN 0-300-06275-3. Paper: ISBN 0-300-06276-1. Magruder's translations capture the humor and imagination of the original texts of three classic comedies of French theater. Alain-René Lesage's *Turcaret* is the tale of a high-stakes entrepreneur who is irredeemably craven and genially amoral. Pierre Marivaux's *The Triumph of Love* makes self-reflection and self-consciousness both the subject of and obstacles to the action as it focuses on the efforts of Princess Leonide to woo Agis. *Eating Crow* by Eugène Labiche is a hilarious story of excesses that takes aim at stockbrokers, skinflints, and dandies, among others.

Israel: A Traveler's Literary Companion. Eds. Michael Gluzman and Naomi Seidman. Whereabouts Press. 1996. 236 pp. Paper: \$12.95; ISBN 1-883513-03-0. In Israel, story and place are inextricable. From stories set in the historical, holy city of Jerusalem to those that take place in the modern, secular city of Tel Aviv, from writing addressing the current "situation" to tales inspired by the timeless desert, this volume has 16 short stories by Israel's finest new writers, and some of its best-loved ones. Stories include "Closing the Sea" (Yehudit Katzir), "The Last Crusades" (Yossi Avni), "Galia's Wedding" (A. B. Yehoshua), "Cocked and Locked" (Etgär Kerrett), and "Idolatry" (Yoram Kolerstein).

(Korean) *Wayfarer: New Fiction By Korean Women*. Eds. and Trs. Bruce Fulton and Ju-Chan Fulton. Women in Translation. 1997. 240 pp. Paper: \$14.95; ISBN 1-879679-09-4. The eight writers in *Wayfarer* are among Korea's best-known authors and bring an astonishing breadth of experience and style to their collected fiction. They explore love and independence, break the

bounds of family, are punished and resurgent. The title story by O Chong-hui, one of Korea's most celebrated writers, tells the haunting story of a woman who fought back, and lost almost everything. Other writers include Kim Chi-won, Ch'oe Yan, Kong Chi-yong, Kim Min-suk, So Yong-un, Pak Wan-so, and Kong Son-ok. A powerful collection that strikes at the heart of what it means to be modern, to be Asian and to be a woman, *Wayfarer* shows a country and a culture in the midst of earth-shattering change.

(French) *Wonder Tales*. Ed. Marina Warner. Trs. Gilbert Adair, John Ashbery, Ranjit Bolt, A.S. Byatt and Terence Cave. Farrar, Straus and Giroux. 1996. 229 pp. Cloth: \$22.00; ISBN 0-374-29281-7. Once upon a time, in the Paris of Louis XIV, five ladies and a gentleman—all of them urbane aristocrats—seized on the new enthusiasm for "Mother Goose stories" and decided to write some of them down. Telling stories resourcefully and artfully was a key social grace for them, and when they wrote down these elegant narratives, they consciously invented the modern fairy tale as we still know it today. Wonder was the key to the stories, and each tale abounds with transformation and magic. Wonders can be benign or baneful, but they usually punish the wicked. Still, love always wins in the end, for after wonder comes consolation, and after the shape-changing comes a happy ending. The six stories included here are "The White Cat," "The Subtle Princess," "Bearskin," "The Counterfeit Marquise," "Starlight," and "The Great Green Worm."

REFERENCE

Handbook of Twentieth-Century Literature of India. Ed. Nalini Natarajan. Greenwood Publishing Group. 1996. 448 pp. Cloth: \$85.00; ISBN 0-313-28778-3. India's published literature of the 20th century is the focus of this book as it represents the provocative conjuncture of the transitions of Indian modernity. This reference book surveys the major regional literatures of contemporary India in the context of the country's diversity and heterogeneity. An introductory essay overviews theoretical concerns, ideological and aesthetic considerations, developments in various genres, and the history of publishing in regional literatures. The introduction provides a context for approaching the chapters that follow, each of which is devoted to the literature of a particular region. Each chapter begins with a concise introductory section. The body of each chapter is

structured according to social and historical events, literary forms, or broad descriptive or analytic trends, depending on the particular subject matter. Each chapter closes with an extensive bibliography of primary works, thus documenting the rich literary tradition of the region. (Portuguese) *The Oxford Portuguese Minidictionary*. Compiled by John Whitlam and Lia Correia Raitt. Ed. John Whitlam. Oxford University Press. 1996. 634 pp. Paper: \$6.95; ISBN 0-19-864152-4. Bilingual. Compact, yet comprehensive, this Portuguese-English-Portuguese minidictionary includes 65,000 translations, full pronunciation guidelines, grammar guidance, and thousands of examples using contemporary Portuguese.

(French) Richard Wakely and Henri Bejoint. *French Usage*. Oxford University Press. 1996. 220 pp. Paper: 0-19-864334-9. Bilingual. Based on the research of real French for the acclaimed *Oxford-Hachette French Dictionary*, this book provides a unique topic-based guide to writing and speaking French as it is used in spontaneous conversation, in newspapers, on television, and on the radio.

REPRINT

(Yiddish) *An Anthology of Modern Yiddish Poetry*. Ed. and Tr. Ruth Whitman. Wayne State University Press. 1995 [1966, October House; 1979, Education Department of the Workmen's Circle]. 213 pp. Paper: ISBN 0-8143-2533-5. Bilingual. With a new preface and a revised introduction that provides a short history of the development of Yiddish poetry, this third edition presents 72 poems by 14 poets. Of the 20 new poems included in the book, two are by Rachel Kom, three by Kadya Molodowsky, four by Anna Margolin, and four by Celia Dropkin, increasing the work of women poets. The anthology also highlights works by Jacob Glatstein, M. L. Halpem, Moyshe Kulbak, Zisha Landau, H. Leivick, Itzik Manger, Leyb Naydus, Melech Ravitch, Abraham Sutzkever, and Aaron Zeitlin.

(French) Andre Breton. *Communicating Vessels [Les vases communicants]*. Trs. Mary Ann Caws and Geoffrey T. Harris. University of Nebraska Press [Editions Gallimard, 1995]. 1997. Cloth: ISBN 0-8032-1218-6. Paper: \$12.00; ISBN 0-8032-6135-7. In *Communicating Vessels* Breton lays out the problems of everyday experience and of intellect. His involvement with political thought and action led him to write about the relations between nations and individuals in a mode that

moves from the quotidian to the lyrical. His dreams triggered a curious correspondence with Freud, available only in this book.

(Persian) Abol-Qasem Ferdowsi. *The Tragedy of Sohrtib and Rosttim [Shahname]*. Tr. Jerome W. Clinton. University of Washington Press. 1997 [1987]. 224 pp. Paper: \$14.95; ISBN 0-295-97567-9. Bilingual. This great Persian classic known as *Shahname* describes the pre-Islamic history of Persia from mythological times to the invasion of the armies of Islam in the mid-seventh century A.D. From this long saga, Clinton has translated into blank verse the most famous episode, the tragic story of Sohrtib and Rosttim. In this new edition, Clinton has revised and corrected his translation to make it more fluent and idiomatic, capturing more closely the narrative power of the original poem.

(Medieval English) Constance B. Hieatt, Brenda Hosington and Sharon Butler. *Pleyn Delit: Medieval Cookery for Modern Cooks*. Ed. Suzanne Rancourt. Trs. The Authors. University of Toronto Press. 1996 [1976]. 162 pp. Cloth: ISBN 0-8020-0678-7. Paper: ISBN 0-8020-7632-7. This is a completely revised edition of the classic cookbook that makes genuine medieval meals available to modern cooks. All recipes have been carefully adapted for use in modern kitchens, thoroughly tested, and represent a wide range of foods, from appetizers and soups to desserts and spiced wines. The approach to cooking is entirely practical, whether you try "Makerel in Sawse" or "Tartys in Applis."

(Czech) Heda Margolius Kovaly. *Under a Cruel Star-A Life in Prague, 1941-1968 [Na vlastini Kuzi]*. Trs. Francis Epstein and Helen Epstein. Holmes & Meier Publishers, Inc. 1997 [Plunkett Lake Press, 1986/Penguin Books, 1989]. 192 pp. Paper: \$15.00; ISBN 0-8419-1377-3. Personifying the life of the Czech nation, this memoir recounts the tragedies and terrors of a young Jewish woman. Beginning with the Nazi invasion and her deportation to Auschwitz, Kovaly describes how she managed to escape from a death march and eventually return to Prague, where she took part in the May 1945 uprising against the Germans. The postwar years brought hardship and fears of a new kind under Stalinism. Kovaly poignantly details the unjust arrest of her husband, his conviction and execution in 1952. She fills in the colorless years that marked Czechoslovakia until 1968, ending on the bittersweet note that was the Prague spring and her own self-exile. Resonant with

lyricism, uplifting even in the midst of horror, this gripping story is a profound reminder of the powers of the human spirit.

(Arabic) Naguib Mahfouz. *Children of Gebelaawi [Awlad Haratina]*. Tr. Philip Stewart. Passeggiata Press. 1997 [Three Continents Press, 1990, 1992, 1994, 1995, 1996]. 497 pp. Paper: \$12.00; ISBN 1-57889-038-1. Mahfouz is the leading Arab novelist whose Nobel Prize for literature in 1988 brought him worldwide recognition. *Children of Gebelaawi* is his most controversial work. On the surface, it is the history of a Cairo alley through several generations. Successive heroes struggle to restore the rights of the people to the trust fund set up by their ancestor Gebelaawi, usurped by embezzlers and tyrants. At a deeper level, the book is an allegory whose heroes relive the lives of Adam and Eve, Cain and Abel, Moses, Jesus, and Muhammed. Their appearance, in a modern context invites the reader to see them as human beings relevant to the present day.

(Spanish) Jaime Manrique. *My Night With/ Mi Noche Con Federico Garcia Lorca*. Trs. Edith Grossman and Eugene Richie. Painted Leaf Press. 1997 [The Groundwater Press, 1995]. 125 pp. Paper: \$12.00; ISBN 0-9651-5583-8. Bilingual. "Memories of an ecstatic childhood-walks by the sea, a happy mambo, eating deceptive tropical fruits-merge with those of recent loves in these luscious, incantatory poems" (John Ashberry). This new, expanded edition of the original translation, is a collection of 23 lyrical and sensual poems about childhood in Columbia, memories of his family, and experiences and loves in Manhattan. The collection includes such works as "el fantasma de mi padre en dos paisajes/My Father's Ghost in Two Landscapes," "Los afios de Nat King Cole/The Nat King Cole Years," "Elegia al cisne/Swan's Elegy," "Marco Polo mercader y poeta/Marco Polo, Merchant and Poet," "Los hongos/Toadstools," and "D6nde estan los colores, Master Turner/Where Are Your Colors, Master Turner?"

(Hebrew) Dan Pagis. *The Selected Poetry of Dan Pagis*. Tr. Stephen Mitchell. University of California Press. 1996 [North Point Press, 1989]. 169 pp. Paper: \$14.95; ISBN 0-520-20539-1. Series: Literature of the Middle East, 7. A survivor of the Nazi concentration camps, where he spent three years as an adolescent before escaping to Palestine in 1946, Pagis testifies to the Holocaust, but does so with a voice both disembodied by terror and charged with

compassion for his persecutors. Includes, "The Last Ones," "An Opening to Satan," "Instructions for Crossing the Border," "Tropical Greenhouse," "Twelve Faces of the Emerald," "The Grand Duke of New York," and more than 80 other poems. Mitchell's translations include *The Book of Job*, *A Book of Psalms*, *Genesis*, and *The Selected Poetry of Yehuda Amichai*.

(Hebrew) *The Penguin Book of Hebrew Verse*. Ed. and Tr. T. Carmi. Penguin Books USA. n.d. [1981]. 579 pp. Paper: \$16.95; ISBN 0-14-042197-1. Bilingual. This collection, the first of its kind in English or in Hebrew, gathers the riches of Hebrew verse from the Bible to contemporary Israeli writings. The editor, a distinguished Israeli poet and scholar, has drawn on a multitude of journals, rare editions, the liturgical collections from all over the world. The interplay of sacred and secular elements illuminates the historical and literary background of a tradition that spans 3,000 years and has flourished within many cultures.

(Welsh) Caradog Prichard. *One Moonlit Night fUn Nos Ola LeuadJ*. Tr. Philip Mitchell. New Directions Publishing Corp. 1997 [Cannongate Books, 1995]. 304 pp. Paper: \$12.95; ISBN 0-8112-1342-0. Just recently translated into English, this Welsh literary masterpiece recalls the pathos and beauty of Dylan Thomas' *Under Milkwood*. Told by a compassionate young boy coming of age in a small Welsh village, much of the novel is autobiographical including the boy's depressed, ailing mother and his heartbreaking empathy for her. The young narrator recounts moments in his life with poetic language and tenderness. But it is with a catastrophic act of madness that the novel culminates, carried out, in the words of H. Pritchard Jones, "to the accompaniment of a De Profundis- like psalm, an invocation of all the motlier figures in the narrator's own life."

(Polish) Bolesław Prus *The Doll [Lalka]*. Ed. Timothy Garton Ash. Trs. David Welsh, revised by Dariusz TQl'czyk and Anna Zaranko. Central European University Press. 1996 [Twayne Publishers, Inc., 1972]. 680 pp. Paper: \$14.95; ISBN 1-85866-065-3. Warsaw under Russian rule in the late 1870s is the setting for Pros' grand panorama of social conflict, political tensions and personal suffering. The middle-aged hero, Wokulski, successful in business, is being destroyed by his obsessive love for a frigid society "doll," Izabela. Unlike his Western European counterparts, Pros had to work under censorship. In this edition, most of the smaller cuts made by

the Tsarist censor have been restored, and one longer fragment is included as an appendix.

(Polish) Wisława Szymborska. *People on a Bridge: Poems*. Tr. Adam Czemiawski. Forest Books/Grantham Book Services. 1996 [1990]. 96 pp. Paper: £7.95; ISBN 0-948259-70-1. Winner of the Nobel Prize for Literature in 1996. Titles of poems are bilingual, but poems are not. Collection includes. "Big numbers," "Lot's wife," "On the tower of Babel," "The terrorist, he watches," "Miracle mart," "Instant living," and "Reality demands."

(Chinese) XI XI. *A Girl Like Me and Other Stories*. Ed. Eva Hung. Renditions Paperbacks. Enlarged Edition. 1996 [1986]. 134 pp. Paper: \$14.95; ISBN 962-7255-19-X. Xi Xi has won a devoted following among Chinese readers in Hong Kong and Taiwan since 1965 when her first story "Maria" (included in this collection) was published. Her growing reputation was firmly established in 1982 when her story "A Girl Like Me" was awarded the prestigious Taiwan *United Daily* prize for fiction. There is in these stories a haunting, often morbid, lyricism, an intense feminine sensitivity, reacting to the unique environment of Hong Kong and its fusion of East and West, tradition and modernity. Other stories include "The Cold," "To ys," "Asuo," "Cross of Gallan try," , , , "Begonia," "The Drawer," "Gently Down the Stream," and excerpts from *Elegy for a Breast*.

MUSIC THEORY

(German) August Gollerich. *The Piano Master Classes of Franz Liszt 1884-1886 [Franz Liszts Klavierunterricht von 1884-1886]*. Ed. Wilhelm Jerger. Ed. and Tr. Richard Louis Zimdars. Indiana University Press. 1997 [1993]. 224 pp. Cloth: \$35.00; ISBN 0-253-33223-0. The diaries of August Gollerich, secretary and student of Franz Liszt, provide a first-hand account of the Master's approach to piano teaching. They contain the mature Liszt's suggestions on interpreting his own works, those of his friend Chopin and of many other composers. This constitutes performance practice advice from one of the most spectacular pianists of the 19th century. Zimdars has supplied more than 150 musical examples to clarify Liszt's remarks.

(German) Theodor Pfeiffer with Supplement by Jose Vianna da Motta. *The Piano Master Classes of Hans von Billow: Two Participants' Accounts*

{Studien bei Hans von Billow (Supplement)}. Ed. and Tr. Richard Louis Zimdars. Indiana University Press. 1993. 178 pp. Cloth: 0-253-36869-3. In the summers of 1884 to 1887, von Billow gave a series of piano master classes. Detailed notes of the lessons were published around the turn of the century. These accounts proved so popular that by 1908 the book had gone through six printings. In this translation, Zimdars provides the only source in English documenting specific aspects of interpretation, phrasing and articulation from the Liszt teaching tradition. Billow was not only a pupil of Liszt, but also a son-in-law.

TRANSLATION THEORY/HISTORY

(French). Annie Brisset. *A Sociocritique of Translation: Theatre and Alterity in Quebec, 1968-1988* (*Sociocritique de la traduction: theatre et alterite au Quebec* (1968-1988)). Trs. Rosalind Gill and Roger Gannon. University of Toronto Press [Les Editions Balzac, 1990]. 1996. 223 pp. Cloth: ISBN 0-8020-0533-0. In this study, Brisset attempts to extend the parameters of translation theory to encompass a consideration of ideology and history. Newly translated into English, the study was awarded the Ann Saddlemyer Prize in 1991 by the Association for Canadian Theatre History. It focuses on the translation of theatrical texts in Quebec, during a period marked by the search for a national identity, when foreign works were not just translated but rather "traduit en Quebecois," in an effort to counteract the influence of the dominant English culture in Canada and of the colonial legacy of European French.

Maurice Friedberg, *Literary Translation in Russia. A Cultural History*. Pennsylvania State University Press. 1997. 210 pp. Cloth: \$42.50; ISBN 0-271-01600-0. In this rich historical study, Friedberg recounts the impact of translation on the Russian literary process. In tracing the explosion of literary translation in 19th-century Russia when it became an established art and a recognized craft, Friedberg determines that it introduced new issues of cultural, aesthetic, and political values. He also takes into account the impetus of translated Western works as remaining links to Western civilization during the decades of Russia's isolation from the West.

Basil Hatim and Ian Mason. *The Translator as Communicator*. Routledge. 1997. 233 pp. Cloth: \$65.00; ISBN 0-415-11736-4. Paper: \$18.95 ;

ISBN 0-415-11737 -2. Adopting an integrated approach to the practice of translation, Hatim and Mason provide a refreshingly unprejudiced contribution to translation theory. The authors argue that the division of the subject into literary and non-literary, technical and non-technical is unhelpful and misleading. Instead of dwelling on these differentials, the authors focus on what common ground exists between these distinctions. Their approach will be of interest both to students and seasoned professionals.

The Knowledges of the Translator: From Literary Interpretation to Machine Classification. Eds. Malcolm Coulthard and Patricia Anne Odber de Baubeta. The Edwin Mellen Press. 1996. 323 pp. Cloth: ISBN 0- 7734-8826-X. In a sentence-based transformational linguistics and the language teaching practices derived from it, which had been the dominant paradigm for a generation, there was no room for interesting work on translation. However, now, the growing emphasis within linguistics on the study of discourse, the dawning realization of the full meaning of Hymes' s theory of communicative competence and an increasing willingness to reconsider the problem of evaluating rather than just describing language performance, had created a situation in which translation studies could resume its rightful position: center stage.

Sherry Simon. *Gender in Translation: Cultural Identity and the Politics of Transmission*. Routledge. 1996. 173 pp. Cloth: \$59.95 ; ISBN 0-415-11535-3. Paper: \$18.95; ISBN 0-415-11536-1. Gender in Translation is the first comprehensive study of feminist issues in translation theory and practice. The author argues that feminist theory challenges the traditional view of authority in translation, allowing translators to be literary activists and to create new lines of transmission. The text includes a critical overview of cultural theories in translation; the role of "culture-brokers" such as Aphra Behn, Madame de Stael, Eleanor Marx and Gayatri Spivak; debates in feminist Bible translation; and the "missed connections" in the transfer of French Feminism to America.

(French) *Translation Here and There Now and Then*. Gen. Ed. Keith Cameron. Eds. Jane Taylor, Edith McMorrnan and Guy Leclercq. Elm Bank Publications. 1996. 185 pp. Paper: £24.99; ISBN 0-9502595-6-X. Some essays in French, some in English. The fruit of a lively meeting of translators and academics, the papers in this volume look at a

broad range of translation problems. The writers are united by a passionate awareness of the possibilities and pitfalls of language. They discuss with the deepest seriousness the translation of poems, puns or technicalities. This is a book not just for the specialist, but for the general reader who believes that the civilizations of Europe should meet across their linguistic frontiers.

LITERARY THEORY/CRITICISM

(Gennan) Theodor w. Adorno. *Aesthetic Theory: Theory and History of Literature, Vol. 88* [*A "sthetische Theorie*]. Eds. Gretel Adorno and Rolf Tiedemann. Tr. Robert Hullot-Kentor. University of Minnesota Press [Suhrkamp Verlag, 1970]. 1996. 378 pp. Cloth: ISBN 0-8166-1799- 6. The culmination of a lifetime of aesthetic investigation, *Aesthetic Theory* is Adorno's major work, a defense of modernism that is paradoxical in its defense of illusion. In the course of his discussion, Adorno revisits such concepts as the sublime, the ugly, and the beautiful, demonstrating that concepts such as these are reservoirs of human experience.

(Greek) Aristotle. *Poetics*. Tr. Malcolm Heath. Penguin Books. 1997. 62 pp. Paper: \$10.95; ISBN 014-04-4636-2. A penetrating, near- contemporary account of Greek tragedy, *Poetics* demonstrates how the elements of plot, character and spectacle combine to produce "pity and fear ," and why we derive pleasure form this apparently painful process. It introduces the crucial concepts of "imitation " "error " and "catharsis " an d , , explains how the most effective plays rely on complication and resolution, recognitions and reversals.

Gabriella de Beer. *Contemporary Mexican Women Writers: Five Voices*. University of Texas Press. 1996. 259 pp. Cloth: \$35.00; ISBN 0-292-71585- 4. Paper: \$15.95; ISBN 0-292-71586-2. Profiled in this book are five women who are on the forefront of their country's literature: Maria Luisa Puga, Silvia Molina, Brianda Domeco, Carmen Boullosa, and Angeles Mastretta. Gabriella de Beer presents essays, interviews and literary selections that vividly recreate the experience of being with the writers and sharing their work. A bibliography of each author's works (many of which have not been translated) is given.

(French) Philippe Bonnefis. *Celine: The Recall of the Birds* [*Celine: Le Rappel des oiseaux*]. Tr . Paul Weidmann. University of Minnesota Press

[Presses Universitaires de Lille, 1992]. 1996. 182 pp. Cloth: ISBN 0-8166-2646-4. Paper: ISBN 0-8166-2647-2. Celine (1894-1961), one of the most controversial French writers of the 20th century, is known as much for his virulent anti-Semitism as for the grotesquerie of his novels. In *The Recall of the Birds*, Bonnefis provides an elliptical and fascinating reading of the works of Celine, taking a thematic approach to Celine's style through an exploration of his use of musical and onomatopoeic techniques. The aim of *The Recall of the Birds* is to disclose the implicit behind the explicit, the latent, behind the manifest, and to make the reader share the enjoyment of Celine's writing beyond the distressing aspects of his life.

(German) Hans-Jost Prey. *Interruptions* [*Unterbrechungen*]. Tr. Georgia Albert. State University of New York Press [Edition Howeg, 1989]. 1996. 87 pp. Cloth: ISBN 0-7914-3019-7. Paper: ISBN 0- 7914-3020-0. *Interruptions* explores the problem of the fragment both from a more traditional critical perspective, discussing the peculiar status of the fragmentary text in literary studies, and in a performative or exemplary way through fictions texts and short meditations. In its forays beyond the narrower realm of literary criticism, Prey addresses such issues as law, personal history, death, and the constraints of understanding, revealing in each case the fundamental role the fragment plays in them.

(Romanian) Adrian Marino. *The Biography of "The Idea of Literature 11 from Antiquity to the Baroque*. Ed. Mihai I. Spariosu. Trs. Virgil Staciu and Charles M. Carlton. State University of New York. 1996. 315 pp. Cloth: ISBN 0-7914-2893-1. Paper: ISBN 0-7914-2894-X. Contrary to the widespread belief that the idea of literature in our modern sense emerged in the 18th century, Marino convincingly demonstrates that it goes back to ancient times. He makes the interesting point that much of what we identify as literature belonged, in antiquity and the medieval period, to the domain of orality .Marino does an outstanding job covering the least-known stages in the history of the concept literature, from Greco-Roman antiquity through the Renaissance and Neoclassical to the age of the Baroque (quoted from a review by Marei Calinescu).

HISTORY

(French) Philippe Burrin. *France under the Germans: Collaboration and Compromise [La France a l'Heure Allemande: 1940-1944]*. Tr. Janet Lloyd. The New Press [Editions du Seuil, 1993]. 1996. 544 pp. Cloth: \$27.50; ISBN 1- 56584-323-1. From 1940 to 1944, the French adapted in a multitude of ways to the extraordinary predicament of life under the domination of Nazi Germany. Some joined the resistance, some actively carried favor with the conquerors, and others adjusted in small ways to the new regime. *France under the Germans* is the definitive study of that period, the choices made by ordinary French citizens, and their degree of complicity with the Nazis.

(Hebrew) Ari Elon. *From Jerusalem to the Edge of Heaven-Meditations on the Soul of Israel [Alma Dee]*. Tr. Tikva Frymer-Kensky. The Jewish Publication Society. 1996. 181 pp. Cloth: ISBN 0-8276-0525-0. *From Jerusalem* fuses different media and styles to explore vastly different yet inescapably connected moments in Jewish history: the ancient Babylonian yeshivah at Punbedita; Jerusalem, a decade after independence; and Gaza during the Intifada. In his explorations, the author re-imagines essential concepts and defining structures of Jewish history and identity in profound and disquieting ways. The theme of children pervades the writings, and one child, Alma Dee, in particular. Elon's insights into the divisions threatening to tear apart the soul of Israel today and his vision for redemption have been called prophetic.

(German) Arthur E. Imhof. *Lost Worlds: How Our European Ancestors Coped With Everyday Life and Why Life Is So Hard Today [Die verlorenen Welten. Alltagsbewältigung durch unsere Vorfahren-und weshalb wir uns heute so schwer damit tun]*. Tr. Thomas Robisheaux. University Press of Virginia [C.H. Beck'sche Verlagsbuchhandlung, 1984]. 1996. 192 pp. Cloth: ISBN 0-8139-1659-3. Paper: ISBN 0- 8139-1666-6. Imhof begins by reconstructing the world and worldview of a farmer in a remote Hessian village. The everyday life of such a man was particular to his region; he spoke a local dialect and shared a regional culture. By exploring the various systems that made sense out of this circumscribed existence-astrology, the folklore of the seasons, and Christian interpretations of birth, confirmation, marriage and death-Imhof expands the book into a speculation on why life in the late 20th century can seem meaningless and difficult.

Rooted in Imhof's belief that we need stability and values that transcend the individual, *Lost Worlds* inspires us to examine our own ways of seeing the world.

(Danish) Claus Jensen. *No Downlink: A Dramatic Narrative about the Challenger Accident and Our Time [Challenger: Et Teknisk Uheld]*. Tr. Barbara Haveland. Farrar, Strauss and Giroux. 1996. 390 pp. Cloth: \$25.00; ISBN 0-374-12036-6. For the first time, a situation seemed to have arisen in which vast technological systems could be driven by some kind of obscure self-will, which could not be precisely located, but which was inherent, rather, in the systems' own inertia. The government could not spend such large sums on the setting up and expansion of powerful technological complexes without "impressing a force upon them" and, thus, setting in motion something which could not be halted simply. And then it happens. After 37 seconds in the air, Challenger disappears in an explosion on the television screen. Smith's "Uh- oh!" is the final radio signal to be received before all communication is cut off. On the ground, there are many who think that the booster rockets have simply been jettisoned a little early. "Where in hell's the bird? Where is the bird?" one technician yells at another. The loudspeakers crackle, "We have no downlink." After a very long pause, the Houston commentator is back on the air, assuring everyone that the situation is being looked into very closely. In the engineers' dry jargon, he concludes "Obviously, a major malfunction."

(French) Dimitri Meeks and Christine Favard-Meeks. *Daily Life of the Egyptian Gods [La Vie quotidienne des dieux Egyptiens]*. Tr. G.M. Goshgarian. Cornell University Press [Hachette, 1993]. 1996. 198 pp. Cloth: ISBN 0-8014-3115- 8. Paper: ISBN 0-8014-8248-8. Informed by a sense of wonderment at divine doings, the authors treat the ancient Egyptian gods as if they were an ethnic group that captured the fancy of ethnologists or sociologists. The book begins with a discussion of the gods' community as a society unto itself, including the structures of the society of the gods and some of the conflicts that frequently upset it. The second part cites familiar traditions and little-known texts to explain the relationship of the gods to the pharaoh, who was believed to represent them on earth. What did they eat, the authors ask, and did they feel pain?

(Spanish) Elena Poniatowska. *Nothing, Nobody: The Voices of the Mexico City Earthquake [Nada,*

Nadie: Las voces del temblor. Trs. Aurora Camacho de Schmidt and Arthur Schmidt. Temple University Press [1988]. 1995. 327 pp. Cloth: ISBN 1-56639-344-2. Paper: ISBN 1-56639-345-0. Weaving together a multiplicity of voices, prominent Mexican journalist Poniatowska reconstructs the horror of September 19, 1985, when a series of earthquakes devastated Mexico City. In these testimonies, we meet grieving parents, victims pulled from the rubble, rescue workers, angry demonstrators, and others. They speak of the disruption of families and neighborhoods, of the destruction of homes and hospitals, of mutilation and death-the collective loss of a city, as well as the resiliency of the human spirit. In its aftermath, the earthquake proved to be a transformative moment in Mexican society, as much a component of the country's crisis as are the issues of political reform and persistent economic adversity. Other of Poniatowska's books in translation are *Massacre in Mexico* and *Tunissima*.

(Italian) Idanna Pucci. *The Trials of Maria Barbella: The True Story of a 19th Century Crime of Passion [Il Fuoco dell' Anima]*. Tr. Stefania Fumo. Four Walls Eight Windows. 1996. 324 pp. Cloth: \$22.00; ISBN 1-56858-061-4. Domenico Cataldo was looking forward to boarding a ship leaving for Italy when his lover, also a young Italian immigrant to New York-Maria Barbella-entered the bar. After a brief exchange, Maria Barbella whipped out a straight razor and slashed his neck so swiftly Cataldo had no chance to scream. Thus began the saga of Maria Barbella, who shortly became the first woman sentenced to die in the electric chair, at the time a brand new invention. Hearing of her plight, Cora Slocomb, Countess di Brazzi-an American, and author Idanna Pucci's great-grandmother-helped organize an appeal to save Maria that was, ultimately, successful. The Victorian public was galvanized by the spectacle of Maria's trials, but, in fact, her story rings with issues that would fascinate a contemporary audience: sex, prejudice, and the right of a woman to reject the role of victim and avenge herself against a persecutor.

(Spanish) Sergio Ramirez. *Hatful of Tigers: Reflections on Art, Culture and Politics [Estos en Nicaragua]*. Tr. D. J. Flakoll. Curbstone Press [Editorial Nueva Nicaragua, 1986]. 1995. 135 pp. Cloth: \$15.00; ISBN 0-915306-98-0. This collection of poetic essays, reminiscences, and sketches explores the reality of Central America, centering around the Nicaraguan revolution and

the inspiration of Julio Cortazar. Other books by Ramirez available in English are *Stories* and *To Bury Our Fathers*.

(Russian) Valentin Rasputin. *Siberia, Siberia [Siber', Siber'...]*. Trs. Margaret Winchell and Gerald Mikkelson. Northwestern University Press [Molodaia Gvardiia, 1991]. 1996. 401 pp. Cloth: ISBN 0-8101-1287-6. In *Siberia, Siberia*, Rasputin offers a sweeping account of and penetrating reflection on the Russians' 400 years experience in Siberia. He looks at the peculiar physical and character traits of the Siberian Russian type, and at the gap between dreams and reality that has plagued Russians in Siberia. This book will appeal to anyone interested in ecology, in Russian and Soviet history, in Siberia as a frontier comparable to the American West, and in Rasputin's views on history, religion, tradition, and language. Rasputin's works available in English include *Farewell to Matyora* and *Live and Remember*.

(French) Alfred de Vigny. *Servitude and Grandeur of Arms [Servitude et Grandeur Militaires]*. Tr. Roger Gard. Penguin Books. 1997. 186pp. Paper: \$11.95; ISBN 0-14-044663-X. After legendary victories, Napoleon's armies collapsed. In this book de Vigny, a royalist aristocrat and a poet of great distinction who also served as an unglamorous garrison officer, depicts a generation of soldiers bound by peace yet still haunted by dreams of former glory. De Vigny vividly conveys the savagery of war, the dreariness, deprivation and discipline of military service, but also its comradeship, stoicism and fundamental uprightness.

(Gennan) Johannes Willms. *Paris: Capital of Europe-From the Revolution to the Belle Epoque [Paris: Hauptstadt Europas 1789-1914]*. Tr. Eveline L. Kanes. Holmes & Meier [C.H. Beck, 1988]. 1997. 456 pp. Cloth: \$40.00; ISBN 0-8419-1245-9. Is there any other city that sparks the imagination quite like Paris? It shines especially brightly as the modern sanctuary for the world's artistic and intellectual expatriates, though few understand or appreciate the evolution that transformed Paris from the capital of France into the capital of Europe. Paris is the lively, meticulously researched story of that remarkable transformation. Willms gives us the definitive social history of the city that, true to its motto--*jluctuat, nec mergitur* (tossed by the waves, but it does not sink)-remains redoubtable.

(French) Andre Breton. *Free Rein [La Cle des champs]*. Trs. Michel Parmentier and Jacqueline d'Amboise. University of Nebraska Press [Edition du Sagittaire, 1953]. 1996. 291 pp. Cloth: ISBN 0-8032-1241-0. *Free Rein* is a collection of seminal essays written between 1936 and 1953. They include addresses, manifestos, prefaces, exhibition pamphlets, and theoretical, polemical, and lyrical essays. Together, they display the full span of Breton's preoccupations, his abiding faith in the early principles of surrealism, and the changing orientations in light of crucial events of those years, of the surrealist movement, within which he remained the leading force.

(French) Andre Breton. *The Lost Steps [Les pas perdus]*. Tr. Mark Polizzotti. University of Nebraska Press [Editions Gallimard, 1924, 1969]. 1996. 125 pp. Cloth: ISBN 0-8032-1242-9. *The Lost Steps* is Breton's first collection of critical and polemic essays. Composed between 1917 and 1923, these pieces trace his evolution during the years when he was emerging as a central figure in French (and European) intellectual life. They chronicle his tumultuous passage through the Dada movement, proclaim his explosive views on Modernism and its heroes, and herald the emergence of Surrealism itself. Along the way, we are given Breton's serious commentaries on his Modernist predecessors, Guillaume Apollinaire and Alfred Jarry, followed by his not-so-serious Dada manifestos. Polizzotti, editorial director of David R. Godine, Publisher, has also translated Breton's *Conversations: The Autobiography of Surrealism* and Jean Echenoz's *Double Jeopardy* and *Cherokee* (both Nebraska 1994).

(Spanish) Cesar Paternosto. *The Stone and The Thread: Andean Roots of Abstract Art* [Piedra abstracta. La escultura Inca: una vision contemporaneas]*. Tr. Esther Allen. University of Texas Press [Fondo de Cultura Economica, 1989]. 1996. 251 pp. Cloth: ISBN 0-292-76565-7. Paternosto offers the first comprehensive analysis of ancient Andean art in its own terms. Drawing all manifestations of Andean art-textiles, pottery, stone sculpture, carved rock outcrops, and the famous lines in the Nazca desert-into one coherent whole, he argues persuasively that these were the art media that fulfilled the symbol-making needs of a society that made no distinction between "art" and "craft." Challenging the notion that abstraction is a development of the modern West, Paternosto reveals its deep roots as an indigenous

American tradition and shows how that tradition reverberates in the work of 20th-century artists.

(Italian) Steffi Roettgen. *Italian Frescoes: The Early Renaissance 1400-1470*. Tr. Russell Stockman. Abbeville Press Publishers. 1996. 446 pp. Cloth: \$135.00; ISBN 0-7892-0139-9. The first comprehensive survey in recent times of the surviving fresco cycles of the early Renaissance, this work is an extraordinary achievement in scholarship and publishing. This volume opens with a concise introductory text discussing various aspects of 15th-century fresco painting: artists, patronage, cultural and historical conditions, technical methods and questions of local tradition. The central section of the book examines 21 fresco cycles, each representing a crowning achievement in this field. A descriptive and interpretive essay introduces each cycle and is followed by a series of full-page and double-page color plates covering the entire work. This parade of colorful masterpieces, paired with Roettgen's authoritative text, makes a brilliant volume that will be treasured by scholars and art lovers alike. It will be completed in 1997 by the highly-anticipated second volume featuring the splendid fresco cycles of the High Renaissance.

RELIGION/PHILOSOPHY/MYTHOLOGY

Emmanuel Levinas: Basic Philosophical Writings. Eds. Adriaan T. Peperzak, Simon Critchley, and Robert Bernasconi. Indiana University Press. 1996. 224 pp. Cloth: \$35.00; ISBN 0-253-33078-5. Paper: \$14.95; ISBN 0-253-21079-8. Ten of Levinas' most important philosophical essays, five translated here into English for the first time. Essays included are "Is Ontology Fundamental?" "Transcendence and Height," "Meaning and Sense," "Enigma and Phenomenon," "Substitution," "Truth of Disclosure and Truth of Testimony," "Essence and Disinterestedness," "God and Philosophy," "Transcendence and Intelligibility," and "Peace and Proximity."

(Hebrew) *Genesis Translation and Commentary*. Tr. Robert Alter. W.W. Norton & Co. 1996. 308 pp. Cloth: \$25.00; ISBN 0-393-03981-1. *Genesis* begins with the making of heaven and earth and all life, and ends with the image of a mummy-Joseph's-in a coffin. In Alter's translation, these stories cohere in a powerful narrative of the tortuous relations of fathers and sons, husbands and wives, elder and younger brothers, God and his chosen people, the people of Israel and their

neighbors. Alter's translation recovers the meanings, literary strategies, and eloquence of the ancient Hebrew and conveys them in striking literary English. The result is a Genesis with the continuity of theme and motif of a wholly conceived and fully realized book.

(German) Martin Heidegger. *Being and Time A Translation of Sein und Zeit [Sein und Zeit]*. Ed. Dennis J. Schmidt. Tr. Joan Stambaugh. State University of New York Press [Max Niemeyer Verlag, Tiibingen, 1953]. 1996. 418 pp. Cloth: ISBN 0-7914-2677-7. Paper: ISBN 0-7914-2678-5. The publication of Heidegger's magnum opus, *Being and Time*, in 1927 signaled an intellectual event of the first order and had an impact in fields far beyond that of philosophy proper. Among the most complex and original analyses of the character of philosophic inquiry and the relation of the possibility of such inquiry to the human situation. Still provocative and much disputed, Heidegger's text has been taken as the inspiration for a variety of innovative movements in fields ranging from psychoanalysis, literary theory, existentialism, ethics, hermeneutics, and theology. A work that disturbs the traditions of philosophizing that it inherits, *Being and Time* raises questions about the end of philosophy and the possibilities for thinking liberated from the presumptions of metaphysics.

(Dutch) W. ter Horst. *The Restoration of Love [Eerherstel van de Liefde]*. Tr. John Medendorp. William B. Eerdmans Publishing Co. [Uitgeversmaatschappij J.H. Kok B.V., 1992]. 1997. 217 pp. Paper: \$18.00; ISBN 0-8028-4141-4. *The Restoration of Love* is an eloquent reflection on person-to-person love amid the denigrating and dehumanizing effects of our modern technological society. In his introduction, ter Horst states that love has been devalued and is now in need of restoration to its rightful place of honor. In writing about love, ter Horst claims he does so "with fear and trembling because [writing on love] sounds pretentious, evokes the wrong associations, and because love is actually ineffable." (from the Chinese version). Kumarajiva. *The Vimalakirti Sutra*. Tr. Burton Watson. Columbia University Press. 1997. 146 pp. Cloth: \$22.50; ISBN 0-231-10656-4. *The Vimalakirti Sutra*, one of the most influential works of the Mahayana Buddhist canon, is of particular importance in the Chan or Zen sect. Originally written in Sanskrit, probably in the first century C.E., it claims to record events more than 400 years earlier. Noted for its eloquent, orderly

exposition of the basic tenets of Mahayana, the text is also remarkable for the liveliness of its episodes and frequent touches of humor. It is unusual in that its central figure is not a Buddha or Buddhas, but a wealthy townsman Vimalakirti, who epitomizes the ideal lay believer.

(Spanish) Alfredo Lopez Austin. *The I~abbit on the Face of the Moon: Mythology in thl? Mesoamerican Tradition*. Trs. Bernard R. Ortiz de Montellano and Thelma Ortiz de Montellano. University of Utah Press. 1996. 140 pp. Cloth: ISBN 0-87480-521-X. Paper: ISBN 0-87480-527-9. *The Rabbit on the Face of the Moon* is a collection of articles on mythology in the Mesoamerican tradition. Their span is diverse: myths and names, eclipses, starts, left aJld right, Aztec incantations, and the incorporation of Christian elements into the living mythologies of Mexico. The title essay relates the Mesoamerican myth explaining why there is a rabbit on the moon's face to a Buddhist image and suggests the importance of the profound mythical concepts presented by each image.

(Greek) Plato. *Plato's Parmenides: The Dialogues of Plato, Volume 4*. Tr. R. E. Allen. Yale University Press. 1997. 351 pp. Cloth: \$45.00; ISBN 0-300-06616-3. Among Plato's later dialogs, the *Parmenides* is one of the most significant. Not only a document of profound philosophical importance in its own right, it also contributes to the understanding of the platonic dialogs that followed it, and it exhibits 'the foundations of the physics and ontolog' that Aristotle offered in his *Physics* and *Metaphysics VII*. Allen, professor of classics and philosophy at Northwestern University, is also the translator and commentator of *The Dialogues of Plato, Vols. J, 2, and 3*.

(Sanskrit) (Attributed to Patanjali). *Yoga: Discipline of Freedom [Yoga Sulra]*. Tr. Barbara Stoler Miller. University of California Press. 1996. 114pp. Cloth: \$17.95; ISBN 0-520-20190-6. The *Yoga Sutra* offers not new knowledge but rather a new perspective on the nature of knowing. As a method of achieving insight, the discipline of yoga is far from mystical ecstasy or ritual trance. Its goal is contemplative intensity that can unbind the constraints of everyday experience, and that goal helps explain Americans' growing interest in yoga in recent years. Among Stoler Miller's many publications is her translation of *Bhagavad Gila*.

(French) Jean-Paul Sartre and Benny Levy. *Hope Now: The 1980 Interviews [l' espoir maintenant:*

les entretiens de 1980]. Tr. Andrian van den Hoven. University of Chicago Press [Editions Verdier, 1991]. 1996. 131 pp. Cloth: \$19.95; ISBN 0-226-47630-8. In March of 1980, just a month before Sartre's death, *re Nouvel Observateur* published a series of interviews, the last ever given, between the blind and debilitated philosopher and his young assistant, Benny Levy. Some readers were scandalized and denounced the interviews as distorted, inauthentic, even fraudulent. They seemed to portray a Sartre who had abandoned his leftist convictions and rejected his most intimate friends. No, Sartre's supporters argued, it was his interlocutor, the ex-radical, who had twisted the words and thoughts of an ailing Sartre to his own end. Or had he?

POLITICAL/SOCIAL THEORY

(Greek) Aristotle. *The Politics of Aristotle*. Tr. Peter L. Phillips Simpson. The University of North Carolina Press. 1997. 262 pp. Cloth: \$39.95; ISBN 0-8078-2327-9. Paper: \$12.95; ISBN 0-8078-4637-6. A touchstone in Western debates about society and government, the *Politics* is Aristotle's classic work on the nature of political community. Here, he discusses the merits and defects of various regimes or ways of organizing political community—democracy in particular—and in the process examines such subjects as slavery, economics, the family, citizenship, justice and revolution. Simpson renders the *Politics* into an English version that is accurate, readable and, in certain difficult passages, original. His innovative analytical division of the whole text, with headings and accompanying summaries, makes clear the progression and unity of the argument.

(Spanish) Azorin (pen name of Jose Martinez Ruiz). *Castilla*. Tr. Michael Vande Berg. Peter Lang Publishing, Inc. 1996. 81 pp. Cloth: ISBN 0-8204-1793-9. First published in 1912, *Castilla* remains one of the most widely read works of 20th-century Spanish literature in the United States. In it, Azorin calls up some of Spain's most enduring and evocative images—windswept villages, rigged towers, proud hidalgos, late-afternoon corridas—as he works to resolve the defining tension of his generation: the desire to embrace the spirit of change entering Spain from northern Europe against the attempts to identify and preserve the essential elements of Spain's storied past.

(Dutch) Philomena Essed. *Diversity: Gender, Color, and Culture [Diversiteit]*. Tr. Rita Gircour.

University of Massachusetts Press. 1996. 160 pp. Cloth: \$40.00; ISBN 1-55849-025-6. Paper: \$12.95; ISBN 1-55849-026-4. Contemporary discussions of race, gender, and cultural identity often seem to presuppose an exclusively American context. Yet, as Essed points out, continuing migration has given rise to ever more diverse societies. At the same time, the erosion of traditional national identities has sparked a backlash against racial and ethnic minorities. Essed examines these problems in a series of interrelated essays, urging us to create a society in which diversity is accepted, encouraged, and made central to everyday life.

(Spanish) Carlos Fuentes. *A New Time for Mexico [Nuevo Tiempo Mexicano]*. Trs. Marina Outman Castafieda and the Author. Farrar, Straus and Oiroux [Aguilar Nuevo Siglo, 1994]. 1996. 216 pp. Cloth: \$22.00; ISBN 0-374-22170-7. From time immemorial, Mexico's legendary beauty has been matched by intense historical drama. Mayan mythmakers, Aztec emperors, Spanish conquistadors, Yankee and French invaders, dictators, and peasant revolutionaries are not only part of Mexico's past but still vivid influences in its present. And now, writes Fuentes, Mexico is facing a new time, even as it must stay true to its place in history. Torn between tradition and modernity, impatient with an exhausted political system but unsure how and with what to replace it, Fuentes takes us on his personal quest, for the human meaning of this new time; his urgent assessment is a major statement from one of Mexico's most influential commentators.

(French) Pierre Saint-Amand. *The Laws of Hostility: Politics, Violence, and the Enlightenment [Les lois de l'hostilité: La politique à l'âge de Lumières]*. Tr. Jennifer Curtiss Gage. University of Minnesota Press [Editions du Seuil, 1992]. 1996. 174 pp. Cloth: ISBN 0-8166-2585-9. Paper: ISBN 0-8166-2586-7. The Marquis de Sade, and not Jean-Jacques Rousseau, may be the truer voice of the Enlightenment. In this compelling reading of the canon of Enlightenment thinkers Montesquieu, Voltaire, and Diderot to Rousseau and Sade, Saint-Amand uncovers the hostility that lurks beneath the *philosophes*, progressive rationality. Society and sociability take center stage in Enlightenment texts and in current interpretations, but Saint-Amand reveals that reciprocity, the principle behind sociability, is always based on imitation, which inevitably degenerates into competition and rivalry. Probing the excesses of the

Enlightenment, he exposes at its heart a crisis of law founded on violence.

PSYCHOANALYSIS

(French) Louis Althusser. *Writings on Psychoanalysis: Freud and Lacan* [*Ecrits sur la psychanalyse: Freud et Lacan*]. Eds. Olivier Corpet and Franois Matheron. Tr. Jeffrey Mehlman. Columbia University Press (Stock/INEC,1993). 1997. 184 pp. Cloth: \$29.50; ISBN 0-231-10168-6. A prominent member of the French structuralist movement, Althusser was also one of its most controversial figures. *Writings on Psychoanalysis* documents Althusser's intense and ambivalent relationship with Lacan and his thought, as well as his own intellectual journey and troubled personal life. Althusser appears alternately as sophisticated theorist and as psychoanalytic patient; as a friend and mentor to his contemporaries and as a man on the brink of mental collapse.

(German) Ilse Grubrich-Simitis. *Back to Freud's Texts-Making Silent Documents Speak* [*Zurück zu Freuds Texten*]. Tr. Philip Slotkin. Yale University Press [Fischer Verlag GmbH, 1993]. 1996. 312 pp. Cloth: ISBN 0-300-06631-7. This book blazes a trail in Freud research. Grubrich-Simitis, a prominent authority on Freud, examines and deciphers his original manuscripts, which had been disregarded for decades. From these, she analyzes Freud's method of working and points out what the writings reveal of his psychological states, the events in his life, and the development of his thinking over time. The book is at once a study of Freud's creativity as a scientist and writer, an important reference on the texts themselves, and a commentary on previously unexplored aspects of Freud's life and work.

PSYCHOLOGY

(French) Elisabeth Badinter. *XY: On Masculine Identity* [*XY: De l'identité masculine*]. Tr. Lydia Davis. Columbia University Press [Editions Odile Jacob,1992]. 1997. 274 pp. Paper: \$16.50; ISBN 0-231-08434-X. What is a man? Is masculinity a biological given or an ideological construction? Feminist philosopher Elisabeth Badinter seeks to define manhood at a time when gender distinctions have become increasingly ambiguous, and when age-old stereotypes about masculinity have been shattered. Exploring the shifting inscriptions of male identity in the popular imagination, Badinter examines changing role

models for masculine identity-from the cowboys in the 1950s to the Terminator in the 1990s. She argues that men need new role models, and sufficient room needs to be left for the expression of male vulnerability

(French) Mikkel Borch-Jacobsen. *Remembering Anna O.: A Century of Mystification* [*Souvenirs d'Anna O.*]. Trs. Kirby Olson with Xavier Callahan and the Author. Routledge. 1996. 118 pp. Cloth: ISBN 0-415-91776-X. Paper: ISBN 0-415-91777-8. *Remembering Anna O.* reads like a scholarly thriller and has already caused a sensation in France. Drawing on the most recent Freud scholarship and on documents long kept from public view, Borch-Jacobsen dismantles the conceptual and institutional edifice that was built on the incredible "Story of Anna O." and questions how so many came to believe it.

AUTOBIOGRAPHY/BIOGRAPHY MEMOIRS/LETTERS

(German) Johannes Brahms and Robert Keller. *The Brahms-Keller Correspondence*. Ed. George S. Bozarth in collaboration with Wiltrud Martin. University of Nebraska Press. 1996. 304 pp. Cloth: ISBN 0-8032-1238-0. Bilingual. For two decades, beginning in the early 1870s, Robert Keller, music editor for N. Simrock Verlag in Berlin, worked with diligence and devotion to usher into print most of Johannes Brahms' major compositions, including all four of his symphonies. This volume collects for the first time the complete extant correspondence between Brahms and Keller. To read their correspondence is to witness a relationship of mutual respect and increasing friendship and to gain an appreciation for the meticulous labor that went into the publication of Brahms' masterpieces. Keller's admiration for the composer's genius was answered by Brahms' affection for Keller's diligence and musical expertise.

(Polish) Gusta Davidson Draenger. *Justyna's Narrative* [*Pamiętnik Justyny J.*]. Ed. Eli Pfefferkom and David H. Hirsch. Trs. Roslyn Hirsch and David H. Hirsch. University of Massachusetts Press. 1996. 140 pp. Cloth: ISBN 1-55849-037-X. Paper: ISBN 1-55849-038-8. Written during World War II, *Justyna's Narrative* is a compelling account of the Krakow Jewish resistance. From February through April 1943, the author composed the narrative on scraps of paper smuggled into her prison cell. Between sessions of torture and interrogation at the hands of the

Gestapo, she recorded the activities and spiritual aspirations of a clandestine group of young Jewish idealists who forged documents, acquired weapons, and committed acts of defiance against the Nazis.

(Italian) Guido Gozzano. *Journey Toward the Cradle of Mankind [Verso la cuna del mondo]*. Tr. David Marinelli. The Marlboro Press/Northwestern [Mondadori, 1983]. 1996. 156 pp. Cloth: ISBN 0-8101-6007-2. Paper: \$14.95; ISBN 0-8101-6008-0. Gozzano, a distinguished Italian poet of the early 20th century, embarked for India in February 1912, ostensibly to treat the tuberculosis he would die from a few years later. His trip lasted three months; all told, he spent six weeks on the subcontinent. Before leaving home, he had engaged to send back dispatches to *La Stampa*. The extent of Gozzano's travels makes one wonder how the writer was able to visit all or even most of the places he so vividly describes. "I have looked at India with the eye of a poet. I knew nothing about archaeology; I don't go deeply into things. I live on their beauty, I savor it, I make it my own. ..." But what counts in his book is what comes to us straight from him: a tale of enchantment. Fabulous India, fabled India.

(German) Klaus Kinski. *Kinski Uncut: The Autobiography of Klaus Kinski [Kinski: Ich Brauche Liebe]*. Tr. Joachim Neugroschel. Viking Penguin (Wilhelm Heyne Verlag, 1991). 1996. 322 pp. Cloth: 26.95; ISBN 0-670-86744-6. *Kinski Uncut* is a blistering, brutally honest memoir. Kinski was fond of saying, "I am like a wild animal born in captivity, in a zoo. But where a beast would have claws, I was born with talent." For acting, yes; but as this book attests, his talent was for more than just acting. From his tortured childhood in the poverty of prewar Berlin—starving, stealing, perpetually frostbitten—his conscription, at age 16, into the German army in the last year of World War II, and on through his rise to international stardom as a film actor, Kinski carried with him a personal hell: an unendurable sense of isolation ameliorated only through acting and sex. Acting would raise him from squalid poverty to international celebrity. It would send him from Old World Europe to fast-and-loose Hollywood, from the back lots of Hong Kong's movie factories to the deepest jungles of Africa. He appeared in more than 160 films, anything from schlock Hollywood comedies to classics such as *Aguirre* and *Fitzcarraldo*. His Casanovian pursuit of sex, beginning as a child with his sister and on through countless liaisons—from Moroccan

prostitutes to the rich and famous—is chronicled in graphic detail.

Sarah Kofman. *Rue Ordener, Rue Labat*. Tr. Ann Smock. University of Nebraska Press [Editions Galilee, 1994]. 1996. 85 pp. Cloth: ISBN 0-8032-2731-0. Paper: \$10.00; ISBN 9-8032-7780-6. *Rue Ordener, Rue Labat* opens with the horrifying moment in July 1942 when the author's father, the rabbi of a small synagogue, was dragged by police from the family home on Rue Ordener, in Paris, then transported to Auschwitz—"the place," writes Kofman, "where no eternal rest would or could ever be granted." It ends in the mid-1950s, when Kofman enrolled at the Sorbonne. This slender volume is distinguished by the author's clear prose, the carefully recounted horrors of her childhood, and the uncommon poise that came to her only with the passage of many years. Smock has also translated Blanchot's *The Writing of the Disaster* (Nebraska 1986). I

(French) Aleksandra Kroh. *Lucien's Story [Les Guerres Sontroin]*. Tr. Austryn Waibhouse. The Marlboro Press/Northwestern [Liana Levi et Editions du Scribe, 1993]. 1996. 67 pp. Cloth: ISBN 0-8101-6020-X. Paper: ISBN 0-8101-6021-8. Tell me, have you ever known hunger? With these words, not uttered idly but as an exploratory gesture, or perhaps a test, a middle-aged man begins to tell the story of his life to a colleague.

Lucien Duckstein, an esteemed scientist living in Arizona, first met the author at a conference in Texas. His technique of recounting the events of the past while acknowledging their effect upon the present and future, his own and that of his family and friends, makes this account a unique testament to the personal and psychological costs of the Holocaust. I

(French) Jules Laforgue. *Berlin, The City and the Court [Berlin, la cour et la ville]*. Tr. William Jay Smith. Turtle Point Press. 1996. 218 pp. Paper: \$13.95; ISBN 1-885983-02-6. Laforgue, who has been called the "French Keats," went to Berlin in 1881 as a French reader to the Empress Augusta. Written shortly before his death from tuberculosis at age 27, Berlin is a brilliant example of what Jacques Barzun has called the poet's "visual reportage." It presents a precise picture of what everyday life was like in Berlin in the 1880's. Laforgue shows us what people did, what they wore, what they ate, saw and heard. He paints memorable portraits and pays special attention to

the Prussian military, the power of which permeated every aspect of life.

Letters to Beethoven & Other Correspondence. Vol. 1: 1772-1812; Vol. 2: 1813-1823; Vol. 3: 1824-1828. Ed. and Tr. Theodore Albrecht. University of Nebraska Press. 1996. 267 pp. Cloth: ISBN: 0-8032-1033-7; 290 pp. ISBN 0-8032-1039-6; 256 pp. ISBN 0-8032-1040-X. These volumes present approximately 430 letters and documents written to Beethoven (1770-1827) as well as those written by others (relatives, students, and secretaries) on his behalf. Along with over 70 of Beethoven's own letters discovered since Emily Anderson's three-volume *Letters of Beethoven*, these documents provide new insights into the composer's personal life. They illuminate his dealings with publishers, other musicians, poets, patrons, relatives, friends, and a wide variety of acquaintances. The documents provide important details about the composition of many works, Beethoven's performance practices, his criticisms of other composers and performers, and his role in the Napoleonic era.

(German) Erich Leyens and Lotte Andor. *Years of Estrangement [Die .fremden Jahre: Erinnerungen an Deutschland]*. Tr. Brigitte Goldstein. Northwestern University Press [Fischer Taschenbuch Verlag, 1991]. 1996. 115 pp. Cloth: ISBN 0-8101-1181-0. Paper: \$12.95; ISBN 0-8101-1166-7. This book contains two narratives, each of which offers a clear and moving portrait of how German Jews came to terms with the changes in their lives brought on by the Nazis. "Under the Nazi Regime" is a powerful study of the destruction of culture and humanity, morality and justice, and the morale of the general population in Hitler's Germany. Leyens, a decorated World War I hero who openly protested the arrival of the Nazis in his hometown, reflects here on his five years of direct experience with the Nazis. In contrast, Lotte Andor's "Memoirs of an Unknown Actress" focuses on the comical, even absurd side of her experiences in exile. For Andor, whose promising career as a stage actress was abruptly ended by the Nazis, her emigration from Germany in 1934 brought not only apprehension, pain, and uncertainty, but sometimes also unusual joy

(Hebrew) Amia Lieblich. *Conversations with Dvora: An Experimental Biography of the First Modern Hebrew Woman Writer [Embroideries]*. Eds. Chana Kronfeld and Naomi Seidman. Tr. Naomi Seidman. University of California Press [Schocken Publishing House, Ltd., 1991]. 1997.

343 pp. Cloth: \$45.00; ISBN 0-520-08539-6. Paper: \$16.95; ISBN 0-520-08541-8. The story of Dvora Baron is both an inspiration and a mystery. She spent the first 30 years of her life as a recluse, never leaving her apartment. Because of her precociousness, Baron's rabbi father gave her the kind of education usually reserved for boys. She later immigrated to Palestine, where she married a prominent Zionist journalist and joined the literary intelligentsia of an emerging new nation. Her writing showed startlingly modernist points of view, and she took on such topics as divorce, incest, and domestic violence. But when her beloved brother died, Baron retired to her apartment, where she was tended by her daughter until her death. Lieblich never met Baron, but she has written this biography as a series of conversations taking place in Dvora's darkened room in the last year of her life.

(German) Gregor von Rezzori. *Anecdote: A Summation [Greisengemurmel]*. Trs. Susan Bernofsky with the Author. Farrar, Straus and Giroux [C. Bertelsmann Verlag GmbH, 1994]. 1996. 262 pp. Cloth: \$25.00; ISBN 0-374-22295-9. Just out of the hospital and just short of celebrating his 80th birthday, Gregor von Rezzori begins this intensely beautiful and astringently witty memoir as he sets out on a trip that will take him back to the landscapes of his childhood and youth, and forward to new encounters with old demons. In a finale that is a superbly imagined encounter with Otto von Hapsburg, Rezzori is able to "make his case" in a "summation" of his own views on the culture and continent which he and the Prince share. Above all, in a daring literary tour de force of wonderfully self-deprecating wit, he suggests the underlying impulses of his writing life: his search for some kind of truth, some kind of perfection, in a world despoiled by war and ill will. Rezzori's other works in translation include *Memoirs of an Anti-Semite*, *Death of My Brother Abel*, *Orient Express*, *Oedipus at Stalingrad*; and *Snows of Yesteryear*.

(French) Elisabeth Roudinesco. *Jacques Lacan [Jacques Lacan: Esquisse d'une vie, histoire d'un systeme de pensee]*. Tr. Barbara Bray. Columbia University Press [Librairie Artheme Fayard, 1993]. 1997. 496 pp. Cloth: \$36.95; ISBN 0-231-10146-5. Throughout a brilliant, unorthodox career, Lacan reshaped many areas of modern thought and culture in ways that still resonate today, 15 years after his death. Often outrageous and bizarre in his public and personal life, Lacan provoked extreme reactions and has been as

widely condemned and denounced as he has been worshipped. Bray translated Julia Kristeva's *The Old Man and the Wolves* and *The Samurai: A Novel*, and Philippe Sollers's *Women* for Columbia University Press.

(Italian) Alessandra Strozzi. *Selected Letters of Alessandra Strozzi*. Ed. Louise George Clubb. Tr. Heather Gregory. University of California Press. 1997. 261 pp. Cloth: \$40.00; ISBN 0-520-20389-5. Paper: \$16.00; ISBN 0-520-20390-9. Bilingual. The letters of Alessandra Strozzi are among the richest autobiographical materials to survive from 15th-century Florence. They reveal a woman who fought stubbornly to preserve her family's property and position in adverse circumstances, and who was an acute observer of the political and social life in Medicean Florence. Her letters enable us to trace her inner life over 23 years, revealing the anxiety and resignation, the pain and SOITOW, and, more rarely, the joy and triumph with which she responded to the events through which she lived.

(Spanish) Irene Vilar. *A Message .from God in the Atomic Age: A Memoir*. Ed. Erroll McDonald. Tr . Gregory Rabassa. Pantheon Books. 1996. 324 pp. Cloth: \$24.00; ISBN 0-679-42281-1. *A Message .from God* is a razor-sharp memoir about the allure of suicide for three generations of women in one Puerto Rican family. Alternating between Vilar's notes from the psychiatric ward and her recounting of her family history, this is an urgent, richly evocative meditation on family. Vilar unravels the fantastical myths and delves into frightening secrets that have haunted a grandmother, mother, and daughter.

INTERVIEWS

(Russian) Julia Kristeva. *Interviews*. Ed. and Tr. Ross Mitchell Guberman. Columbia University Press. 1996. 292 pp. Cloth: \$39.50; ISBN 0-231-10486-3. Paper: \$15.00; ISBN 0-231-10487-1. Spanning 20 years of her career, *Interviews* includes 23 interviews-many appearing here for the first time in English and one conducted expressly for this volume. Kristeva elucidates the complexities of her own theories, clarifying such difficult ideas as intertextuality , the semiotic and the symbolic, and the effect of aesthetic revolution on social change. The interviews consider Kristeva's intellectual roots including Bakhtin and the Tel Quel group, her often-questioned connections to feminism, her views on socialism in the Eastern and Western incarnations, her

concept of avant-garde practice, and her own assessment of her recent sociopolitical works and novels. Kristeva's works available in English include, among others, *Time and Sense: Proust and the Experience of Literature*, *Tales of Love*, *Black Sun*, *Strangers to Ourselves*, and two novels *The Samurai* and *The Old Man and the Wolves* . Guberman translated Kristeva's *Time and Sense* and *New Maladies of the Soul*.

(French) Françoise Pfaff. *Conversations with Maryse Conde {Entretiens avec Maryse CondeJ*. Tr. Françoise Pfaff. University of Nebraska Press [Editions Karthala, 1993]. 1996. 138 pp. Cloth: ISBN 0-8032-3713-8. Paper: \$15.00; ISBN 0-8032-8743- 7. This book is an exploration of the life and art of Maryse Conde, who first won international acclaim for *Segu*, a novel about West African experience and the slave trade. Françoise Pfaff met Conde in 1981, and their friendship grew quickly. In 1991, the two women continued recording conversations about Conde's geographical sojourns and literary paths, her personality, and her thoughts. Their conversations reveal connections between Conde's vivid art and her eventful, passionate life. In her encounters with historical and literary figures, and in her opinions on politics and culture, Conde appears as an engaging witness to her time.

ARABIC

Samar Attar. *Lina: A Portrait of a Damascene Girl [Lina, lawhatfatah DimashqiyahJ* Tr. Samar Attar. Three Continents Press. 1994. 217 pp. Cloth: \$28.00; ISBN 0-89410-779-8. Paper: \$16.00; ISBN 0-89410-780-1. A revealing study of a girl and woman in middle class Syria and of her family changing and sometimes barely surviving in the tumultuous days of the 1950-60 period in Damascus.

Mohammed Berrada. *The Game of Forgetting [Lu'batal-NisyanJ*. Ed. Annes McCann-Baker. Tr. Issa J. Boullata. University of Texas Center for Middle Eastern Studies [Dar al-Aman, 1987]. 1996. 150 pp. Paper: \$10.95; ISBN 0-292-70845-9. In this postmodern novel dealing with human memory, the members of one Moroccan family recount their versions of the family's experiences under the French protectorate and since Independence. One can explore the labyrinthine alleys and multi-family homes of Fez in Morocco, the unpretentious life of the common people of Casablanca and other localities, the high hopes of naive idealists and rigid ideologues, and many

other aspects of Moroccan reality and the human psyche.

Hatif Janabi. *Questions and Their Retinue*. Tr. Khaled Mattawa. University of Arkansas Press. 1996. 64 pp. Cloth: ISBN 1-55728-431-8. Paper: ISBN 1-55728-432-6. Janabi's poems are passionate, jolting, apocalyptic, and painful. They deal with war and death, perception and truth, drawing from his family life, his exile in Poland, the Gulf War, violence in Iraq, and his experience in the U.S. The associative processes and the often bizarre surreal imagery he employs express his profound sense of political and spiritual alienation. Poems include "Savage Continents," "Playing the Skull" "Moroccan Diary" and "Willis Bamstone's , Masks."

Elias Khoury. *The Kingdom of Stranger.5 [Mamlakat al-GhurabG]*. Tr. Paula Haydar. University of Arkansas Press [Dar al Adab, 1993] 1996. 103 pp. Cloth: ISBN 1-55728-433-4. Paper: ISBN 1-55728-434-2. In a search through the lore of war-ravaged Lebanon, (Khouf)' weaves tales within tales. Among them are the stories of a Lebanese monk murdered in Jerusalem; of Faysal, an 11-year-old Palestinian boy who witnesses the massacre of his parents, brothers, and sisters; of a friendship between an Arab and a Jew who meet in New York City; and of Widad, "The Circassian," a girl kidnapped from her village in Azerbaijan and sold as a maid in Beirut to Iskander Naffaa, who subsequently falls in love with her and abandons everything to marry her. Haydar has also translated Khoury's *The Journey of Little Gandhi*.

Nizar Qabbani. *On Entering the Sea: The Erotic and Other Poetry of Nizar Qabbani*. Trs. Lena Jayyusi and SharifElmusa, et.al. Interlink Books. 1996. 208 pp. Cloth: \$22.95; ISBN 1-56656-186-8. Paper: \$15.00; ISBN 1-56656-193-0. In a political age, in which the struggle against external and internal oppression has become central in Arabic poetry, Nizar Qabbani has succeeded in re- establishing the vitality and perennial force of the erotic in human life. Poems include "Maritime Poem " "Two African Breasts," "Cup and Rose," , , , "Cashmere Down," "The Swallow's Coat," "You Carry Time in Your Suitcase," and "Children Bearing Rocks."

Ghada Samman. *Beirut '75*. Tr. Nancy N. Roberts. University of Arkansas Press. 1995. 115 pp. Cloth: ISBN 1-55728-383-4. Paper: ISBN 1-

55728-382-6. Winner of The University of Arkansas Press Award for Arabic Literature in Translation. The story opens in a taxi in which we meet the five central characters, each seeking something to give life meaning: security, fame, wealth, dignity, recognition, freedom from fear and from tradition-sanctioned, dehumanizing practices. Once they reach the capital city of Beirut, on which they've pinned their hopes, they all discover, man and woman alike, that they are victims of forces either partially or completely beyond their control, such as political corruption, class discrimination, economic and sexual exploitation, destruction of the natural environment, and blind allegiance to tradition.

ARMENIAN

Siamanto. *Bloody News from My Friend [Karmir Iurer Barekames]*. Trs. Peter Balakian and Nevert Yaghlian. Wayne State University Press. 1996. Paper: ISBN 0-8143-2640-4. Siamanto was among the Armenian intellectuals executed by the Turkish government at the onset of the genocide during the first decade of the century. Available for the first time in English translation, his *Bloody News from My Friend* depicts the atrocities committed by the Ottoman Turkish government against its Armenian population. The cycle of twelve poems bears the imprint of genocide in language that is raw and blunt; it often eschews metaphor and symbol for more stark representation. Siamanto confronts pain, destruction, sadism, and torture as few modern poets have. Balakian's critical introduction places Siamanto's poems in literary and historical context. The poems include "Grief," "The Bath," "The Dagger," "The Atonement," "The Mulberry Tree," and "Strangled."

CATALAN

Caries Casajuana. *The Purity of a Pig [Puresa del Porc]*. Ed. Josep Solil-Sole. Tr. Jennifer L. Denhard. Peter Lang Publishing. 1996. 72 pp. Paper: \$24.95; ISBN 0-8204-2793-4. *The Purity of a Pig* is the study of Sergi Vilalta, who is caught between his rigid principles as an uncompromising author and his overwhelming desire to write a novel in which all immoral acts are not only possible, but are perfectly natural, as manifestations of the vital human spirit. To fulfill his mission, Vilalta is forced to accept a grant from a "beneficent" foundation, which he at first mistrusts and later learns to despise. The force of the unfolding tragedy is seasoned by a subtly

administered yet relentless send-up of the literary industry. some of the original inspirations for his later mature works.

CHINESE

Lao-tzu. *Lao-tzu's Taoteching: The Way*. Tr. Red Pine (Bill Porter). Mercury House. 1996. 179 pp. Paper: \$12.95; ISBN 1-56279-085-4. Bilingual. Here is an honest, fresh rendition of the *Taoteching* that has much to recommend it. The language, though simple, aptly captures the austere and mystical poetry of the original. Red Pine, because he himself has experienced the life of a true Taoist ascetic, possesses an almost unique ability to convey the nuance and sense of the elusive text. One feature that sets it apart from others is the commentaries following each chapter.

Meng Chiao. *The Late Poems of Meng Chiao*. Tr. David Hinton. Princeton University Press. 1996. 79 pp. Cloth: ISBN 0-691-01237-7. Paper: ISBN 0-691-01236-9. Late in life, Meng Chiao (AD 751- 814) developed an experimental poetry of virtuosic beauty, a poetry that anticipated developments in the modern Western tradition by a millenium. With the Tang Dynasty crumbling, Meng's later work employed surrealist and symbolist techniques as it turned to a deep introspection. Poems include "Mourning Lu Yin," "Cold Creek," "Laments of the Gorges," "Apricots Died Young," "Heartsong," and "Autumn Thoughts." Hinton has translated six volumes of Chinese poetry, including *The Selected Poems of Tu Fu* and *The Selected Poems of Li Po*.

Shen Congwen. *Imperfect Paradise*. Gen. Ed. Howard Goldblatt. Ed. Jeffrey Kinkley. Trs. Jeffrey Kinkley, Peter Li, William MacDonald, Caroline Mason, and David Pollard. University of Hawaii Press. 1995. 537 pp. Cloth: \$42.00; ISBN 0-8248-1635-8. Paper: ISBN 0-8248-1715-X. Lush evocations of the countryside and peoples of West Hunan; tales of a savage frontierland of warlords and aborigines; refined pastoral scenes riddled with conflict and hidden pathos; sharp delineations of moral conflicts-the 24 stories collected here reflect the rich diversity of Shen Congwen's constantly evolving work. Kinkley's prefatory remarks to each story provide a comfortable biographical, historical, and literary context for the reader. In an appendix, two of Shen Congwen's early works-an essay on mountain songs and a humorous one-act folk play-indicate

Wang Wen-hsing. *Family Catastrophe*. Ed. Howard Goldblatt. Tr. Susan Wan Dolling. University of Hawaii Press. 1995. 259 pp. Cloth: ISBN 0-8248-1618-8. Paper: ISBN 0-8248-1710-9. Set in post-1949 Taiwan, this novel is an intimate revelation of a family's journey to catastrophe. The father suddenly flees from home; his son, Fan Yeh, sets off to search for him but is repeatedly unsuccessful, returning alone to the anxiously waiting mother. The narrative unfolds the history of this family, depicting relationships both tender and brutal and divulging secrets of poverty and abuse, love and hate, Working through the complex metaphor of the family, Weng examines that dissolution of a traditional ethical system and cultural identity which is the harrowing and inevitable path to modernism.

Yuan Mei. *I Don't Bow to Buddhas: Selected Poems of Yuan Mei*. Tr. J. P. Seaton. Copper Canyon Press. 1997. 110pp. Paper: \$14.00; ISBN 1-55659-120-9. In the 18th century, Yuan Mei dared to promote poetry by women at a time when it was suppressed, and also wrote on forbidden subjects, such as homosexuality and the treatment of the poor. Although deeply influenced by ch'an (Zen) Buddhist philosophy and Taoist philosophy, he refused to "bow to Buddhas." Included in the more than 60 poems are "At Random in My Garden," "Rolling up the Curtain," "Conscious of Withering," "Jade Lady Peak," "Something to Ridicule," and "Ginseng." Among Seaton's several volumes of translations are *Love & Time: Poems of Ou-yang Hsiu*, *Chinese Poetic Writing*, *The View from Cold Mountain*, and *The Wine of Endless Life*.

CZECH

Michael Viewegh. *Bringing Up Girls in Bohemia [V;chova dívek v Cechilch]*. Tr. A. G. Brain. Readers International, Inc. [Cesky spisovatel, 1994]. 1997. 192 pp. Paper: \$12.95; ISBN 1-887378-05-7. *Bringing Up Girls in Bohemia* is the story of the young Beata Kralova and her not-so-young tutor. Beata is a 20-year-old drop-out and daughter of Denis Kral, a Czech "new millionaire" of dubious connections. Beata embraces lover after lover as well as causes new to Eastern Europe; the environment, animal rights, feminism, consumerism, new-age religion. A gritty, picaresque romp, this work also seriously explores the role of the writer in post-communist Central Europe. The ironic narrator is actually a moralist

in the 18th-century mode of Smollett, Sterne, and especially Fielding.:

DANISH

Steen Steenson Blicher. *The Diary of a Parish Clerk and Other Stories*. Ed. and Tr. Paula Hostrup-Jessen. Athlone Press/Humanities Press. 1996. 185 pp. Cloth: \$35.00; ISBN 0-485-11500-X. Although these stories reveal Blicher himself, they also reveal the country and culture which formed him in the early years of the 19th century. Includes "The Diary of a Parish Clerk," "The Gamekeeper at Aunsbjerg," "Alas, How Changed!" "The Hosier and His Daughter," "The Pastor of Vejlbjby," "Tardy Awakening," and "The Three Festival Eves." Hostrup-Jessen has won the Danish Writers Association prize for literary translation (1990) and the Blicher Prize (1996).

Peter Hoeg. *The History of Danish Dreams (A Novel) (Forestilling om de! tyvende Arhundrede)*. Tr. Barbara Haveland. Farrar, Straus and Giroux. 1995. 356 pp. Cloth: \$24.00; ISBN 0-374-17138-6. Intricate, sprawling, and often hilarious, this is a family novel unlike any other. Through a series of vividly imagined and wildly colorful characters, Hoeg gives us a very different account of the 20th century, which in Denmark encompasses the transition from a medieval society to a modern welfare state with its accompanying cultural revolutions. The cast includes a count who builds a wall around his estate and stops all his clocks to prevent the passage of time and Adonis Jensen, who causes his vagabond parents great sorrow through his inability to steal.

Peter Hoeg. *The Woman and the Ape (Kvinden og aben)*. Tr. Barbara Haveland. Farrar, Straus and Giroux (Munksgaard/Rosinante, Copenhagen, 1996) 1997. 261 pp. Cloth: \$23.00; ISBN 0-374-29203-5. *The Woman and the Ape* is the story of a unique and unforgettable couple: Madelene and Erasmus. Madelene, a sleeping beauty drowsing gently in an alcoholic stupor, is the beautiful and disillusioned wife of Adam Burden, a distinguished behavioral scientist. Erasmus, the unlikely prince, is a 300-pound ape. Madelene decides to save Erasmus from life as the jewel of Burden's new zoo, investing in her efforts all the single-mindedness she until now has reserved for drinking. The two fall in love, a love affair as emotionally and erotically charged as any female-male relationship could ever be. But Erasmus has come to England with a purpose, and eventually the couple must face the world they have sought to

flee. A fable for our time, it poses searching questions about the nature of love, freedom, and humanity. It combines the farcical humor of a Marx Brothers movie with the magic of a fairy tale and the pace of a thriller. Hoeg is also the author of *Borderliners* and *The History of Danish Dreams*.

Agnes Jelhof Jensen. *Dilemma*. Tr. Bodil Jelhof Jensen. Oberon Press. 1995. 126 pp. Cloth: ISBN 0-7780-1015-5. Paper: ISBN 0-7180-1016-3. *Dilemma* is the story of Fiona, a woman who lives in a poor district of Copenhagen. She takes in a six-year-old Jewish girl, Rine, and passes her off as her niece in order to shelter her from the German army of occupation. As the risks increase, Fiona arranges for the girl's escape, but stays behind herself to face whatever dangers the future may bring. Bodil Jelhof Jensen was awarded an ALTA Fellowship for 1996.

Klaus Rifbjerg. *War (Krigen)*. Trs. Steven T. Murray and Tiina Nunnally. Fjord Press [Glyndendal, Copenhagen, 1992]. 1995. Cloth: \$20.00; ISBN 0-940242-67-2. Paper: \$10.00; ISBN 0-940242-66-4. International Poetry Series No.3. Rifbjerg delivers an indictment of the marketing of war and its insidious effect on the daily lives of ordinary people. In a series of interconnected poems, the subject of war shows up on TV and creeps into conversations. The promoters of war transform the specter of destruction into a catharsis that people long for, culminating in a crescendo of fireworks and media hype.

DUTCH

Marion Bloem. *The Cockatoo's Lie (De Leugen van de Kaketoel)*. Tr. Wanda Boeke. Women in Translation (Uitgeverij De Arbeiderspers, 1993). 1996. 176pp. Paper: \$11.95; ISBN 1-879679-08-6. *The Cockatoo's Lie* investigates the perplexing issue of cultural identity. At the core of Bloem's work are the difficulties facing second-generation Dutch Indonesians: children who were born in the Netherlands, but who are sufficiently Indonesian to be barred from "belonging" to either country. They feel most drawn to Indonesia, but the realities of that country conflict with the nostalgic tales their older relatives tell about the East Indies. Melanie Fleurie is a woman of forty, a successful author who tries to write an autobiography so that she can reach a deeper understanding of her personal and sexual identity. The project fails, and instead she writes a letter to her 90-year-old

grandmother, Charlotte, setting down the stories of four generations of women.

Carl Friedman. *The Shovel and the Loom [Twee koffers volJ]*. Tr. Jeannette K. Ringold. Persea Books, Inc. (Uitgeverij G.A. von Oorschot, 1993]. 1996. 168 pp. Cloth: \$20.00; ISBN 0-89255-216-6. Chaya, the daughter of Holocaust survivors, lives in the old Jewish quarter of Antwerp. She is 20 years old, a philosophy student, and a non-believer. During the day, to support herself, she takes care of the children of an Orthodox family. At night she stays up reading-Nietzsche, Einstein, the Baal Shem Tov. But the more she reads, the less she seems to understand. Finally, it is Chaya's love for the three-year-old boy in her care that provides the key. Chaya clashes with her tradition-bound father, confronts an anti-Semitic concierge, and then, propelled by a tragic accident, learns just how much she is bound up with her people and her faith.

Harry Mulisch. *The Discovery of Heaven [De ontdekking van de hemelJ]*. Tr. Paul Vincent. Viking Penguin [De Bezige Bij, 1992]. 1996. 730 pp. Cloth: \$34.95; ISBN 0-670-85668-1. Mulisch's *The Assault* was hailed as a triumph. Now he has given us his magnum opus. In this rich mosaic of 20th-century trauma, characters embody variations on friendship, loyalty, family, art, history, technology, religion, fate, good and evil to compose that rare literary phenomenon—a novel of ideas that also tells an excellent story. It is a tale in which two friends stand in contrast. On a cold night, Max Delius, a hedonist, yet rhetorically brilliant astronomer, picks up a hitchhiker, Onno Quist, a cerebral, chaotic philologist who cannot bear the banalities of everyday life. They are like fire and water. But soon after they learn that they were conceived on the same day in 1933" it is clear that something special, even extraordinary, is about to happen.

FLEMISH

Hugo Claus. *The Swordfish [De ZwaardvisJ]*. Tr. Ruth Levitt. Peter Owens Ltd./Dufour Editions, Inc. 1997. 106 pp. Cloth: \$27.95; ISBN 0-7206-0985-2. During the course of an idyllic summer's day in the country, a senseless crime is committed. In its wake, fantasies and passions, desire and loss unite the destinies of the villagers. Most affected is young Martin: his fertile imagination inspires him to identify now with the swordfish-terror of the seas—now with Clint Eastwood, but above all with Jesus Christ. Claus has received more prizes

and awards than any living writer in Dutch or Flemish. He is best known for *The Sorrow of Belgium (Bet verdriet van België)*.

FRENCH

Ami and Amile: A Medieval Tale of Friendship [Ami et Amile]. Trs. Samuel N. Rosenberg and Samuel Danon. The University of Michigan Press [French Literature Publications Company, 1981]. 1996. 156 pp. Cloth: \$39.50; ISBN 0-472-09647-8. Paper: \$19.95; ISBN 0-472-06647-1. This prose translation of the medieval French verse narrative *Ami et Amile* recounts the legendary friendship of two valiant knights who are as indistinguishable as twin brothers. Ami and Amile serve Charlemagne together, face the hatred of an archetypal villain, confront the daunting challenges of women and love, and accept extraordinary sacrifices for each other's sake. Miracles mark the end of their lives, and their shared tomb becomes a pilgrims' shrine. Includes an introduction on the background, genre, and general sense of the tale.

Louky Bersianik. *The Eugue/ion [L'Eugue/ionne]*. Ed. Phyllis Aronoff. Tr. Howard Scott. Alter Ego Editions [Les Editions de la Presse, 1976]. 1996. 368 pp. Paper: \$17.95; ISBN 1-896743-01-3. This novel presents an engaging extraterrestrial, "the bringer of good news" (the Euguelion of the title), who visits the Earth. Through the eyes of this sister from another planet—one eye happy, one sad—we are given a wickedly witty portrait of the situation of women in our world. "To resist is good," proclaims the Euguelion, "to transgress is better."

Patrick Chamoiseau. *School Days [Chemin-d'ecoleJ]*. Tr. Linda Coverdale. University of Nebraska Press [Editions Gallimard, 1994]. 1997. 146 pp. Cloth: \$35.00; ISBN 0-8032-1477-4. Paper: \$13.00; ISBN 0-8032-6376-7. *SchoolDays* is a captivating narrative based on the author's childhood in Martinique. In prose punctuated by Creolisms and ribald humor, Chamoiseau infuses the universal terrors, joys, and disappointments of a child's early school days with the unique experiences of a Creole boy forced to confront the dominant culture in a colonial school. *School Days* mixes understanding with laughter, knowledge with entertainment in ways that will fascinate readers of all ages.

Eric Chevillard. *The Crab Nebula [La Nebuleuse du crabeJ]*. Trs. Jordan Stump and Eleanor Hardin. University of Nebraska Press [Les Editions de

Minuit, 1993]. 1997. 126 pp. Cloth: ISBN 0-8032-1475-8. Paper: \$12.00; ISBN 0-8032-6370-8. *The Crab Nebula* is comprised of 52 vivid chapters that provide startling insights into the existence of this nebulous man-named Crab: his nightmarish-and none too solid-physique, his mysterious absence from the pages of history, his birth in prison, his never having been born at all. In his portrait of Crab, Chevillard gives us a character who is genuinely strange and curiously like ourselves. There are whimsy and despair in this postmodernist novel, pathos and laughter, satire and warm affection. Stump has translated four novels by Marie Redonnet-Hôtel *Splendid*, *Forever Valley*, *Rose Mellie Rose*, and *Nevermore*.

Chretien de Troyes. *Erec and Enide* [*Erec et Enide*]. Tr. Burton Raffel. Yale University Press. 1997. 234 pp. Cloth: ISBN 0-300-06770-4. Paper: 0-300-06771-2. *Erec and Enide*, the first of five surviving Arthurian romantic poems by 12th-century French poet Chretien de Troyes, narrates a vivid chapter from the legend of King Arthur. In an original three-stress metric verse form that fully captures the movement, the sense, and the spirit of the original, Raffel's rendition preserves the subtlety and charm of a poem that is in turn serious, dramatic, bawdy, merry, and satiric. It is the story of Erec, a knight of King Arthur's court, whose retirement to domestic bliss with his beautiful new wife, Enide, takes him away from his chivalric duties. To regain his knightly honor, Erec sets out with Enide on a series of amazing adventures. Raffel has also translated *Yvain: The Knight of the Lion*.

Albert Cohen. *Belle du Seigneur*. Tr. David Coward. Viking [Editions Gallimard, 1968]. 1995. 974 pp. Cloth: \$34.95; ISBN 0-670-82187-X. *Belle du Seigneur* is one of the greatest love stories in modern literature. It is also a hilarious mock-epic concerning the mental world of the cuckold. The result has justifiably been described as both Joycean and as a great comic achievement. Set largely in the elegant city of Geneva in the mid-1930s, it is a terrifying and seductive novel, comic in form and deadly serious in its deflation of the common pieties. *Belle du Seigneur* was awarded the French Academy's Grand Prix du Roman.

Pierre Corneille. *Horace*. Tr. Alan Brownjohn. Angel Books Ltd./Dufour Editions, Inc. 1997. 96 pp. Paper: \$13.95; ISBN 1-946162-57-3. Corneille's *Horace* (1640), together with its

author's *Le Cid*, launched French classical tragedy. It is a darkly gripping play which speaks directly to our own time. Corneille takes his plot from pre-Republican Roman history-the legendary episode of the triple combat between two sets of brothers to decide a war between Rome and Alba. Horatius, sister, Camilla, is betrothed to his opponent Curiatius, and his wife, Sabina, is Curiatius' sister. The scene is set for a clash between heroic male commitment to state interests and female values which give prime place to individual feeling. *Horace*, containing pointed allusion to contemporary French military ambitions, has the power to challenge and disturb modern audiences with its unflinching reckoning of the personal cost of national glory. A distinguished poet, Brownjohn compellingly recreates the rhetoric and passion of a neglected work.

Marie Darrieussecq. *Pig Tales: A Novel of Lust and Transformation* [*Truismes*]. Tr. Linda Coverdale. The New Press [P.O.L.]. 1997. 160 pp. Cloth: \$18.00; ISBN 1-56584-361-4. This unconventional first novel by Darrieussecq has taken the world by storm, and remained on the best-seller list in France for over 27 weeks. *Pig Tales* tells the story of a buxom young woman, innocent and desperate for work, who lands a job at what she believes is a perfume boutique. It becomes apparent quickly that hawking creams and scents is only a very small part of her job. Most of her day is spent in the back of the shop "massaging" male clients. Her success is extraordinary until she slowly metamorphoses into a giant pig. What happens to her then overturns all our ideas about man, woman, and beast. Set in an apocalyptic Paris, Darrieussecq warns us what can happen in a society without a soul. Coverdale's most recent translation for The New Press is Antoine Volodine's *Naming the Jungle*.

Alexandre Dumas. *The Count of Monte Cristo*. Tr. Robin Buss. Penguin Books. 1996. 1103 pp. Paper: \$16.99; ISBN 0-14-044615-X. *The Count of Monte Cristo* was inspired by an anecdote from the Parisian police archives, a pearl of a story, Dumas called it, "A rough, shapeless pearl, of no value, waiting for its jeweler." Edmond Dante's betrayal, his incarceration in the fortress-prison of If, his search for Abbe Faria's hidden treasure, and his reappearance, now fabulously rich, as the brooding, Byronic and vengeful Count of Monte Cristo. Dumas set his magnificent novel of *l'action et l'amour* in 19th-century metropolitan

Paris with interludes in Marseille and Rome. In it he gave free rein to the sensational-hashish-smoking, vampirism, and sex-and to his interest in travel, classical myth, the Orient, human psychology, and disguises.

Jean Echenoz. *Big Blondes [Les Grandes Blondes]*. Tr. Mark Polizzotti. The New Press [Les Editions de Minuit, 1995]. 1997. 208; pp. Cloth: \$22.00; ISBN 1-56584-340-1. Winner of the Prix Medicis and the European Literature Prize, Jean Echenoz is one of Europe's most acclaimed writers, known for his deadpan humor and fast-paced tales in the film noir tradition. *Big Jf~londe*s is a darkly comedic tour de force that prob(~s our universal obsession with fame, taking a satiric and chilling look at television stardom.

Dominique Fourcade. *Click-Rose [Rose-dl?clie]*. Tr. Keith Waldrop. Sun & Moon Press/Consortium, . Books [P.O.L. Edrteur, 1984]. 1997. 180 pp. Paper: \$10.95; ISBN 1-557713-264-X. Dominique Fourcade explores the idea of "rose" in a s(~ries of quick "Zooming on" and "Zeroing in on" scenes, memories, ideas, associations, and other forms. As if taking the opposite tack from Stein's famed anti- symbolist proclamation "a rose is a rose," J;ourcade finds meaning in all notions of rose including its own disappearance. Like a series of linguistic snapshots, Fourcade's writing stacks up rosy events, memories, and mischief enough for a lifetime. Fourcade recently received the highest award for poetry in France, the Grand Prix National de la Poesie. Her *Xbo* is available from Sun & Moon Press.

Philippe-Joseph Aubert de Gaspé. *Canadi~ns of Old [Les Anciens Canadiens]*. Tr. Jane Brierley. Vehicule Press. 1996. 329 pp. Paper: ISBN 1-55065-044-0. The author was one of the last Canadian seigneurs and a descendent of some of New France's most distinguished families. His novel is the bittersweet tale of a family caught in a web of war-a story of friendship, love, aIJld conflicting loyalties. He draws on personal and family memories to paint a picture of mid-18th-century Quebec before and after the Seven Years' War: rollicking schooldays, rural and family life, Indian encounters, the great battle, and the trials of reconstruction in a shattered society. In 1990, Brierly won the Governor General's Award for her translation of de Gaspé's stories.

Pierre Jean Jouve. *The Desert World [Le j]londe Desert]*. Tr. Lydia Davis. The Marlboro

Press/Northwestern [Mercure de France, 1960]. 1996. 123 pp. Cloth: \$22.95; ISBN 0-8101-6018-8. Set in Switzerland during the first decades of this century, *The Desert World* focuses upon the troubled relationships uniting three remarkable characters: Jacques de Todi, the homosexual son of a pastor; Luc Pascal, a French poet; and Baladine Nikolaievna, a mysterious and fascinating Russian woman involved with them both. This novel is a potent exploration of the destructive power of sexuality and the interrelationships between love and death. Jouve's other words include *Paulina* 1880 and *Helene* (tr. By Davis). Davis has translated Emmanuel Hocquard's, *Aerea in the Forests of Manhattan*.

Lancelot-Grail, The Old French Arthurian Vulgate and Post- Vulgate in Translation, Vol. I. Ed. Norris J. Lacy. Garland Publishing, Inc. 1993. 424 pp. Cloth: ISBN 0-8240- 7733-4. This first of five volumes contains "The History of The Holy Grail" (tr. Carol Chase), and "The Story of Merlin" (tr. Rupert T. Pickens).

Lancelot-Grail, The Old French Arthurian Vulgate and Post- Vulgate in Translation, Vol. II. Ed. Norris J. Lacy. Garland Publishing, Inc. 1993. 332 pp. Cloth: ISBN 0-8153-0746-2. Volume II contains *Lancelot*, Part I (tr. Samuel Rosenberg); *Lancelot*, Part II (tr. Carleton Carroll); *Lancelot*, Part III (tr. Samuel Rosenberg).

Lancelot-Grail; The Old French Arthurian Vulgate and Post- Vulgate in Translation, Vol. ill. Ed. Norris J. Lacy. Garland Publishing, Inc. 1995. 338 pp. Cloth: ISBN 0-8153-0747-0. Volume ill contains *Lancelot*, Part IV (tr. Roberta Krueger); *Lancelot*, Part V (tr. William Kibler); *Lancelot*, Part VI (tr. Carleton Carroll).

Lancelot-Grail; The Old French Arthurian Vulgate and Post- Vulgate in Translation, Vol. IV. Ed. Norris J. Lacy. Garland Publishing, Inc. 1995. Cloth: ISBN 0-8153-0748-9. Volume IV contains *The Questfor the Holy Grail* (tr. Jane Bums); *The Death of Arthur* (tr. Norris J. Lacy); "The Post-Vulgate, part I: *The Merlin Continuation*" (by Martha Asher).

Lancelot-Grail; The Old French Arthurian Vulgate and Post-Vulgate in Translation, Vol. 5. Ed. Norris J. Lacy. Garland Publishing, Inc. 1996. 380 pp. Cloth: \$75.00; ISBN 0-8153-0757-8. Volume V and the final part of *Lancelot-(Iraill* (parts I-III translated by Martha Asher). This volume also provides chapter summaries of both the Vulgate

and the Post-Vulgate cycles (by Norris J. Lacy) and an index of proper names (by Sam Rosenberg with Daniel Golembeski). The chapters begin with "Gawain at the Plain of Adventure" and conclude with "The Final Destruction at Logres."

Linda Le. *Slander [Calomnies]*. Tr. Esther Allen. University of Nebraska Press. [Christian Bourgois Editeur, 1993]. 1996. 151 pp. Cloth: \$30.00; ISBN 0-8032-2913-5. Paper: \$14.00; ISBN 0-8032-7963-9. This story is an exercise in clear-eyed fury, revealing three generations of a cursed family. The grandfather was a lunatic the family locked away and declared dead to avoid shame; the father is a failed artist and humiliated cuckold; the mother is a simpering beauty consumed with lust; the uncle is declared insane because of his incestuous love for his sister, who hanged herself. The narrator, on the verge of a profound depression ever since her mother told her she was illegitimate, alternates her story with her uncle's journal. Allen has translated, with Monique Chedor, Cendrars's *Modernities and Other Writing* (Nebraska 1992).

J.M.G. Le Clezio. *Onitsha*. Tr. Alison Anderson. University of Nebraska Press [Editions Gallimard, 1992]. 1997. 206 pp. Cloth: \$35.00; ISBN 0-8032-2915-1. Paper: \$15.00; ISBN 0-8032-7966-3. *Onitsha* tells the story of Fintan, a youth who travels to Africa in 1948 with his Italian mother to join the English father he has never met. Fintan is initially enchanted by the exotic world he discovers in Onitsha, a bustling city prominently situated on the eastern bank of the Niger River. But gradually he comes to recognize the intolerance and brutality of the colonial system. His youthful point of view provides the novel with a notably direct, horrified perspective on racism and colonialism. Le Clezio has won numerous prizes, including the Prix Renaudot for his first novel.

Claude Royet-Journoud. *Objects Contain the Infinite [Les objets contiennent l'infini]*. Tr. Keith Waldrop. AWEDE [Editions Gallimard, 1983]. 1995. 95 pp. Collection of short works including "Mourning: Period of Invasion," "Love in the Ruins," and "The Other Holds the Lungs and the Heart."

Eric-Emmanuel Schmitt. *Don Juan on Trial [La Nuit de Valognes]*. Tr. Jeremy Sams. The Dramatic Publishing Co. 1996. 73 pp. Paper: ISBN 0-87129-623-3. That mythic rake, the prince of love 'em and leave 'em, is called to task for the

female hearts he broke and the emotional scars he left behind. Five of his former conquests corner Don Juan in a French provincial chateau and present him with an ultimatum. He must either marry his most recent victim, a beautiful 20-year-old girl, remaining faithful to her and making her happy, or he will be tossed into the Bastille. The opportunity to take the offensive against this most offensive of men has a liberating effect on these 18th-century women. The interplay among the women and their former seducer is fascinating to see and entertaining to hear. (Quoted from review in Milwaukee Journal Sentinel.)

Jorge Semprun. *The Long Voyage [Le Grand Voyage]*. Tr. Richard Seaver. Penguin Books [Editions Gallimard, 1963]. 1997. 236 pp. Paper: \$11.95; ISBN 0-14-11.8029-3. Gasping for breath in a cattle truck occupied by 119 other men, a young Spaniard captured fighting with the French Resistance counts off the days and nights as the train rolls slowly but inexorably toward Buchenwald. On the five seemingly endless days of the journey, he has conversations that send him into daydreams about his childhood or set him fighting Resistance battles over again. This lyrical, honest and heart-wrenching account, Semprun's first novel, won the prestigious Formentor Prize.

GERMAN

Jurek Becker. *Jacob the Liar [Jakob der Lügner]*. Tr. Leila Vennewitz. Arcade Publishing, Inc. [Aufbau Verlag, 1969]. 1996. 244 pp. Cloth: \$21.95; ISBN 1-55970-315-6. Acclaimed as the most remarkable novel of the Holocaust ever written in Germany, *Jacob the Liar* breaks with the genre's tradition of unremitting realism to offer a suspenseful and masterfully crafted tale of hope, desire, and the life-giving force of fiction. An unnamed Jewish ghetto becomes a breeding ground for rumor during World War II, when Jacob Heym—a cafe owner formerly known for blis pancakes—overhears a radio broadcast announcing Allied encroachment. He instantly becomes the community's informant and morale booster fabricating reports of the Red Army's impending arrival—information supposedly acquired 'ria secret radio. Jacob is not the sole weaver of fantasy; however, the narrator, too, candidly confesses his propensity for creative storytelling, and asks us to weigh the human need for hope, in all its real and imagined forms, against probable annihilation. This classic novel won the Heinrich Mann Prize for fiction and Switzerland's Charles Veillon Award.

Ulla Berkewicz. *Angels Are Black and White* [*Engels sind schwarz und weiss*]. Tr. A. Leslie Willson. Camden House, Inc. (Suhrkamp Verlag). 1996. 218 pp. Cloth: ISBN 1-57113-112-4. *Angels* follows an idealistic German youth, Reinhold Fischer, through the Nazi period, World War n, and the Holocaust. From a state of near blindness to the evil that is building around him- he is a member of the *Jungvolk-Reinhold* becomes ever more aware of the injustices and atrocities that lead to the Holocaust. After becoming increasingly involved in a resistance group, he is called to the war, witnesses a massacre of Russian civilians, and, in a panic, desert:). Almost miraculously accepted by Jewish rt:fugees while hiding in the Russian forest, he redisc::overs his own humanity .His return to a devastated Germany at the end of the war leads to the unanswerable question: How could this have happened?

Johannes Bobrowski. *Levin 's Mill* [*Levin' ;~ Miihle*]. Tr. Janet Cropper. New Directions [Union Verlag, 1964]. 1996. 230 pp. Paper: \$12.00; ISBN 0-8112-1315-3. Bobrowski' first novel, set in a West Prussian village in 1874, tells the story of the narrator's grandfather, who plots and schemes to ruin the Jewish newcomer 'Nho has built a mill downstream from him. With splendid irony, Bobrowski describes the diverse characters of the Jews, Poles, Gypsies, and Germans who inhabit the village, and whose affairs mirror the larger history of Poland. As *The Irish Time~s*, says, "Bobrowski has a marvelous ability to evoke the countryside and a vanished way of life. ...throughout the entire book, there is a keen though und{ :rstated element of humor, as well as a compelling, dream- like sense of fantasy."

Marie von Ebner-Eschenbach. *Beyond Atonement* [*Unsihnbar*]. Tr. Vanessa Van Ornam. Camden House, Inc. 1996. 130 pp. Cloth: \$48.00; ISBN 1-57113-113-2. The author (1830-1916) was celebrated even in her own lifetime as Austria's foremost 19th-century woman writer. She won particular praise for her literary portraits of the Austrian aristocracy. As a member of this class, Ebner was well acquainted with its history, its preoccupations, its strengths and weaknesses.

Barbara Frischmuth. *Chasing After the Wind: Four Stories* [*Haschen nach Wind*]. Trs. Gerald Chapple and James B. Lawson. Ariadne Press [Residenz Verlag, 1974]. 1996. 162 pp. Cloth:

ISBN 0-57241-039-6. Barbara Frischmuth's seventh book contains four unsparing yet sympathetic portraits of women caught in relationships determined largely by conventions, internalized roles and sometimes just plain bad luck. Taking her title from Ecclesiastes-" All is vanity and a chasing after wind"-she presents microscopically exact psychological studies of futile efforts to break out of dead-end situations. Written in an objective, third-person style and with a superb ear for speech rhythms, Frischmuth's prose rigorously tracks the tortuous patterns of her heroines' thoughts, frustrations, and sexual fantasies. Avoiding the genre of 1970s feminist polemic, the four case studies in *Chasing After the Wind* bind the style of a documentary with passionate concern as they movingly, often searingly, analyze dilemmas that women still face today. Chapple and Lawson have also translated Frischmuth's *The Convent School* (Ariadne Press).

Alexander Kluge. *Learning Processes with a Deadly Outcome* [*Lernprozesse mit todlichem Ausgang*]. Tr. Christopher Pavsek. Duke University Press [Suhrkamp Verlag, 1973]. 1996. 112 pp. Paper: ISBN 0-8223-1744-3. Written in a quasi-documentary style, this hybrid work combines science fiction with modernist forms of montage and reportage to describe a future in which Earth has been almost totally destroyed following the catastrophic Black War. The planet's remaining inhabitants have been driven underground or into space where the struggle to establish a new society rages on. Kluge tells his tale by inventing various forms of "evidence" that satirize the discourses of administrative bureaucracy, the law, military security, and the media. He gives us some of his most bizan-e and hilarious characters in this peculiar world iIII which the remains of the past are mixed with the most advanced elements of the future.

Ruth Rehmann. *The Man in the Pulpit: QJ:estions for a Father* [*Der Mann auf der Kanzel: fragen an einen vater*]. Trs. Christoph Lohmann and Pamela Lohmann. University of Nebraska Press [Carl Hanser Verlag, 1979]. 1997. 215 pp. Clol:h: \$35.00; ISBN 0-8032-3917-3. Paper: \$15.00; ISBN 0-8032-8960-X. The novel's narrator, like the author herself, is a middle-class citizen of West Germany in the 1970s. Prodded by questions from her children, the narrator begins to reexamine her childhood and the father, a stern Lutheran minister , who dominated it. Her memories lead her ItO a fresh, painful understanding of how her father tragically failed to

recognize the moral and political outrages of National Socialism. As her story unfolds, Rehmann provides uncommon insights into how the terrible alliance in Germany between "those who were honorable and those who were dishonorable" could have occurred. Christoph Lohmann is a professor at Indiana University, and Pamela Lohmann is a supervisor at the Center for Survey Research at Indiana University .

Rainer Maria Rilke. *Uncollected Poems*. Tr. Edward Snow. North Point Press. 1996. :~57 pp. Cloth: \$22.00; ISBN 0-86547-482-6. Bilingual. Between the New Poems of 1907 and 1908 and his death in 1926, Rainer Maria Rilke published only two major volumes of poetry, both in 1923. But during this period he wrote continually, often prolifically-in letters, in guest books, in presentation copies, and chiefly in the pocket books he always carried with him. The body of this uncollected works ranges from finished poems of great poise and brilliance, to headlong statements that hurtle through their subjects, to hauntingly self-contained "fragments," to short bursts that arc into the unpursuable. Snow's selection of more than a hundred of these little-known and neglected poems includes "Pearls roll away," "We don't know what we spend," "Now we wake up 'with our memory," "The body's crossroads," and "Play the deaths swiftly through."

Amo Schmidt. *The Collected Stories of Arno Schmidt*. Tr. John E. Woods. Dalkey Archive Press. 1996. 306 pp. Cloth: \$32.00; ISBN 1-56478-135-6. Paper: \$13.50; ISBN 1-56478-134-8. Gathered here are all of the short stories that Amo Schmidt wished to preserve. They are grouped under three headings. The first two are a perfect spot to test Schmidtian waters, to hear the voice of a master storyteller. Twenty-five tales written for a wide audience, they all share an eerie whimsy. The other ten are longer, more experimental stories written for the adventurous reader. Ranging from Schmidt at his most inviting and whimsical to Schmidt at his most cerebral and complex, these stories are a perfect introduction to his work. Woods won the 1994 ALTA Outstanding Translation Award for Schmidt's *Collected Novellas*.

Peter Schneider. *Couplings [Paarungen]*. Tr. Philip Boehm. Farrar, Straus and Giroux (Rowohlt- Berlin Verlag GmbH, Berlin, 1992]. 1996. 293 pp. Cloth: \$24.00; ISBN 0-374-13053-1. As always, appearances belied the statistical findings. Eyes unbiased by numbers might find

abundant evidence to support the hypothesis that the urge to couple continued in the city unchecked. A spring day like this revealed lovers at every corner, standing at their posts in tender embrace. A virtually endless demonstration of people eager for love pushed along the sidewalks, flanked by gently rolling police cars. ...The strangest thing about the entire process was that all couples seemed to experience the act of separation-which was perfectly legal and whose date was easily established-as a unique and almost unendurable turning point in their lives. Schneider has also written *The Wall Jumper* and *The German Comedy*.

Robert Schneider. *Brother of Sleep [Schlafes Bruder]*. Tr. Shaun Whiteside. The Overlook Press/Penguin [Reclam Verlag, Leipzig, 1992]. 1995. 224 pp. Cloth: \$21.95; ISBN 0-87951-595-3. Could the greatest musician of all time live his life in a peasant village and never be discovered by the world? Set against the mystical and bizarre backdrop of a remote Alpine village in the early 19th century, this novel tells the story of Elias

Johannes Alder, a musical genius with supernatural hearing who develops his talent in secret midnight sessions at the church organ. In the face of devastating fires and other strange occurrences, the villagers seethe with a concealed hostility toward God, who sends nothing but trouble; while Elias wages his own battle with a god who denies him the woman he loves and confers upon him a gift he can neither fulfill nor understand.

Theodor Stonn. *The Dykemaster [Der Schimmelreiter]*. Tr. Denis Jackson. Ange:1 Books/Dufour Editions, Inc. 1996. 156 pp. Paper: \$14.95; ISBN 0-946162-54-9. *The Dykemaster* is one of the most celebrated works of classic Gennan fiction. Jackson's is the first new translation for many years. It is the tale of a visionary young north Friesian *Deichgraf* of the 15th century, creator of a new form of dyke. The short-sighted and self-seeking community with which he is at odds turns him into a phantom, seen riding his grey along the dyke whenever the sea threatens to break through.

Botho Strauss. *Couples, Passersby [Paare, Passanten]*. Tr. Roslyn Theobald. Hydra Books/Northwestern University Press [Carl Hanser Verlag, 1981]. 1996. 126 pp. Cloth: \$24.95; ISBN 0-8101-1242-6. In *Couples, Passersby*, Strauss deftly combines the fantastic

and the mundane to depict a society in which people pair off only to find greater isolation and alienation. In Strauss' world, love turns not to hate but to indifference, and lovers fade into strangers, indistinguishable passersby in the crowded loneliness of the city streets. The six linked sections of *Couples, Passersby* present vignettes of frustrated connections and emotional numbness as characters search for meaning in art, in language, and in each other. Throughout the book, Strauss filters the particulars of everyday existence through his singular sensibility to create an arresting portrait of contemporary urban society and the solitary artist's place within it. Strauss' works include *The Young Man* (tr. by Theobald) and *Devotion*. Theobald has also translated *Solidarity and Treason: Resistance and Exile, 1933-1940* (Lisa Fittko), *Trap with a Grenade: Survival in Treblinka* (Richard Glazar), and *The Beneficiary* (Barbara König). "The book is completely recognizable to our own Iron Age." (Review by Richard P. Martin)

GREEK

Euripides. *Hecuba*. Tr. Timberlake Wertenbaker. The Dramatic Publishing Co. 1996. 57 pp. Paper: ISBN 0-87129-630-6. *Hecuba*, the story of a noble spirit ravaged beyond redemption, is one of the first works of literature to look unflinchingly at the aftermath of war. This was Euripides' great theme: neither gods nor an abstraction called fate, but we ourselves cause our own sorrows and we alone have the means to redeem our lives. Many modernized versions of classic plays aim for timelessness; this one achieves it. Its people could be any refugees appealing to any conquerors for basic human rights.

Euripides. *Ion*. Eds. William Arrowsmith and Herbert Golder. Tr. W. S. Di Piero. Oxford University Press. 1996. 99 pp. Paper: \$7.95; ISBN 0-19-509451-4. One of Euripides' late plays, *Ion* tells the story of Kreousa, Queen of Athens, and her son by the god Apollo. Apollo raped Kreousa; she secretly abandoned their child, assuming thereafter that the god had allowed him to die. Ion, however, is saved to become a ward of Apollo's temple at Delphi. In the play, Kreousa and her husband Xouthos go to Delphi to seek a remedy for their childlessness; Apollo, speaking through his oracle, gives Ion to Xouthos as a son, enraging the apparently still childless Kreousa. Mother tries to kill son; son traps mother at an altar and is about to do her violence. Just then, Apollo's priestess appears to reveal the birth tokens that

permit Kreousa to recognize then embrace the child she thought she had lost forever. Euripides leaves the audience to come to terms with the shifting relations of god and mortals in his complex interpretation of myth.

Homer. *Iliad*. Tr. Stanley Lombardo. Hackett Publishing Company, Inc.. 1997. 513 pp. Cloth: ISBN 0-87220-353-0. Paper: \$9.95; ISBN 0-87220-352-2. Lombardo's *Iliad* retains all the power and luminosity of the Greek. The images and aural effects of the ancient poem shine. "The narrator's voice sounds contemporary without losing authority or resonance, while his heroes from an archaic time speak a racy, hard-bitten idiom

Homer. *The Odyssey*. Tr. Robert Fagles. Viking. 1996. 541 pp. Cloth: \$35.00; ISBN 0-670-82162-4. Introduction by Bernard Knox. In the myths and legends retold here, Fagles has captured the energy and poetry of Homer's original in a bold, contemporary idiom and given us an *Odyssey* to be read aloud for its lyrical mastery. Fagles is Arthur W. Marks' 19 Professor of Comparative Literature at Princeton University. He is the recipient of a 1996 Academy Award in Literature from the American Academy of Arts and Letters. His translation of Homer's *Iliad* won the 1991 Harold Morton Landon Translation Award by The Academy of American Poets, an award from the Translation Center of Columbia University and the New Jersey Humanities Book Award. Knox is Director Emeritus of Harvard's Center for Hellenic Studies.

HEBREW

Haim Gouri. *Words in My Lovesick Blood*. Ed. and Tr. Stanley F. Chyet. Wayne State University Press. 1996. 255 pp. Paper: ISBN 0-8143-2594-7. Bilingual. In his work, Gouri documents the spirit of the Palmah generation, the generation that effectively established the State of Israel. His voice is not especially patriotic or heroic, but surpassingly humane. The Hebrew Bible and Greek mythology have a presence in his oeuvre, as does the Nazi Holocaust. Poems include "Little Koti," "My Samsons," "A Little Tourist Oj:face," "A Stroll Towards Evening," "Smell of the Field," and "Genetic Defect."

Shulamith Hareven. *Thirst: The Desert Trilogy*. Trs. Hillel Halkin with the Author. Mercury House. 1996. 186 pp. Paper: \$16.95; ISBN 1-56279-088-9. *Thirst* contains three of Shulamith

Hareven's greatest works, *The Miracle HatE'r*, *Prophet*, and *After Childhood* and is the first presentation of the trilogy in its entirety. Each of the novellas explores the relationship of the individual between God and society. Hareven writes with great sympathy of the outsider, the rebel, as she explores with subtlety and depth how individuals learn to relate to nature, to society, and to the divine. While the novellas are set in the biblical period, the author's authority and conviction render them both timeless and timely.

HUNGARIAN

Otto Orban. *The Journey of Barbarus*. Tr. Bruce Berlind. Passeggiata Press. 1997. 91 pp. Paper: \$10.00; ISBN 1-57889-054-3. Bilingual. In a review of Orban's 1986 *Collected Poems*, Balazs Lengyel speaks of "the dual, ambivalent way of seeing which is so characteristic" of the poet, and claims that this way of seeing is not limited to his poetry but "characterizes his relations with the world, his whole outlook. This dual vision extends not only to ideals and to the judgment of past events but...even to his own affairs. Orban only speaks of himself through contrasts, even when looking back at his youth." Poems include, among others "The Three Graces," "The Furious Orphan," "To Be Rich," "The Four-Wheeled Man," and "Old Fiddler's Picnic." In 1992, Orban was awarded Hungary's highest honor for artistic achievement, and in 1993 was elected to the Szechenyi Academy of Letters and Fine Arts.

ITALIAN

Dante Alighieri. *Dante Alighieri's Divine Comedy. Vol. I-Inferno: Italian Text and Verse Translation*. [Divina Commedia]. Tr. Mark Musa. Indiana University Press. 1996. Vol. I: 352 pp. Cloth: \$89.95 for 2 volume set; ISBN 0-253-32968-X. Vol. 2-Inferno: Commentary. 608 pp. Cloth: ISBN 0-253-32967-1. Bilingual. The publication of the first two volumes of the six-volume *Divine Comedy* brings readers Musa's vivid verse translation of the *Inferno*. Musa has revised his earlier version, long cited as the most accessible and reliable of the English translations. The dual-language first volume presents Musa's translation with facing Italian text. Compiled in the second volume is his lifetime study of the *Inferno*, where Musa examines and discusses the critical commentary of other Dante scholars and presents his own ideas and interpretations.

Dante. *The Divine Comedy: Hell-Purgatory-Heaven [La Divina Commedia]*. Tr. Peter Dale. Anvil Press Poetry, Ltd./Dufour Editions, Inc. 1997. 422 pp. Cloth: \$45.00; ISBN 0-85646-287-X. Paper: \$19.95; ISBN 0-85646-280-2. Dante's masterpiece is a foundation stone of European poetry. It is simple in style yet complex in its layers of meaning, episodic in manner yet architectonic in its over-arching vision. It is simultaneously a journey through life and a spiritual biography, a portrait of the interecine Italy of Dante's time and a pilgrim's progress through the tripartite afterworld of Catholic mythology. Dale has been co-editor of the poetry journal *Agenda* for many years.

Sergio Atzeni. *Bakunin's Son [Il Figlio di Bakunin]*. Tr. John H. Rugman. Italica Prt-SS [Seuerio Editore, 1991]. 1996. 80 pp. Paper: \$11.00; ISBN 0-934977-44-5. Who was Tullio Saba: anarchist, womanizer, unscrupulous businessman, rich dilettante at politics and life? Or a committed friend, heroic antifascist, a simple and honest man who inspired the loyalty of the men and the passion of the women who knew him? In this novel by one of Italy's young generation of writers, the reader is treated to a series of interviews that reconstruct a colorful and complex life through the eyes of those who have shared it.

Eduardo deFilippo. *Napoli Millionaria*. Tr. Tori Haring-Smith. The Dramatic Publishing Co. 1996. 104 pp. Paper: ISBN 0-87129-601-2. The three-act play is set in the dilapidated apartment of Gennaro Jovine, a tram driver, and his formidable wife, Amalia, whose disapproval has established a nice little racket in black market food, most of which she hides under a great bed. After a year's absence, Gennaro returns to find the apartment and his family transformed. Amalia, in partnership with the handsome Jovine, has become rich; his son is now a thief; and his daughter has been consorting with soldiers. The easy-going Gennaro, marked by suffering, becomes enraged at the moral bankruptcy of his newly wealthy family. Ultimately, there's a sense of community that provides a glimmer of warmth and hope in a brutal world. Giacomo Leopardi. *Canti*. Ed. John C. Barnes. Selected by Franco Fortini. Tr. Paul Lawton. University College Dublin Foundation for Italian Studies. 1996. 176 pp. Paper: ISBN 0-9529261-05. Bilingual. With an immensely erudite background and endowed with rare philological gifts, Leopardi, tormented by sad

personal experiences, wrote thousands of pages on philosophy and philology, a slender book of speculative prose, and some 40 poems that made him, in the European lyrical context, one of the real precursors of modern poetry. The *Canti* contain seemingly incompatible segments: sociopolitical odds, bucolic idylls, metaphysical meditations, dramatic monologues, funereal valedictions and musical merriments. Some of the works are "Ultimo canto di Saffo/Sappho's Last Song," "La sera del dì di festa/The Evening of the Festa," "La quiete dopo la tempesta/Calm after the Storm," and "Il pensiero dominante/The Predominant Thought."

Alfredo de Palchi. *Anonymous Constellation {Coste//azione Anonima}*. Ed. Karl Kvitko. Tr. Sonia Raiziss. Xenos Books. 1997. 95 pp. Cloth: \$23.00; ISBN 1-879378-24-8. Paper: \$13.00; ISBN 1-879378-23-X. Bilingual. De Palchi's profound and heartfelt series of reflections on existential matters continues with this new collection of poems. While his previous poetic works reflected on his wartime experience of incarceration and its psychological aftermath, this new collection offers a wider scope for thoughts on human existence in general. Poems include "Ritenendo che una vita/Finding one life," "Al finestrino guizza/The world's a flash," "Perche allora rimpiangere/Then why regret," and "Le paradossali vicende/The heart's silly paradoxical events."

Renzo Ricchi. *Five One-Act Plays*. Ed. John C. Barnes. Tr. Renzo D' Agnillo. University College of Dublin Department of Italian. 1996. 111 pp. Paper: ISBN 1-898473-51-X. Until recently, Ricchi's literary activity was almost exclusively confined to his poetry. Yet the intensity with which he has engaged in writing plays in the last few years is a clear indication that this activity is also becoming a central part of his artistic evolution. The five plays presented here are "The Scandal," "The Appointment," "The Man, The Rose and Silence," "The Promise" and "A , , , Foreboding."

Antonio Tabucchi. *Pereira Declares {Sostiene Pereira}*. Tr. Patrick Creagh. New Directions (Giangiacomo Feltrinelli Editore, 1994). 1996. 136 pp. Cloth: \$19.95; ISBN 0-8112-1319-6. Salazar's fascist Portugal in 1938 is part of the menacing cloud that hangs over Europe, and Dr. Pereira is an aging, overweight, lonely, mostly retired journalist who doesn't want to think about it. He escapes facing the ominous times by

translating 19th-century French stories for the weekly Culture Page he edits for a Lisbon newspaper. He dwells on the past and over-indulges in heavily-sugared glasses of lemonade and omelettes *aux fines herbes*. In the process of facing reality and encountering the brutality of an authoritarian state, Pereira becomes a gentle hero the reader will long remember.

JAPANESE

The Zen Monk Shotetsu. *Unforgotten Dreams*. Ed. and Tr. Steven D. Carter. Columbia University Press. 1997. 210 pp. Cloth: \$42.50; ISBN 0-231-10576-2. Paper: \$16.50; ISBN 0-231-10577-0. Bilingual. The Zen monk Shotetsu (1381-1459) suffered serious misfortunes in his life: he lost all the poems of his first 30 years—more than 30,000 of them—in a fire; his estate revenues were confiscated by an angry shogun; and rivals refused to allow his work to appear in the only impartially commissioned poetry anthology of his time. Undeterred, he managed to make a living from his poetry and won recognition as a true master of the *uta*, or *waka*, tradition. The first major collection of Shotetsu's work in English, *Unforgotten Dreams* presents more than 200 poems. The book opens with Carter's generous introduction on Shotetsu's life and work and his significance in Japanese literature.

KOREAN

Vi Kyo-bo. *Singing Like a Cricket, Hooting Like an Owl*. Tr. Kevin O'Rourke. Cornell University East Asia Program. 1995. 92 pp. Cloth: \$18.00; ISBN 1-885445-69-5. Paper: \$12.00; ISBN 1-885445-78-4. 1995 Korean Literature Prize. Vi Kyo-bo (1168-1241), the greatest of the classical Korean poets, was born into a very turbulent period in history, when the Koryo kingdom was threatened from the north by barbarians and from within by the ongoing struggle for supremacy among various factions. His poems, confessional and transcendent, describe moments of personal illumination in the course of everyday life. Some of the poems include "Cool Spring," "Makkolli song" "Self derision" "Seal rose" "Cutting down , , on wine" "Knotweed and Herons" "Fish frolic" , , , "Parting from a beauty," "Cicada," and "an Old Kisaeng."

LATIN

Vergil. *Vergil's Eclogues*. Tr. Barbara Hughes Fowler. University of North Carolina Press. 1997.

49 pp. Cloth: \$22.50; ISBN 0-8078-2347-3. Paper: \$9.95; ISBN 0-8078-4653-8. The poet Vergil was celebrated in his time both for the perfection of his art and for the centrality of his ideas to Roman culture. The *Eclogues*, his earliest confirmed work, were composed in part out of political considerations: when the Roman authorities threatened to seize his family's land, Vergil's appeal in the form of *Eclogue IX* won a stay. *Eclogue I* appears to be a thank-you for that favor.

NORWEGIAN

Gerd Brantenberg. *The Four Winds [For alle vinder]*. Tr. Margaret Hayford O'Leary. Women in Translation. 1996. 353 pp. Paper: \$12.95; ISBN 1-879679-05-1. This bittersweet coming-of-age novel is a beautiful evocation of the student milieu of northern Europe in the 1960s—a time of new ideas and enormous social and political changes. Inger, a bright young woman from Fredrikstad, graduates from high school, spends a year in Edinburgh working as an au pair for a bourgeois Scottish family, then returns to Norway to study at the University of Oslo. There, crushes, clandestine relationships and the exhilarating first signs of the Scandinavian gay and lesbian liberation movement mark Inger's struggle to come to terms with her sexuality. At the same time, she begins to see more clearly how her parents' alcoholism affects her family, making these relationships more complicated and confusing.

Jostein Gaarder. *The Solitaire Mystery [Kabalmysteriet]*. Tr. Sarah Jane Hails. Farrar, Straus and Giroux [H. Aschehoug & Co., 1990]. 1996. 309 pp. Cloth: \$22.00; ISBN 0-374-26651-4. Hans Thomas and his father set out on a car trip through Europe in search of Hans Thomas' mother, who left them many years earlier. On the way, Hans Thomas receives a mysterious miniature book—the fantastic memoir of a sailor ship wrecked in 1842 on a strange island where a deck of cards has come to life. But how do these stories fit together? Structured as a deck of cards; each chapter is one card in the deck—*The Solitaire Mystery* weaves together fantasy and realism, fairy tales and family history.

Knut Hamsun. *Dreamers [Svaermere]*. Tr. Tom Geddes. New Directions [Gyldendal Norsk Forlag, 1904]. 1996. 126 pp. Paper: \$9.95; ISBN 0-8112-1321-8. The midnight sun illumines more than fishing and fjords in this remote, northern Norwegian village. In fact, half-baked schemes

and hilarity abound. Big Ove Rolandsen, telegraph operator, mad scientist, and local Casanova, trades wits, fists, and kisses with a host of quirky neighbors. He serenades the curate's wife and fights a drunken giant, but taking on Trader Mack, the town's fish-glue magnate, is a more difficult matter. Hamsun, winner of the 1920 Nobel Prize for Literature, renders the dreams and dramas of these townsfolk with a delightfully light touch.

Knut Hamsun. *Hunger*. Tr. Sverre Lyngstad. Rebel Inc./Canongate Books Ltd., 1996. 193 pp. Paper: £6.99; ISBN 0-86241-625-6. Set in the ostensible location of Kirsiania (Oslo), *Hunger* is a compelling trip into the mind of a young writer who is driven by starvation to constantly fluctuating extremes of euphoria and despair. It is a study of the psychological hinterlands—the very edges of experience—where few writers have the courage to tread.

Erik Fosnes Hansen. *Psalm at Journey's End [Salme vedreisens slutt]*. Tr. Joan Tate. Farrar, Straus and Giroux [J.W. Cappelens Forlag A. S., 1990]. 1996. 371 pp. Cloth: \$24.00; ISBN 0-374-23868-5. On April 10, 1912, seven musicians board the *Titanic*. They are a motley crew, coming from all corners of Europe to play on the maiden voyage of the world's largest passenger ship. During their final five days, their life stories gradually unfold, and we discover how music has become central to their lives, as well as how they have ended up in this second-rate band playing waltzes for the wealthy passengers. Each musician embodies one part of the mosaic that is Europe on the edge of the century.

POLISH

Gustaw Herling. *Volcano and Miracle*. Tr. Ronald Strom. Viking Penguin. 1996. 273 pp. Cloth: \$24.95; ISBN 0-670-85482-4. *Volcano and Miracle* is a selection of fiction and prose writings from Gustaw Herling's masterwork, *The Journal Written at Night*. *The Journal* is an account of events and reflections that offer the author the occasion to continue rethinking and reimagining the human condition. Herling describes his journal modestly, "as a semi-devotional stammer, aimed in darkness at a single invisible and silent listener." It is more than that. Throughout, he writes with an energy and passion best evoked in his own tribute to "free and lucid thinking... ceaseless moral tension... words alive with the

whole being of the person who utters them as his long meditation and suffered truth."

Marian Pankowski. *Rudolf*. Trs. John and Elizabeth Maslen. Northwestern University Press [Oficyna Poetow i Malarzi, 1980]. 1996. 110 pp. Cloth: ISBN 0-8101-1417-8. Paper: \$14.95; ISBN 0-8101-1418-6. This novel, set in the 1970s, tells the story of the "author," a middle-aged Polish professor who lives abroad but who earlier survived the Nazi concentration camps, and Rudolf, an old man. In the 1930s Rudolf, the son of Geffilans living in Poland, rebelled against the expectations of both his parents and Polish society by leading an openly gay life in Paris. Rudolf attempts to convince the author, and himself, that his choices were good ones, that his life and the memories he has of it were worth whatever he gave up for them. Told in a highly poetic fashion through the author's stream of consciousness as well as through a triangular correspondence among Rudolf, the author, and the author's mother, Rudolf's story emerges as a tale of subversion and liberation.

Boleslaw Prus. *The Sins of Childhood and Other Stories*. Tr. Bill Johnston. Northwestern University Press. 1997. 247 pp. Cloth: \$42.95 ; ISBN 0-8101-1274-4. Paper: \$14.95; ISBN 0-8101-1462-3. This new work, containing 12 of Prus' classic shorter pieces, explores the full range of his talent—the depth of thought, human warmth, accuracy of observation, and technical excellence for which he has been justly praised. The stories range in tone from the whimsical to the tragic, and are peopled with intriguing characters in settings from 19th-century Warsaw to Egypt at the time of the Pharaohs. Prus' deep compassion for the human condition and his profound understanding of human joy and suffering run throughout this collection. Stories include, among others, "The Barrel Organ," "The Waistcoat," "The Fungi of This World," and "Shadows." Prus is best known for his novels *Lalka* (*The Doll*, 1890) and *Faraon* (*Pharaoh*, 1896). Johnston is the translator of *Self-Portrait with Woman* and *The Shadow Catcher* by Andrzej Szczypiorski.

Anna Swir (Swirszczyńska). *Talking to M; 'Bod}*. Trs. Cezw Mirosz and Leonard Nathan. Copper Canyon Press. 1996. 132 pp. Paper: \$14.100; ISBN 1-55659-108-X. "A poet should be as sensitive as an aching tooth," said Anna Swir, one of Poland's most distinguished poets. Open in her feminism and eroticism, her poetry explores the life of the female body from dread to delight,

from the depths of agony during World War II to delirious sensual heights, and always with relentless honesty. Affected deeply by her experience, she moved from a poetry of witness to a poetry which rejected the grand gesture of war in favor of a world cast in miniature, a world in which the body and the individual survive.

PORTUGUESE

Jose Maria d'Eya de Queiroz. *The Yellow Sofa*. Tr. John Vetch. New Directions. 1996. 112 pp. Paper: \$10.95; ISBN 0-8112-1339-0. Eya de Queiroz wrote *The Yellow Sofa* with, as he said, "no digressions, no rhetoric," where "everything is interesting and dramatic and quickly narrated." The story, a terse and seamless spoof of Victorian bourgeois morals, concerns Godofredo Alves, a successful, buoyant businessman who returns home to find his wife "on the yellow damask sofa... leaning in abandon on the shoulder of a man. ..." Godofredo struggles with the public need to defend his honor, and a stronger inner desire for forgiveness and domestic tranquillity.

Clarice Lispector. *Selected Cronicas [A descoberta do Mundo]*. Tr. Giovanni Pontiero. New Directions Books [Editora Nova Fronteiro, 1984]. 1996. 212 pp. Paper: \$12.95; ISBN 0-8112-1340-4. A revelation for readers of Clarice Lispector's novels and stories, this chronicle, a literary genre peculiar to the Brazilian press, allows poets and novelists to address a wide readership on any theme they like. Lispector's Saturday column from 1967 to 1973 in Rio's leading newspaper was, even by Brazilian standards, extraordinarily free-ranging and intimate. The 156 crônicas collected here (variously taking the form of serialized stories, essays, aphorisms, conversations with taxi drivers, random thoughts, introspective revelations, memories) are endlessly compelling. Other Lispector books available from New Directions are *The Foreign Legion*, *The Hour of the Star*, *Near to the Wild Heart*, and *Soulstorm*.

ROMANIAN

Liliana Ursu. *The Sky Behind the Forest -Selected Poems*. Tr. Liliana Ursu with Adam J. Sorkin and Tess Gallagher. Bloodaxe Books Ltd. 1997. 96 pp. Paper: £7.95; ISBN 1-85224-386-4. The spectrum of Ursu's poetic reach combines the sensual and spiritual, the personal with the historic, the mythical with the mundane. The jaundiced contemporary heart, closed to miracles and scant

of the religious, may at least be persuaded to pause, to glimpse another world. Works include, among others, "Title It As You Like," "Double Portrait," "The Comet Is Coming," "Portrait with Dandelions," "Diana's Shadow," "Letter from the , Constellation of the Swan," "Spring Circumstance," and "Snapshot of an Orchard in Port Angeles."

RUSSIAN

Joseph Brodsky (and Tr.). *So Forth*. Farrar, Straus and Giroux. 1996. 132 pp. Cloth: \$18.00; ISBN 0-374-26641-7. Joseph Brodsky's last volume of poems in English, *So Forth*, represents eight years of masterful self-translation from the Russian, as well as a by now substantial body of work written directly in English. The poems collected here reflect the many milieus he inhabited—in America, Europe, and Russia—but they are the voice of a citizen of the world, exploring the territory of language itself. Some of the more than 60 poems include "Constancy," "North of Delphi," "Transatlantic," "Anti-Shenandoah," "Porta San Pancrazio," "Persian Arrow," and "A Postcard." Brodsky was awarded the Nobel Prize in Literature in 1987 and served as Poet Laureate of the United States in 1991 and 1992.

Nina Iskrenko. *The Right to Err*. Trs. John High, Patrick Henry and Katya Olmsted. Passaggiata Press. 1995. 104 pp. Cloth: \$15.00; ISBN 0-89410-806-9. Paper: \$14.00; ISBN 0-89410-807-7. Nina Iskrenko belongs to the generation that came of age in the mid-1960s and 1970s, a period of political stagnation and cultural reaction. What all the poets of Russia's "dull year" (as Iskrenko calls them in an essay in this collection) shared was a long period of apprenticeship in the so-called literary underground. From the last 1960s through the mid-1980s, publication of serious new verse was out of the question, and, as a result, an entire generation of poets learned its trade and honed its talents without the benefit of public support. The poet's search for artistic methods to describe the coming society is perhaps the most valuable contribution of Iskrenko's book.

Vladimir Makanin. *Escape Hatch [& The Long Road Ahead]*. Tr. Mary Ann Szporluk. Ardis Publishers. 1995. 193 pp. Cloth: \$24.00; ISBN 0-87501-110-1. In these two novellas, Booker Russian Prize winner, Makanin, examines the fates of ordinary people caught in situations which test their ability to retain their humanity. At first these works seem realistic, but gradually it

becomes clear that the realistic elements exist within a larger structure that is dream-like in its logic and emotional intensity. The tests these heroes must face are deeply ambiguous in nature, and the results are presented with startling irony.

Kira Obolensky and Craig Wright. Stage play based on *Eugene Onegin* by Pushkin, translated by George Obolensky. The Dramatic Publishing Co., 1996. 60 pp. Paper: ISBN 0-87129-602-0. When rakish Eugene Onegin learns his rich uncle is sick, he travels from St. Petersburg to the country. He arrives fashionably late in time for the inheritance, if not the funeral. Bored with the city, Onegin decides to begin anew in the country, but within weeks of his arrival, the village has determined that he is a crackpot. After befriending Valdimir Lenski, the lovesick poet, and Tatiana Larin, a passionate young woman, Eugene finds himself facing a series of challenges, which if met, will forever change the course of his life. This adroit adaptation of Pushkin's famous verse novel reflects on the passion of youthful love and the passage of time.

Victor Pelevin. *Omon Ra*. Tr. Andrew Bromfield. Farrar, Straus and Giroux. 1996. 154 pp. Cloth: \$21.00; ISBN 0-374-22592-3. *Omon Ra* is a pointed, dead-on satire of the now-defunct Soviet space program, and a moving account of a cosmonaut's coming-of-age. The story is told in the beguiling voice of its young protagonist, Omon Ra, who has dreamed of flying in space since he was a boy. But Omon learns that, although the Soviet space program claims to carry out its missions with unmanned rockets, its scientists haven't yet mastered the necessary technology; his first assignment will also be his last. Omon is to drive a supposedly unmanned landing vehicle across the moon's surface, put in place a device that will emit the words of Lenin into space, and then remain on the moon, abandoned, until he dies. The voyage that results combines the absurdity of Soviet protocol with the wonder and pathos of space flight. As told in Pelevin's artful prose, the story of Omon's ill-fated trip to the moon has the nimbleness and buoyancy of the best contemporary Western fiction as well as the sting of great Russian satire. Pelevin's 1993 collection of short stories, *The Blue Lantern*, won the Russian "Little Booker" Prize for the best new work of fiction by a Russian writer.

Evgeniya Tur. *Antonina*. Tr. Michael R. Katz. Northwestern University Press. 1997. 148 pp.

Paper: \$15.95; ISBN 0-8101-1407-0. *Antonina* is a poignant account of a young Russian woman whose life is shaped by the cruel neglect of her step-parents, the financial ruin of her father and later her husband, and the centerpiece of the novel her failed love affair with a sensitive but weak man. This work is a previously untranslated section of a four-volume novel, *The Niece*, published in Russia in 1851, and is patterned after the successful contemporary novels of the Bronte sisters. Katz, chair of the Department of Slavic Languages at UT Austin, is the translator of *Polinka Saks* and *The Story of Aleksei Dmitrich* by Alexander Druzhnin and *Prologue* by Nikolai Chernyshevsky.

Zinovy Zinik. *One-Way Ticket*. Trs. Frank Williams, Jamey Gambrell, Alan Meyers, JBernard Meares, and Priscilla Meyer. New Directions. 1996. 196 pp. Cloth: \$19.95; ISBN 0-8112-1341-2. *One-Way Ticket* is a collection of eight stories by Zinovy Zinik, a Russian-Jewish emigrant with a great comic gift, written since his departure from the Soviet Union in 1975. The author creates a travelogue, with the narrator taking not so much a spiritual journey in search of an identity but rather in finding a compelling way of shedding one's false self-images. The stories have a common denominator: they are all about a presumptuous man whose preconceived ideas are shattered by an unexpected turn of events. He may consider himself smart, but his self-indulgent posturing is undermined by the sheer unpredictability of human folly and obsessions.

SANSKRIT

The Ramayana of Valmiki: An Epic of Ancient India, Vol. 5: Sundarakaṇḍa. Ed. Robert P. Goldman. Trs. Robert P. Goldman and Sally J. Sutherland Goldman. Princeton University Press. 1996. 576 pp. Cloth: \$89.50; ISBN 0-691-06662-0. The fifth and most popular book of the *Ramayana of Valmiki* recounts the adventures of the monkey hero Hanuman in leaping across the ocean to the island citadel of Lanka. Once there, he scours the city for the abducted Princess Sita. The poet vividly describes the opulence of the court of the demon king, Ravana, the beauty of his harem, and the hideous deformity of Sita's wardresses. After witnessing Sita's stern rejection of Ravana's blandishments, Hanuman reveals himself to the princess and restores her hope of rescue. The great monkey then wreaks havoc on the royal park and fights a series of hair-raising battles with Ravana's generals. Permitting himself

to be captured by the warrior Indrajit, Hanuman is led into the presence of Ravana, whom he admonishes for his lechery. Taking leave of Sita, Hanuman once more leaps the ocean to rejoin his monkey companions. This volume contains an extensive introduction, exhaustive notes, and a comprehensive bibliography.

SERBO CROAT

Ivan V. Lalit *A Rusty Needle*. Tr. Francis R. Jones. Anvil Press Poetry, Ltd./Dufour Editions, Inc. 1997. 198 pp. Paper: \$18.95; ISBN 0-85646-241-1. *A Rusty Needle* traces Lalić's development over nearly 20 years, from his first published poems to the end of the '60s. The more than 100 poems include "The Home of the Swans," "Resava," "An Everyday Sorcerer," "Rain After Us," "Orpheus' Second Descent," and "The Ramparts of Dubrovnik."

SPANISH

Mario Bencastro. *A Shot in the Cathedral, Disparoen la Catedral*. Tr. Susan Giersbach Rascon. Arte Publico Press [Editorial Diana, 1990]. 1996. 215 pp. Cloth: \$18.95; ISBN 1-55885-164-X. Following a coup d'etat in El Salvador and the establishment of martial law, the new ruling junta turns to the United States for support to quell public demonstrations and combat guerrillas in the mountains. One man, a religious leader, takes the initiative to protest the military rule and the U.S. aid. He is silenced with a bullet. Not a propagandistic nor partisan view of the strife, *A Shot in the Cathedral* is remarkable for its sensitivity, restraint and poetic vision of the tragic and inhuman events and actions that polarized not only the people of El Salvador but also those of the rest of the world.

Silvina Bullrich. *Tomorrow I'll Say, Enough* [*Manana digo basta*]. Tr. Julia Shirek Smith. Latin American Literary Review Press. 1996. 189 pp. Paper: \$15.95; ISBN 0-935480-70-3. A widowed Buenos Aires artist decides to celebrate her 49th birthday by spending the summer alone in a remote seaside village. *Tomorrow I'll Say, Enough* is Alejandra's "apprenticeship of solitude," in which she tries to escape the family and social pressures which have restricted her for so long. With humor and irony, she describes the visits by her three daughters who descend upon her with their emotional and financial demands. Ultimately, it is her daughters' greed which

prompts Alejandra to make some decisions about her future.

Julia de Burgos. *Song of the Simple Truth: The Complete Poems of Julia de Burgos [Obra completa poetical]*. Tr. Jack Aguieros. Curbstone Press. 1996. 564 pp. Paper: \$21.95; ISBN 1-880684-24-1. Bilingual. This first bilingual edition of Julia de Burgos' complete poems, more than 200 of them, is a literary landmark—the first time her poems have appeared in a complete edition in either language. De Burgos wrote passionately for Puerto Rican liberation, yet her range was not narrow—her love poetry and her nature poetry are deeply felt and finely honed. Poems include "Mi simbolo de rosas/My Symbol of Roses," "Dos mundos sobre el mundo/Two Worlds over the World," "Amaneceres/Dawnings," "Viaje alado/Winged Voyage," and "Mi senda es el espacio/My Road Is Space."

Carlos Fuentes. *Diana: The Goddess Who Hunts Alone [Diana, o, La cazadora solitaria]*. Tr. Alfred Mac Adam. Farrar, Straus and Giroux [Alfaguara Hispanica, 1994]. 1995. 218 pp. Cloth: \$22.00; ISBN 0-374-13903-2. It is New Year's Eve, 1969: the narrator, an internationally renowned writer in his forties. A self-proclaimed Don Juan who is faithful only to literature (he says to himself), he meets the beautiful American actress Diana Soren at a party and is fascinated by her oddly elusive charm. To love her blond beauty is to love an image coveted by thousands, and it is to experience a passion that must be turned into art. But infatuation becomes doomed pursuit as Diana spurns him, as she flees enigmatically into an intrigue of paranoia and the FBI, sexual jealousy and Black Panthers, and as the impassioned narrator is forced to reconsider the foundations of his life as a writer.

Federico Garcia Lorca. *Blood Wedding [Bodas de sangre]*. Tr. Brendan Kennelly. Bloodaxe Books, Ltd./Dufour Editions. 1997. 80 pp. Cloth: \$29.95; ISBN 1-85224-354-6. Paper: \$14.95; ISBN 1-85224-355-4. Garcia Lorca has a searing realization of the power of desire. *Blood Wedding* is a classic tragedy of a woman loved by two men. The man she has loved since childhood is hot-blooded Leonardo, but his family are hated by her own folk, and he marries someone else. Then on her wedding night, Leonardo carries her off on horseback, pursued by the men of the two shamed families. The two rivals meet in the moonlight in a fight to the death. In language at once soaring and accurate, Kennelly's translation does justice to

Garcia Lorca's tragic vision of the nature and consequences of instinctual passion.

Juan Gelman. *Unthinkable Tenderness: Selected Poems*. Ed. and Tr. Joan Lindgren. University of California Press. 1997. 191 pp. Cloth: \$45.00; ISBN 0-520-20586-3. Paper: \$16.95; ISBN 0-520-20587-1. Gelman is a stark witness to the brutality of power, and his poems reflect his suffering at the hands of the Argentine military government (his son, daughter-in-law, and grandchild were among the "disappeared"). While political idealism infuses his writing, he is not a servant of ideology. Themes of family, exile, the tango, Argentina, and Gelman's Jewish heritage resonate throughout his poems, works that celebrate life while confronting heartache and loss. Among the almost 100 poems are "Somata," "What They Don't Know," "Killing the General Defeat," "Nightingales Again," "Certain Flights," "Exergue," and "The Expulsed."

Luisa Mercedes Levinson. *The Two Siblings and Other Stories*. Tr. Sylvia Ehrlich Lipp. Latin American Literary Review Press/Consortium Books Sales & Distribution. 1996. 157 pp. Paper: \$14.95; ISBN 0-935480-74-9. This collection demonstrates well Levinson's dreamy, passionate style, abundant use of fantasy, and strong familiarity with settings as diverse as the jungles of South America and the streets of Europe. Stories include, among others, "Penetrating a Dream," "On the Other Side of the Shore," "Beyond the Grand Canyon," "No Men for the Poncho Weavers," "Cobweb of Moons," "The Labyrinth of Time," "A Singular Couple," and "Residuum."

Clorinda Matto de Turner. *Birds Without a Nest [Aves sin nido]*. Emended by Naomi Lindstrom. Tr. J.G.H. University of Texas Press. 1996. 208 pp. Cloth: \$30.00; ISBN 0-292-75194-X. Paper: \$12.95; ISBN 0-292-75195-8. First published in 1889, *Birds* drew fiery protests for its unsparing expose of small town officials, judicial authorities, and priests who oppressed the native peoples of Peru. Matto de Turner was excommunicated by the Catholic Church and burned in effigy. In 1904, the novel was published in a bowdlerized English translation with a modified ending: This edition restores the original ending and the translator's omissions.

Ana Maria Matute. *Celebration in the Northwest [Fiesta al Noroeste]*. Tr. Phoebe Ann Porter. University of Nebraska Press [Ediciones Destino

S.A., 1963]. 1997. 84 pp. Cloth: \$25.00; ISBN 0-8032-3180-6. Paper: \$12.00; ISBN 0-803-2-8196-x. At the center of this tragic tale of hatred between two half-brothers are confessions made by the protagonist to a local priest. Those confessions reveal the volatile mixture of attraction and repulsion between Juan Medinao and his half-brother, Pablo. *Celebration in the North* is remarkable for its evocative prose, its riveting plot, and its portrayal of a character overcome by bitterness, envy, rage, and alienation. Ana Maria Matute won the prestigious Cafe Gijón award for *Celebration*.

Ana Maria Matute. *The Trap [Trampa]*. Trs. Maria Jose de la Camara and Robert Nugent. Latin American Literary Review Press. 1996. 220 pp. Paper: \$15.95; ISBN 0-935480-81-1. In *The Trap*, Matute explores ties that bind family, society and culture. Through her compelling use of a powerful feminine first-person narrative, Matute highlights the experience of women during the tumultuous years of the Spanish Civil War. In this third novel of the famous trilogy, *The Merchants*, the author examines the lasting effects of social upheaval, discrimination and lives trapped in conflict. Matute's awards include the prestigious Premio Nacional de Literatura and the Premio Nadal.

Veronica Miranda. *Erotic Study [Estudio Erótico]*. Tr. Angela McEwan. Luz Bilingual Publishing. 1996. 66 pp. Paper: \$10.50; ISBN 0-9634009-3-2 Bilingual. *Erotic Study* is the second part of the *Trilogy of Perceptive Games* beginning with the book *That Ancient Devotion* and ending with the next book, *More Than Once*. The eroticism is in itself a means to perceive life, or perhaps it is connected with the perception of desire, cause of life's happenings.

Gabriela Mistral. *The Mothers' Poems [Poemas de las Madres]*. Tr. Christiane Jacox Kyle. Eastern Washington University Press. 1996. 36 pp. Paper: ISBN 0-910055-29-7. Bilingual. Gabriela Mistral is Latin America's best-known and most beloved woman poet since the time of Sor Juana Ines de la Cruz, the famous 17th-century Mexican nun. The prose poems in *The Mothers' Poems* illustrate perfectly Mistral's sense of sisterhood with all women, none more binding than with women fortunate enough to have borne children. If ever a writer's deepest wishes and emotions were revealed in her writing, we see them here. Poet, educator, diplomat, Nobel Laureate, humanitarian, Mistral offers us her flesh, her creation, in these poems. Some poems included are: "Me Ha

Besado/He Kissed Me," "El Dolor Eterno/Eternal Pain," "Ropitas Blancas/Small White Clothes," "Cuéntame, Madre/Tell Me Mother," and "La Sangrada Ley/Sacred Law ."

Carlos Montemayor. *Blood Relations [Mal de piedra]*. Trs. Dale Carter and Alfonso Gonzlilez. Plover Press. 1995. 112pp. Cloth: \$17.95; ISBN 0-917635-16-7. *Blood Relations* is the story of Refugio, whose family has worked in the mines of Northern Mexico for generations. His grandfather dies of silicosis, while his father is reduced to part-time work, but Refugio plans to follow in their footsteps. He takes it as rejection when his brother, Antonio, refuses to let him enter the mines. Then Antonio, too, begins spitting blood, and once more the pageantry of flowers and a black casket repeats itself. Refugio has been saved, but only to know the agony of watching helplessly as the one who sacrificed himself slowly wastes away. Implicit is a view of the human condition as predetermined, tragic, and self-contradictory. Montemayor teaches at the University of Mexico. His fiction has won the Xavier Villaurrutia Prize and First Prize for the Novel in *El Nacional's* Fiftieth Anniversary Contest.

Michael Moore. *Contemporary View of Haiku [Vista Contemporánea de Haiku]*. Tr. Alicia Z. Galvin. Mustard Seed Press. 1996. 81 pp. Paper: \$12.95; ISBN 0-9610702-6-9. Bilingual. Moore's poetic microcosm is inhabited by the subjects usually associated with haiku: cicadas, fire, dragonflies, plum blossoms, and the seasons. But Moore juxtaposes these themes with the evocative power of the commonplace object: a lounge chair, a collar button, an hibachi, a bike and a museum bench. Moore's perception lies beyond the threshold of utility. As poetic images, he redeems them.

Pablo Neruda. *Ceremonial Songs [Cantos ceremoniales]*. Tr. Maria Jacketti. Latin American Literary Review Press. 1996. 141 pp. Paper: \$13.95; ISBN 0-935480-80-3. Bilingual. Appearing for the first time in a complete English translation, this collection by Chilean Nobel Laureate Neruda is a rediscovered jewel. These long, thematically diverse poems celebrate Neruda's ability to explore landscapes of the heart and mind through the canto or sacred song. Although these poems were first published some 35 years ago, their messages remain fresh and timeless. Poems include "El sobrino de occidente/The Western Nephew," "La insepulta de

paita/The Unburied Woman of Paita," "El gran verano/The Great Summer," "Toro/The Bull," "Cordi"eras/Cordi"eras," "Elegia de Cadi71Cadiz Elegy," "Cataclismo/Cataclysm," "Lautreamont reconquistado/Lautreamont Reconquered," "Oceana/Ocean Lady," and "Fin de Fiesta/Fiesta's End."

Octavio Paz. *A Tale of Two Gardens: Poems from India* 1952-1995. Ed. Eliot Weinberger. Trs. Eliot Weinberger and others. New Directions. 1997. 128 pp. Paper: \$8.00; ISBN 0-8112-1349-8. Helping to celebrate the Solh anniversary of India's independence, *A Tale of Two Gardens* is the first collection of Paz's poetry to be published since he won the Nobel Prize for Literature in 1990. Consisting of poetry about one of his favorite places-some of it written while he was Mexico's ambassador to India-this title is an excellent introduction to the intensely sensual, sometimes amusing and always political work by this great poet. Includes, among others, "The tomb of Amir Khusru," "The religious fig," "The day in Udaipur," "Ootacanumuna," and "Concert in the garden."

Elena Poniatowska. *Tin is ima*. Tr. Katherine Silver. Farrar, Straus and Giroux [Ediciones Era, 1992]. 1996. 357 pp. Cloth: \$25.00; ISBN 0-374-27785-0. An intensely imagined, sensuously detailed account of the extraordinary life of photographer and militant revolutionary Tina Modotti, this compelling novel reflects the political and social turbulence of the '20s through the '40s as experienced by a brave and vibrant woman who was an intimate of some of the leading poets, artists, and politicians of her time. Extensive research and a thorough knowledge of the currents of history contribute to this portrait, but equally important is Poniatowska's intuitive appreciation of a woman shaped and destroyed by her tumultuous times. Poniatowska is the author of more than 40 works, including the classic *Massacre in Mexico and Dear Diego*.

Julicin Rios. *Poundemonium [Poundemonium: Homenaje a Ezra Pound]*. Tr. Richard Alan Francis. Dalkey Archive Press [Mondadori Espafia, 1989]. 1997. 146 pp. Paper: \$13.50; ISN 1-40 56478-138-0. As the second in a projected five-novel series, of which *Larva* was the first, experimental novelist Rios resurrects his pun-mad, verbose characters and sets them down in London, where they visit sites associated with Ezra Pound. The poet Milalias speaks through most of the book; his girlfriend Babelle provides maps and

photos related to sites mentioned in the text; and a third character provides footnotes, mostly mad puns, on facing pages. This volume will be best enjoyed by those who have read the first and have a deep appreciation for Ezra Pound. Francis won the Columbia University Translation Award for his work *Larva: Midsummer Night's Babel*.

Sor Juana Ines de la Cruz. *Poems, Protest, and a Dream*. Tr. Margaret Sayers Peden. Penguin Books. 1997. 254 pp. Paper: \$12.95; ISBN 0-14-044703-2. Bilingual. Sor Juana Ines de la Cruz wrote her most famous prose work in 1691 in response to her bishop's injunction against her intellectual pursuits. A passionate and subversive defense of the rights of women to study, to teach, and to write, it predates by almost a century and a half serious writings on any continent about the position and education of women. Also included is the epistemological poem "First Dream," as well as revealing autobiographical sonnets, religious poetry, secular love poems, playful verse, and lyrical tributes to the New World.

Abdón Ubidia. *Wolves' Dream [Suefio de lobos]*. Tr. Mary Ellen Fieweger. Latin American Literary Review Press. 1996. 268 pp. Paper: \$15.95; ISBN 0-935480-79-X. *Wolves' Dream* is the story of five characters who hatch a plan to carry out a bank robbery in Quito, Ecuador in 1980, at the end of the oil boom. Against the background of the city, another character in the novel, the five schemers merge their talents and learn to overcome mutual mistrust to form a team in crime. Their dream of easy wealth becomes a nightmare, as their situation changes in ways none of them could have foreseen. Ubidia won the Jose Mejia prize in 1986 for this novel.

Miguel de Unamuno. *Love and Pedagogy [Amor y Pedagogia]*. Tr. Michael Vande Berg. Peter Lang Publishing, Inc. 1996. 187 pp. Cloth: 0-8204-1725-4. *Love and Pedagogy* is the "transitional" novel in the canon of Unamuno's fiction--the book in which he abandoned the documentary realism of his earlier work in favor of the interior portrayals of personality that came to characterize his later work. In deliberately applying William James' "stream of consciousness" concepts in his work, Unamuno made an early and significant contribution to the development of the modern psychological novel.

Maria Elena Cruz Varela. *Ballad of the Blood*. Ed. and Tr. Mairym Cruz-Bernal with Deborah Digges. The Ecco Press. 1996. 119 pp. Cloth:

\$22.00; ISBN 0-88001-427-X. Bilingual. In 1991, when *Cristerio Alternativo*, a group of Cuban intellectuals led by Varela, published a manifesto calling for democratic and economic reforms and denouncing the Castro regime, she was arrested and imprisoned. On November 19th she was beaten by a mob, which attempted to force her to eat her manifesto. She refused and was imprisoned. After two years Varela was released from prison, and she now gives us proof through her poems that her voice has not been silenced. Includes poems such as "El salto/The Jump," "La nave de los locos/The Ship of the Insane," "Plegaria contra el miedo/A Prayer Against Fear," and "Se van los que yo quiero/The Ones I Love Are Leaving."

Mario Vargas Llosa. *Death in the Andes (Lituma en los Andes)*. Tr. Edith Grossman. Farrar, Straus and Giroux. 1996. 276 pp. Cloth: \$24.00; ISBN 0-374-14001-4. *Death in the Andes* tells the story of army corporal Lituma and his deputy Tomas, who have been assigned to treacherous guard duty in an isolated, run-down mining community in the mountains of Peru. Part detective novel and part political allegory, this book offers a panoramic view of Peru today-not only of the current political violence and social upheaval but also of the country's roots in Indian culture and pre-Hispanic mysticism. With his usual elan, Vargas Llosa builds a magical assemblage of narrators, time frames, and subplots which burst with unforgettable characters-Senderista guerrillas, disenfranchised Indians, eccentric townspeople, and overly curious foreigners.

Maria de Zayas. *The Disenchantments of Love [Desengafios amorosos]*. Ed. Marilyn Gaddis Rose. Tr. H. Patsy Boyer. State University of New York Press. 1997. 405 pp. Cloth: \$24.95; ISBN 0-7914-3281-5. Paper: ISBN 0-7914-3282-3. *The Disenchantments of Love* is a collection of stories about women's amorous experiences in a patriarchal and imperialistic society during the turbulent 17th century. The ten novellas are set within an encompassing frame that continues from the first collection, *The Enchantments of Love*, published in 1637. What is new is the deliberately feminist purpose stated in the rules for telling stories: only women are to narrate "true cases intended to disenchant women about men's deceptions." A fascinating dimension of these fast-paced narratives is what they suggest through omission, silence, and ambiguous detail: the untold story that fires the imagination. Boyer has also translated de Zayas's *The Enchantments of*

Love: Amorous and Exemplary Novels, and translated and coedited *Critical Views of Vicente Aleixandre's Poetry*.

SWEDISH

Tomas Tranströmer. *For the Living and the Dead: New Poems and a Memoir*. Ed. Daniel Halpern. Trs. Joanna Bankier, Robert Bly, Samuel L. Harters, Robin Fulton and Malena Morling. The Ecco Press. 1996. 71 pp. Cloth: \$22.00; ISBN 0-88001-436-9. Tranströmer has referred to his poems as "meeting places," with "their intent to make a sudden connection between aspects of reality that conventional language and outlooks ordinarily keep apart." This volume combines recent poetry with a prose memoir of his childhood in Sweden, revealing the author as a curious, sensitive child, interested in archeology and insects, terrified of school and his authoritarian teachers. Tranströmer has received both the prestigious Bonner Poetry Prize and Germany's Petrarch Prize.

UKRANIAN

Volodymyr Dibrova. *Peltse and Pentameron [Pisni Bitlz and Sucasnist]*. Eds. Susan Harris and Ellen Feldman. Tr. Halyna Hryn. Northwestern University Press. 1996. 198 pp. Cloth: ISBN 0-8101-1219-1. Paper: \$14.95; ISBN 0-8101-1237-X. In these two novellas, Dibrova tells the story of how the Soviet system was sustained by individuals who never truly chose to support it but simply lacked the courage to oppose it. "Peltse" portrays the formation of an average apparatchik. Both funny and alarming, the novella provides an incisive psychological portrait of an individual trapped in a system he simultaneously dislikes and depends on for survival. "Pentameron" tells the story of one day in the life of five colleagues working in a Soviet research institute. Each is dissatisfied with his or her lot in life and dreams of escaping. Yet all are trapped in and by a system that has taken away their ability to act decisively. A piercing study, "Pentameron" reveals the myths, superstitions, and predicament of a large segment of Soviet Ukrainian society.

VIETNAMESE

Le Minh Khue. *The Stars, The Earth, The River*. Ed. Wayne Karlin. Trs. Bac Hoai Tran and Dana Sachs. Curbstone Press. 1997. 256 pp. Paper: \$12.95; ISBN 1-880684-47-0. Although her stories concern such universal matters as affairs of

love, the tangles of family life, and human greed and ambition, "to understand my stories," Le Minh Khue commented, "you should try to understand the history of revolution, war and struggle that my country has gone through and out of which they grew." Among the 14 stories are "Fragile as a Sunray," "The Last Rain of the Monsoon," "An Evening Away from the City," and " A Small Tragedy."

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