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**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 Szab6, 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 Pilinsky, 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.


(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.

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 /Agayuliyarput: Kegginaqat, 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, Agayuliyarput is a collection of first-person accounts of the rich culture surrounding Yup'ik masks. Stories from allover southwestern Alaska include a wealth of information about the creation and function of masks and the environment in which they flourished.


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 modem, 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), "Galila's Wedding" (A. B. Yehoshua), "Cocked and Locked" (Etgar Kerrett), and "Idolatry" (Yoram Kolerstein).

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


REPRINT


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


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 allover 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.


(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 Viana 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


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.


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**


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.


Challenger: Et Teknik 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 system's 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."

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?

Nothing, Nobody: The Voices of the Mexico City Earthquake [Nada,
Nadie: Las voces del temblor. J. 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 1st Century Crime of Passion [II 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.


ART HISTORY/ESSAYS

(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).


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.


(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 Ch’an 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.


(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 ontology 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. 1, 2, and 3*.

(Sanskrit) (Attributed to Patañjali). *Yoga: Discipline of Freedom [Yoga Sutra]*. 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 Gīta*.

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


(Dutch) Philomena Essed. Diversity: Gender, Color, and Culture. [DiversiteitJ. 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 MexicanoJ. Trs. Marina Outman Castafieda and the Author. Farrar, Straus and Giroux [AguilarNuevo 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.

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

**PSYCHOANALYSIS**


(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**


(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.

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 [Monzadori, 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 L41bat. Tr. Ann Smock. University of Nebraska Press [Editions Galilee, 1994]. 1996. 85 pp. Cloth: ISBN 0-832-2731-0. 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 res~ 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 ye~rs. Smock has also translated Blanchot’s The Writing of the Disaster (Nebraska 1986). I


(French) Jules Laforgue. Berlin, The City and the Court [Berlin, la cour et la ville]. Tr. o/illiam 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.


(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 0-810 1-1166-7. 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. Anecdotage: 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.

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.*


(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**


**ARABIC**


other aspects of Moroccan reality and the human psyche.


Ghada Samman. Beirut75. 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


CATALAN

Carles Casajuana. The Purity of a Pig [Puresa del Porc]. Ed. Josep Solé-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.


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

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

DANISH


Peter Hoeg. *The History of Danish Dreams (A Novel)* [Forestilling om de tyvendeArhundrede]. 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 aen]. Tr. Barbara Haveland. Farrar, Straus and Giroux (Munksgaard/Resinante, 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: Madeleine and Erasmus. Madeleine, 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. Madeleine 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*.


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 vol]. 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.


Flemish

Hugo Claus. *The Swordfish* [De Zwaardvis]. 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 Belgie).

FRENCH


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.

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.


Philippe-Joseph Aubert de Gaspe. *Canadians 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, and 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 Gaspe's stories.


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 Adventures" and conclude with "The Final Destruction at Logres."

Linda Le. Slander [Calomnies]. Tr. Esther Allen. University of Nebraska Press. [Christian Bourgeois 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 Che佛, Cendrar's Modernities and Other Writing (Nebraska 1992).


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.)


JEGER

Jurek Becker. Jacob the Liar [Jakob der Lugner]. 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 his 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 via 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 Prize.
Ulla Berkewicz. *Angels Are Black and White [Engelsind 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 II, 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, deserts. Almost miraculously accepted by Jewish refugees while hiding in the Russian forest, he rediscovers 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’s Miihle]. Tr. Janet Cropper. New Directions [Union Verlag, 1964]. 1996. 230 pp. Paper: $12.00; ISBN 0-8112-1315-3. Bobrowski’s 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 Times*—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 understated element of humor, as well as a compelling, dream-like sense of fantasy."

Marie von Ebner-Eschenbach. *Beyond Atonement [Unsinnbar]*. 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 bizare and hilarious characters in this peculiar world in which the remains of the past are mixed with the most advanced elements of the future.

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. Ange1 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 German fiction. Jackson's is the first new translation for many years. It is the tale of a visionary young north Friesian Deichgraf of the 18th 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.

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 lanbruage, 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 soli:ety 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 Gree~! Fence: Survival in Treblinka (Richard Glazar), and! The Beneficiary (Barbara Konig). completely recognizable to our own Iron Age.“

**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 unsparingly 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.


**HEBREW**


Hareven's greatest works, *The Miracle HatEver*, *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 Széchenyi Academy of Letters and Fine Arts.

**ITALIAN**


Sergio Atzeni. *Bakunin's Son* [Il Figlio di Bakunin]. Tr. John H. Rugman. Italica Press (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.

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 di festa/The Evening of the Festa," "La quiete dopo la tempesta/Calm after the Storm," and "Il pensiero dominante/The Predominant Thought."


Renzo Ricchi. Five One-Act Plays. Ed. John C. Barnes. Tr. Renzo D' Agnillo. University College of Dublin Department of Italian. 1996. 11! 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


KOREAN

Vi Kyu-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

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.


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

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
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 Pros. The Sins of Childhood and Other
Stories. Tr. Bill Johnston. Northwestern
University Press. 1997. 247 pp. Cloth: $42.95 ;
8101-1462-3. This new work, containing 12 of
Pros' 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. Pros' deep compassion for
the human condition and his profound
understanding of human joy and suffering run
throughout this collect. Stories include, among
others, "The Barrel Organ," "The Waistcoat,"
"The Fungi of This World," and "Shadows." Pros
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 (Swirszczy1ska). Talking to M;'
Bodj'. Trs. Czeew Mr.osz and Leonard Nathan.
Copper Canyon Press. 1996. 132 pp. Paper:
$14.10; 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 Queir6s. The Yellow Sofa.
Queir6s 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 tranquility.

Clarice Lispector. Selected Cronicas [A
descuberta do Mundo]. Tr. Giovanni Pontiero.
New Directions Books [Editora Nova Frontiero,
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 cronicas collected here
(variously taking the form of serialized stories,
theses, 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
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


Nina Iskrenko. The Right to Err. Trs. John High, Patrick Henry and Katya Olmsted. Passeggiata 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 Valdimer 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. Oman Ra. Tr. Andrew Bromfield. Farrar, Straus and Giroux. 1996. 154 pp. Cloth: $21.00; ISBN 0-374-22592-3. Oman 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.

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, JB Bernard 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 emigre, 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.

Mario Bencastro. A Shot in the Cathedral, Disparo en 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, Entufu5h [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 sol- ial 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.


Carlos Fuentes. *Diana: The Goddess Who Hunts Alone* [Diana, 0, La cazadora solitaria]. Tr. Alfred Mac Adam. Farrar, Straus and Giroux [Alfaguara Hisp8-nica, 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.


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 Nortest* 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 Gijon award for *Celebration*.


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 nuns. 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," "Cuentame, Madre/Tell Me Mother," and "La Sangrada Ley/Sacred Law."

Carlos Montemayor. *Blood Relations [Mal de piedra]*. Trs. Dale Carter and Alfonso Gonzilez. 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 was 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.


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 inselputa de

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 [Homenaje a Ezra Pound].* Tr. Richard Alan Francis. Dalkey Archive Press [Mondadori Espana, 1989]. 1997. 146 pp. Paper: $13.50; ISBN 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 abolishing 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.

Abd6n Ubidia. *Wolves' Dream [Sueflo 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.


In 1991, when Criterio 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."


Maria de Zayas. *The Disenchantments of Love* [Desenganos 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. *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 Zaya's *The Enchantments of Love: Amorous and Exemplary Novels*, and translated and coedited *Critical Views of Vicente Aleixandre's Poetry*.

**SWEDISH**


**UKRAINIAN**

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 how the Soviet system was sustained by individuals who never truly chose to support it but simply lacked the courage to oppose it. "Pentameron" reveals the myths, superstitions, and predicament of a large segment of Soviet Ukranian society.

**VIETNAMESE**

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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