

# ANNOTATED BOOKS RECEIVED

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## LITERARY WORKS ANTHOLOGIES

(French) *All Gall: Malicious Monologues & Ruthless Recitations*. Selected and adapted by Norman R. Shapiro. New York and London. Applause Books. 2000. 223 pp. Paper: \$15.95; ISBN 1-55783-391-5. This collection is aimed at two audiences: those who will relish its literary interest (spanning a variety of authors, styles, and tones) and theatrical folk who are always on the lookout for unusual audition material. The monologues are *bone fide* examples of the once popular genre that flourished in France around the turn of the century as practiced by the likes of Georges Feydeau, Fernand Raynaud, et al. There are also works intended for the printed page, whether brief journalistic vignettes of Alphonse Allais, modern prose poems of Jacques Sternberg, or the fictions of Apollinaire and Villiers de l'Isle-Adam. Shapiro states, "The French have long loved what, for better or worse, has come to be known as *humour noir*, 'black humor.' The several dozen works in this collection will, I hope . . . help to show why. Perhaps they will also make a few converts to Gallic (and gallic) wit among my otherly-humored Anglo-American readers." Applause has published a number of Shapiro's translations of plays by Feydeau, Eugene Labiche, and Ludovic Halévy in a series entitled "A New Series of Farce Through the Ages."

(Various) *Christmas in Scandinavia*. Ed. Sven H. Rossel and Bo Elbrønd-Bek. Tr. David W. Colbert. Lincoln. University of Nebraska Press. 1999. 199 pp. Paper: \$12.00; ISBN 0-8032-8980-4. This collection of 17 tales by 19<sup>th</sup>- and 20<sup>th</sup>-century writers from the five Nordic countries contains, among others, the Christmas story by Hans Christian Andersen called "The Fir Tree" and stories by Nobel laureates Selma Lagerlöf and Johannes V. Jensen. Most of these pieces have never been available in English before. In his Introduction, Sven H. Rossel discusses the rich and fascinating Scandinavian Christmas traditions, the origins of this feast, and its celebration in contemporary Scandinavia. Bo Elbrønd-Bek interprets a number of selected stories in relation to the central Christmas message. Translator David W. Colbert is the author of *The Birth of the Ballad: The Scandinavian Medieval Genre*.

(Greek) *Dances for Flute and Thunder: Praises, Prayers, and Insults. Poems from the Ancient Greek*. Tr. Brooks Haxton. New York. Viking. 1999. 84 pp. Cloth: \$20.00; ISBN 0-670-88728-5. Brooks Haxton writes that these short poems "still offer, much as ever, human contact, beauty, and wisdom." But because they have gone unread in recent times, Haxton has set out to remedy this neglect with *Dances for Flute and Thunder*, a fresh and lyrical translation of poems spanning 13 centuries, from Sappho to Theokritos to the anonymous Greek poets of the Roman Empires. With his ear for the vitality of these poetic voices, Haxton holds a mirror up to us across three millennia, proving that our concerns are much the same as those that haunted the ancients. Poems range from love notes to curses to boasts of battle. Although Haxton never studied ancient Greek, he used lexicons and inflection charts to try to deliver as much as possible of the old poems into English. "What I did to bring the poem alive in English serves poetry, I hope, if not scholarship. In all such judgments, I considered loss of intensity, in my version of an effective poem, a crucial loss of accuracy."

(Various) *Dreaming the Actual: Contemporary Fiction and Poetry by Israeli Women Writers*. Multiple translators. Ed., and intro. Miriyam Glazer. Albany. State University of New York Press. 2000. 384 pp. Cloth: \$65.60; ISBN 0-7914-4557-7. Paper: \$21.95; ISBN 0-7914-4558-5. SUNY Series in Modern Jewish Literature and Culture. *Dreaming the Actual* introduces the powerful and provocative new fiction and poetry of Israeli women writers to an English-speaking audience. The book reflects the multiculturalism of modern-day Israel by including stories and poems originally written in Arabic, Russian, Hebrew, and English. Brief biographical and critical introductions are provided for each writer, and the 20 stories and 75 poems appear in specially commissioned and new translations, many of which are made available here for the first time in English. Miriyam Glazer is the author of *Burning Air and a Clear Mind: Contemporary Israeli Women Poets*.

(Various) *Echo: Scandinavian Stories About Girls*. Eds. Ia Dübois and Katherine Hanson. Seattle. Women in Translation. 2000. 285 pp. Paper: \$18.95; ISBN 1-879679-14-0. The Nordic countries have produced some of the world's liveliest and most enduring writing for and about girls. For the first time, this literary richness has been gathered into a volume of short stories and excerpts from novels and autobiographies. From portraits of girls exploring friendship and family to tales of adventure, struggle, and creativity, *Echo* offers a different look at girlhood in Scandinavia. Although some of this literature is well known in America, many of these 28 works appear here for the first time in English translation. Selections are by writers from Denmark, Finland, Sweden and Norway, as well as minority voices of Sami, gypsy, and Jewish populations of Scandinavia.

(Russian) *Eight Twentieth-Century Russian Plays*. Tr., ed., and intro. Timothy Langen and Justin Weir. Evanston. Northwestern University Press. 352 pp. Cloth: \$59.95; ISBN 0-8101-1373-2.

Paper: \$19.95; ISBN 1-8101-1374-0. European Drama Classics. Timothy Langen and Justin Weir present the first collection of translated plays from 20<sup>th</sup>-century Russia. Contents include *Holy Blood* by Zinaida Gippius, *The Unknown Woman* by Alexander Blok, *Vladimir Mayakovsky* by Vladimir Mayakovsky, *The Case of the Entry Room* by Victor Ardo, *Squaring the Circle* by Valentin Kataev, *Elizaveta Bam* by Daniil Kharms, *Grain* by Vladimir Kirshon, and *The Guests* by Leonid Zorin. These plays reflect the varied cultural and political history of Russia from pre-revolutionary times to the end of Stalinism. All eight translations are new, and four appear here for the first time in English. Langen and Weir also provide an insightful introduction to the literary and political contexts in which the plays first appeared, considering the influence that various literary movements had on the development of Russian drama and exploring the effect of the increasingly politicized climate of the new Soviet state.

(German) *German Poetry in Transition 1945-1990*. Ed. and tr. Charlotte Melin. Hanover, NH. University Press of New England. 1999. 381 pp. Cloth: \$50.00; ISBN 0-87451-914-4. Paper: \$24.95; ISBN 0-87451-915-2. Bilingual. Offering new translations of poetry written in German between 1945 and 1990, this collection—the first to cover the entire period of the Cold War—includes poems by nearly 100 poets from throughout the German-speaking area, including the former East and West Germanies, Austria, and Switzerland, and enclaves in Central Europe. Arranged by decade of appearance, the poems represent a broad range of the literary movements, trends, and major themes that characterized German literature between the end of the Second World War and reunification. Translator and scholar Charlotte Melin provides notes on the poems, biographies of the poets, a bibliography of critical literature, and a comprehensive introductory essay that contextualizes the renaissance of poetry in postwar Germany.

(Spanish) *Gypsy Cante: Deep Song of the Caves*. Tr. Will Kirkland. San Francisco. City Lights Publishers. 1999. 126 pp. Paper: \$10.95; ISBN 0-87286-361-1. Bilingual. Over the centuries, Andalusian Gypsies developed *cante jondo*, or deep song, an art that grew out of the experience of exile and marginalization. The striking imagery and emotional purity of *cante* lyrics were inspiration for Federico García Lorca and generations of Spanish poets. Like American blues, *cante* is a brilliant cultural legacy long kept alive by unlettered geniuses. Although flamenco music enjoys wide popularity today, the words of the songs are often lost in the passion of the performance, or because they are sung in dialect. This volume brings together a bilingual sampling of the lyrics and brief commentaries by notable flamenco *aficionados*. Will Kirkland is the translator of *The Gypsy Ballads* by Lorca, *Canaima* by Romulo Gallegos.

(Japanese) *Light Verse from the Floating World: An Anthology of Premodern Japanese Senryu*. Tr. and intro.

Makoto Ueda. New York. Columbia University Press. 1999. 273 pp. Cloth: \$49.50; ISBN 0-231-11550-4. Paper: \$17.50; ISBN 0-231-11551-2. Similar in form to the well-known, more serious haiku, the satirical and often humorous poems known as senryu have received little scholarly attention because most were written by anonymous amateur poets and were therefore considered popular literature unworthy of serious study. Senryu are interesting precisely because they reflect the thoughts and feelings of ordinary townspeople in a way that other more orthodox types of Japanese literature do not. In his introduction on the nature and historical background of the form, Makoto Ueda explores the elements of humor and satire contained in senryu, highlighting the mores that lie behind the laughter the poems evince. Ueda has written, translated, and edited 14 books, including *Modern Japanese Tanka: An Anthology* (Columbia, 1996), which won a Japan-U.S. Friendship Commission Literary Translation Award.

(Korean) *Looking for the Cow: Modern Korean Poems*. Ed. and tr. Kevin O'Rourke. Dublin. Dedalus Press/Dufour Editions. 2000. 166 pp. Paper: \$14.95; ISBN 1-901233-51-0. Kevin O'Rourke is an Irish priest working with the Columbian Fathers in Korea. All of the poets represented in O'Rourke's current collection are modern, the poems ranging from lyrical expressions of love and love of nature, poems from the Buddhist and Confucian traditions, to political poems on freedom and democracy in Korea. There are large selections from the best known poets, So Chong-Ju, Kim Suyong, Kim Sowol, and many more. This volume is planned as the first part of a comprehensive anthology, *The Book of Korean Poetry*, which will feature Korean poetry from its beginnings in Shilla and Koryo up to the present day. O'Rourke has published two earlier books of Korean poetry in translation with the Dedalus Press: *Tilting the Jar, Spilling the Moon* (1993) and *Poems of a Wanderer* (1995), selected poems of So Chong-Ju.

(Spanish) *Madres del Verbo/Mothers of the Word: Early Spanish-American Women Writers, A Bilingual Anthology*. Ed., tr., and intro. Nina M. Scott. Albuquerque. University of New Mexico Press. 1999. 395 pp. Cloth: \$65.00; ISBN 0-8263-2145-3. Paper: \$24.95; ISBN 0-8263-2144-5. Bilingual. The title of this anthology comes from Sor Juana Inés de la Cruz's reference to the Virgin Mary as "Madre del Verbo," an attribute based on the Gospel according to St. John: "In the beginning was the Word, and the Word was with God, and the Word was God." These representative works by early Spanish American women writers are the first to be made available in a bilingual edition, and many appear in new English translations. While all of the writers shared being white and literate, their life experiences were extremely diverse, and themes of repression, both personal and political, permeate the collection. Authors represented include Sor Juana, Isabel de Guevara, Catalina de Erauso, Madre Francisca Josefa de Castillo, Gertrudis Gómez de Avellaneda, Juana Manuela Corriti, Mercedes Cabello de Carbonera, Teresa González de Fanning, and Soledad Acosta de Samper.

(French) *Poems from Holland and Belgium*. Tr. C. J. Stevens. Phillips, MA. John Wade, Publisher. 1999. 103 pp. Paper: \$12.00; ISBN 1-882425-13-8. C. J. Stevens has gathered the works of a group of Dutch and Flemish poets, all highly regarded in their native land, and has poignantly unveiled their powerful form and striking imagery. This volume contains a wide range of voices to give readers a rare view of what occurred in Holland and Belgium after World War II and in recent years. C. J. Stevens first became acquainted with Lowland poetry while living in the Netherlands during the sixties, at which time he realized that translation was one way of experiencing the creativity around him while writing his own things. While his translations from Dutch and Flemish have appeared in a number of periodicals and anthologies, this is his first book-length collection.

(Various) Jerome Rothenberg. *A Paradise of Poets: New Poems & Translations*. New York. New Directions. 1999. 119 pp. Paper: \$14.95; ISBN 0-8112-1427-3. This is Jerome Rothenberg's tenth book of poetry to be published by New Directions, beginning with his *Poland/1931* (1974). Collage, translation, even visual improvisation serve to open up this latest collection to the presence of poets and artists he has known and to others, past and present, who he feels have somehow touched him. "The works presented here . . . are an indication of an ongoing attempt to interact with the formative poets of the century now clearly behind us," Rothenberg relates in his Postface. Lorca's "Night" is from an early book of serial poems not published until nearly 50 years after his death, which Rothenberg has translated in its entirety. From the 1920s are Vitezslav Nezval's "Diabolo: A Poem of the Night," and "Five Kuwitter Poems" by Kurt Schwitters, and finally, "The Burial of the Count of Orgaz" by Pablo Picasso, which takes its title from the great El Greco painting—a culmination of Picasso's prolific venture into poetry from 1935-59.

(Spanish and English) Rosaura Sánchez. *He Walked in and Sat Down and Other Stories*. Tr. Beatrice Pita. Albuquerque. University of New Mexico Press. 2000. 246 pp. Cloth: \$29.95; ISBN 0-8263-2213-1. Paper: \$16.95; ISBN 0-8263-2214-X. Bilingual. The 17 stories in this collection portray a cross-section of Chicano men and women in the contemporary U.S.—workers living in the chaparral around the San Diego border with Mexico, battered wives, farm-workers, divorced women rebuilding their lives, a traveling salesman, and confused academics. In a direct and hard-edged prose, the author gives voice to the disenfranchised and alienated. The narrative perspective changes from story to story, portraying the experiences of what could become classic characters in Chicano fiction.

(Chinese) *Stories Old and New: A Ming Dynasty Collection [Gujin xiaoshuo]*. Compiled by Feng Menglong (1574-1646). Tr. Shuhui Yang and Yunqin Yang. Seattle. University of

Washington Press. 2000 [China, 1620]. 794 pp. Cloth: \$75.00; ISBN 0-295-97843-0. Paper: \$40.00; ISBN 0-295-97844-9. *Stories Old and New* is the first complete translation of a collection of 40 short stories considered the best of Feng Menglong's three such collections and a pivotal work in the development of vernacular fiction. These stories are valuable as examples of early fiction and for their detailed depiction of daily life among a broad range of social classes. Although English translations of some of the stories have appeared in journals and anthologies, nowhere have the stories been presented sequentially in thematic pairs as arranged by Feng Menglong. This unabridged translation is illustrated with a selection of woodcuts from the original Ming edition and includes Feng's interlinear notes and marginal comments, as well as all of the verse woven throughout the text.

(Chinese) *Theater & Society: An Anthology of Contemporary Chinese Drama*. Ed. Haiping Yan. Armonk, NY. An East Gate Book from M. E. Sharpe. 1998. 328 pp. Cloth: \$62.95; ISBN 0-7656-0307-1. Paper: \$24.95; ISBN 0-7656-0308-X. Asia and the Pacific series. Chinese spoken drama flourished in the 1980s when it generated a series of national controversies. In important respects, this was the golden age of drama in the People's Republic as the stage became a most effective arena for exploring long-suppressed cultural and political issues. The plays in this volume are among the most influential and controversial of this period, and the film script was chosen for its high significance in the history of Chinese filmmaking and its influence on world cinema. Contents include: *WM* by Wang Peigong (tr. Thomas Moran); *Pan Jinlian: The History of a Fallen Woman* by Wei Minglun (tr. Dave Williams with Xiaoxia Williams); *Shangshuping Chronicles* by Chen Zidu, Yang Jian, and Zhu Xiaoping (tr. Rong Cai); *The Bus Stop* by Gao Xingjian (tr. Kimberly Besio); and the screenplay of *Old Well* by Zhen Yi (tr. Shiaoing Yu).

(Italian) *Via Terra: An Anthology of Contemporary Italian Dialect Poetry*. Ed. and tr. Achille Serrao, Luigi Bonaffini, and Justin Vitiello. Additional translations by Gaetano Cipolla, Dino Fabris, Michael Palma, and Joseph Perricone. Brooklyn. Legas. 1999 [Campanotto Editore, 1992]. 286 pp. Paper: ISBN 1-881901-21-1. Italian Poetry in Translation, Volume VI. Trilingual. This anthology of contemporary Italian dialect poetry (or neodialect poetry, as it is commonly called) was born out of the need to document the unprecedented flowering of dialect poetry that has been taking place in Italy in the last few decades. This new dialect poetry differs in significant respects from the traditional dialect poetry of the past. Contemporary dialect poets are no longer tied to the town, to local traditions, to regional culture, or to the culture of folklore expressed by the peasant civilization that has now practically disappeared. The 41 poets included in this collection, most of whom are being introduced to the English-speaking world for the first time, represent a geographical cross-section of regions from Piedmont and Lombardy to Calabria, Sicily, and Sardinia.

(Various) *A Walk in My World: International Short Stories About Youth*. Ed. and intro. Anne Mazer. New York. A Karen and Michael Braziller Book by Persea Books. 1998. 223 pp. Cloth: \$17.95; ISBN 0-89255-237-9. These 16 classic contemporary tales written by some of the world's most distinguished authors have the power to transport young readers to other lands and other cultures. The introduction provides context for the stories, and lengthy biographical notes give insight into the life and work of each contributor. Translated stories include "The Balek Scales" by Heinrich Böll (tr. Leile Vennewitz); "Big Fish, Little Fish" by Italo Calvino (tr. William Weaver); "The Jay" by Yasunari Kawabata (tr. Lane Dunlop and J. Martin Holman); "The Conjuror Made Off with the Dish" by Naguib Mahfouz (tr. Denys Johnston-Davies); "French Lessons" by Valentin Resputin (tr. Gerald Mikkelson and Margaret Winchell); "The Child Who Loved Roads" by Cora Sandel (tr. Barbara Wilson); "The Composition" by Antonio Skármeta (tr. Donald L. Schmidt and Federico Cordovez); "Inem" by Pramoeyda Ananta Toer (tr. Rufus S. Hendron); and "Hands" by Xiao Hong (tr. Howard Goldblatt).

(Welsh) *A White Afternoon & Other Stories: New Welsh Short Fiction*. Sel. and tr. Meic Stephens. Cardiff, Wales. Parthian Books/Dufour Editions. 2000. 244 pp. Paper: \$14.95; ISBN 1-902638-000-X. A first English translation of 30 Welsh short stories, *A White Afternoon & Other Stories* features work by many of the leading writers working in the Welsh language today. According to Meic Stephens's Translator's Note, "the short story in Welsh has a long and illustrious tradition. From Kate Roberts in the 1920s down to the present, the form has been practiced with flair and distinction, and at present is enjoying a new vogue." This anthology is the first of its kind ever published, intended to reflect something of the range and quality of the Welsh short story as written by authors born after 1948. Some have established reputations, whether as short story writers, novelists, or script writers for radio and television, while others have only just begun to publish their work.

## REPRINTS

(Hebrew) S. Y. Agnon. *A Simple Story [Sipur pashut]*. Tr. with afterword Hillel Halkin. Syracuse. Syracuse University Press. 2000 [1935; Schocken Books, 1985]. 252 pp. Cloth: \$17.95; ISBN 0-8156-0618-4. Library of Modern Jewish Literature. A small town in northern Poland is the scene of this bittersweet romance set at the turn of the century. Celebrated Israeli novelist S. Y. Agnon (1888-1970) draws on techniques perfected by Gustave Flaubert and Thomas Mann to contrast the hero's romantic longings with the interests of bourgeois society. Translator Hillel Halkin states in his Afterword, "Although Agnon makes us laugh often in *A Simple Story*,

which has some marvelously funny passages, the last laugh, it must be conceded, is his—and it comes at our expense. In a word, much to our surprise, *A Simple Story* turns out to be an anti-romance." Winner of the Nobel Prize for Literature in 1966, S. L. Agnon is the author of *A Guest for the Night* and *The Bridal Canopy*, forthcoming from Syracuse.

(Italian) Maria Ardizza. *Made in Italy: A Novel*. Tr. Anna Maria Castrilli. Toronto. Guernica. 1999 [Toma, 1982]. 246 pp. Paper: \$8.00; ISBN 1-55071-054-0. Picas series 10. Maria Ardizza has taken her characters from the rustic world of Abruzzo, where life has gone on for centuries without drastic change. Through the creative process, the characters have become symbols of the cultural milieu and have taken on an identity detached from their original models. *Made in Italy* observes two worlds: a provincial Italian town and a great North American city. The protagonist, Nora, lies between them, impassive. The first book of a trilogy entitled *The Emigrant Cycle*, the book was awarded the Ontario Arts Council Prize shortly after its initial English language publication in 1982.

(French) Emmanuel Bove. *Armand*. Tr. Janet Louth. Evanston. Marlboro Press/Northwestern. 2000 [1927; Flammarion, Paris 1977; Carcanet Press, Manchester, 1987]. 111 pp. Paper: \$14.95; ISBN 0-8101-6056-0. Emmanuel Bove (1898-1945) was born in Paris and with Colette's patronage became a popular writer of both pulp fiction and serious novels. *Armand* is the subtle portrait of four interwar Parisians: the acutely sensitive title character, his wealthy lover Jeanne, his socially awkward and penniless old friend Lucien, and Lucien's younger sister Marguerite. This work elucidates Bove's talent for dramatic nuance and for plumbing the depths of his characters through exacting observation of their finely textured surfaces. Other works by Bove published by Marlboro Press/Northwestern include *A Winter's Journal*, *A Man Who Knows*, *A Singular Man*, and *Quicksand*.

(French) Emmanuel Bove. *My Friends [Mes Amis]*. Tr. Janet Louth. Evanston. Marlboro Press/Northwestern. 2000 [1923; Flammarion, Paris, 1977; Carcanet Press, Manchester, 1986]. 150 pp. Paper: \$15.95; ISBN 0-8101-6058-7. Bove's first novel, *My Friends*, tells the story of Victor Baton, a wounded war veteran trying to reestablish his prewar lifestyle without working. Living in a run-down boardinghouse, Baton spends his days searching Paris for the modest comforts of warmth, cheap meals, and friendship, but he finds little. *My Friends*, which Bove himself calls a "novel of impoverished solitude," drew praise from such writers as Rilke, Gide, and Beckett, upon its original publication in 1923.

(French) Ying Chen. *Ingratitude [L'Ingratitude]*. Tr. Carol Volk. Berkeley. University of California Press. 1999 [Lémeac Editeur, Montreal, and Actes Sud, Paris, 1995; First American edition

1998]. 154 pp. Paper: \$13.95; ISBN 0-520-22013-7. All her life, Yan-Zi has been dominated by her mother, who scolds her, corrects her behavior and manners, urges her to adopt bourgeois mores, and ceaselessly reminds her that her very life is a debt she owes to others, especially her mother. So Yan-Zi decides to commit suicide in order to shake off the yoke of her mother's love. In this novel, she tells the story of her last days with a cool, cruel detachment that recalls Camus' *The Stranger*. *Ingratitude* was nominated for the Governor General's Award and the Prix Fémina upon its publication in Canada in 1995.

(Icelandic) Olafur Gunnarsson. *Potter's Field [Blóðakur]*. Tr. Olafur Gunnarsson and Jill Burrows. London. Mare's Nest Publishing/Dufour Editions. 1999 [Forlagid, Reykavik, 1996; England, 1999]. 490 pp. Paper: \$19.95; ISBN 1-899197-55-9. *Potter's Field* is the middle work of a trilogy exploring the dark, paranoiac undertow of contemporary Icelandic society. Like *Trolls' Cathedral* and *Wonderland* (the final volume in the series), *Potter's Field* is concerned with guilt, responsibility, and tragedy. The book is written with the author's customary precision in both complexity of characterization and expression of inner truth through extreme and violent action. It is the combination of family trauma and seemingly random external events that produces paranoia and despair—and tentative hope. This is Olafur Gunnarsson's sixth novel and the third to be published in English, following *Gage* (1988) and *Trolls' Cathedral* (Mare's Nest, 1996), which he co-translated into English with Jill Burrows. He has also published translations of *On the Road* by Jack Kerouac and *The Maltese Falcon* by Dashiell Hammett.

(Greek) Homer. *The Iliad*. Tr. Robert Fagles. Intro. and Notes by Bernard Knox. New York. Penguin. 1999 [1990, 1991, 1998]. 686 pp. Cloth: ISBN 0-670-83510-2. Paper: \$15.95; ISBN 0-14-027536-3. Winner of the Academy of American Poets 1991 Landon Translation Award, Robert Fagles' highly acclaimed translation of this ancient Greek classic is now available in paperback. An abridged version of *The Iliad* is also available on audiocassette from Penguin Highbridge Audio, read by Derek Jacobi (ISBN 0-453-00774-0).

(Greek) Homer. *The Odyssey*. Tr. Robert Fagles. Intro. and Notes by Bernard Knox. New York. Penguin. 1999 [1996, 1997]. 544 pp. Cloth: ISBN 0-670-82162-4. Paper: \$14.95; ISBN 0-14-026886-3. Also now available in paperback is Fagles' verse translation of *The Odyssey*, which was judged one of the "Ten Best Books of 1996" by *Time* magazine. *The Odyssey* is available on audiocassette from Penguin Audiobooks, read by Ian McKellen (ISBN 0-14-086430-X), and in a boxed set with Fagles' translation of *The Iliad* (ISBN 0-14-771255-6).

(German) Zoë Jenny. *The Pollen Room [Blütenstauzimmer]*. Tr. Elizabeth Gaffney. New York. Scribner Trade Paperback/Simon & Schuster. 2000 [1999; Frankfurter

Verlagsanstalt GmbH, 1997] 146 pp. Paper: \$10.00; ISBN 0-684-85459-7. First paperback edition. Zoë Jenny was 23 when this, her first novel, was published in Germany. The book caused a sensation among readers and critics alike, selling over 80,000 copies in Germany and the author's native Switzerland. Compared to other important coming-of-age stories such as *Catcher in the Rye* and *On the Road*, *The Pollen Room* portrays "the alienated life of a child growing to early womanhood in a dislocated, half-lighted world of parental rejection." Ultimately, the story does provide some hope after the young girl recognizes that just as her own parents have sought happiness outside of the family, so too must she. Revelation about her mother's own demons brings a bittersweet reconciliation of childhood dreams and adult reality.

(Hungarian) Attila József. *The Iron-Blue Vault: Selected Poems*. Tr. Zsuzsanna Ozsváth and Frederick Turner. Newcastle-Upon-Tyne, UK. Bloodaxe Books/Dufour Editions. 2000 [1999]. 160 pp. Paper: \$20.95; ISBN 1-85224-503-4. Attila József is Hungary's greatest modern poet. His work is exhilarating in its power, transcending the scars of a difficult life. He is a genuine revolutionary poet, neither simple-minded nor difficult, though his thought and imagery are complex. By 1937, he was almost destitute and in deteriorating mental health but he was still writing some of his most compelling work, compulsive poetry whose lyricism is at once personal and mythic even while he was receiving shock treatments and heavy medication in a sanatorium. Finally, at the age of 32, he clambered onto a railway track and a train broke his neck and cut off his right arm. This volume includes two introductory essays: "'Sun-bedazzled, Dream-afflicted': The search for Attila József" by Zsuzsanna Ozsváth, and "The *Ars Poetica* of Attila József" by Frederick Turner.

(Hungarian) György Petri. *Eternal Monday: New & Selected Poems*. Tr. Clive Wilmer and George Gömöri. Foreword Elaine Feinstein. Newcastle-Upon-Tyne, UK. Bloodaxe Books/Dufour Editions. 2000 [1999]. 96 pp. Paper: \$18.95; ISBN 1-85224-504-2. Twenty of these translations have been chosen from *Night Song of the Personal Shadow*, the earlier selection of Petri's work published by Bloodaxe Books in 1991, before the collapse of Hungary's Communist régime. This book is divided into three sections. The first consists of poems from Petri's first two books, published in 1971 and 1974 by a state publishing house. Section Two represents collections published in 1982 and 1985, and Section Three is made up of poems published—though not always written—in the years since 1989. His *Collected Poems*, also translated by Clive Wilmer and George Gömöri, appeared in 1996. *Eternal Monday* is a new selection, mostly written since 1989.

(Spanish) Manuel Puig. *Pubis Angelical*. Tr. Elena Brunet. Minneapolis. University of Minnesota Press. 2000 [Editorial Seix Barral, Barcelona, 1979; Random House, 1981]. 248 pp. Paper: \$15.95; ISBN 0-8166-3681-8. In this artful fusion of espionage thriller and science fiction, Manuel Puig tells one story

shared by three women—an actress in the 1930s, living in her husband's fairy-tale castle; a young woman in Mexico City in the 1970s, convalescing in a hospital; and a futuristic cyborg sex slave, occupying an artificial landscape. In the haunting and mysterious language for which he is renowned, Puig explores the links between these women, as well as the links between genders and generations. Best known for his novel *Kiss of the Spider Woman*, Puig also wrote *Blood of Required Love* and *Eternal Curse on the Reader of These Pages*, also published by Minnesota.

(Chinese) Tang Xianzu. *The Peony Pavillion: Mudan Ting*. Tr. Cyril Birch. Boston. Cheng & Tsui. 1999 [1994, 1981]. 343 pp. Cloth: \$21.95; ISBN 0-88727-206-1. Chinese Literature in Translation. A classic drama from the late Ming period (16<sup>th</sup> century), *The Peony Pavillion* recounts the story of Bridal Du, who dreams of an idealized lover. But without hope of ever meeting him, she perishes from unrequited passion and seems doomed to wander as a ghost. When her dream-lover discovers her self-portrait, his love for her miraculously restores her to life. Tang Xianzu (1550-1616) wrote four plays known as "Four Dreams," of which this is the best known. Books by Cyril Birch include *Stories from a Ming Collection*, *Chinese Myths and Fantasies*, and a two-volume *Anthology of Chinese Literatures*. His introduction to the theatre of the Ming Dynasty, *Scenes for Mandarins*, is forthcoming.

(German) Uwe Timm. *Midsummer [Johannisnacht]*. Tr. Peter Tegel. New York. New Directions. 2000 [Verlag Kiepenheuer & Witsch, 1996; 1998]. 277 pp. Cloth: \$12.95; ISBN 0-8112-1420-6. *Midsummer Night* concerns a writer who accepts a commission to write an article about potatoes and in so doing becomes involved in a series of odd, sometimes threatening encounters that create a fascinating tale filled with magic, surprise, and hope. Born in Hamburg in 1940, Uwe Timm is the 1989 winner of the Munich Literary Prize. Other works by Timm published by New Directions include *Headhunter* (1994), *The Invention of Curried Sausage* (1995), and *The Snake Tree* (1990).

(Russian) Yuri Trifonov. *The Old Man [Starik]*. Tr. Jacqueline Edwards and Mitchell Schneider. Evanston. Northwestern University Press. 1999 [Sovetskii Pisatel, 1980; Simon & Schuster, 1984]. 267 pp. Paper: \$17.95; ISBN 0-8101-1571-9. European Classics. New in paperback. *The Old Man* veers between a contemporary effort to buy a dacha and the memories of an incident during the Civil War. A questionable action from the past haunts the present and throws into relief the materialism that has come to replace revolutionary idealism. Yuri Trifonov's translated novels *Disappearance* and *Another Life* and *The House on the Embankment* are also available from Northwestern. Jacqueline Edwards and Mitchell Schneider are translators of *USSR: The Corrupt Society*.

(Sanskrit) Vidyakara. *Sanskrit Poetry from Vidyakara's "Treasury."* Tr. Daniel H. H. Ingalls. Cambridge. The Belknap Press of Harvard University Press. 2000 [1965, 1968]. 346 pp. Paper: \$16.95; ISBN 0-674-78865-6. Fourth printing. New in paperback. In this rich collection of Sanskrit verse, the late Daniel Ingalls provides English readers with a wide variety of poetry from the vast anthology of an 11<sup>th</sup>-century Buddhist scholar. Although the style of poetry presented here originated at the royal courts, Ingalls shows how it was adapted to all aspects of life, addressing issues as diverse as love, sex, heroes, natures, and peace. Thirty years after its original publication, this work continues to be the main resource for all interested in the elegant tradition of ancient Sanskrit verse.

### ARABIC

Hasan M. El-Shamy. *Tales Arab Women Tell*. Bloomington. Indiana University Press. 2000. 574 pp. Cloth: \$59.95; ISBN 0-253-33529-9. *Tales Arab Women Tell* is a cross-cultural examination of kinship and family relations as expressed in traditional folktales and other genres of lore told by women. This study is based on field data compiled and translated by the author, who arranged the tales according to an analytic system focusing on the various social situations depicted in the texts. Each tale is introduced with a brief informative passage about the author, followed by commentary on the social aspects treated in the tale. Following the tale are notes explaining linguistic details, giving original Arab words and commenting on the text. All interpretations of the meanings of the texts are based on the original Arabic renditions rather than on the English translations.

### CATALAN

Josep M. Benet i Jornet. *Legacy [Testament]*. Tr. Janet DeCesaris. New Brunswick, NJ. ESTRENO Plays. 2000 [1996]. 48 pp. Paper: \$8.00; ISBN 1-888463-09-0. ESTRENO Contemporary Spanish Plays 17. Josep Maria Benet i Jornet (b. 1940) is the most popular playwright in Catalonia today. This text has been performed in Madrid (in the Castilian Spanish translation) and in Barcelona (in the original Catalan), and has also been made into a movie entitled *Friend/Lover*, directed by Ventura Pons. The action of the play centers on a terminally ill professor who entrusts his most brilliant student with the culminating work of his scholarly career. Janet DeCesaris has recently translated into English the Official Guide to Montserrat (1998) and the textbook *Terminology* by Teresa Cabré (1999).

### CHINESE

*The Classic of Mountains and Seas*. Tr. and intro. Anne Birrell. London. Penguin. 1999. 277 pp. Paper: \$13.95; ISBN 0-14-044719-9. Penguin Classics. This major source of Chinese mythology (3<sup>rd</sup> century BC to 2<sup>nd</sup> century AD) brings together a

selection of rare data and colorful fiction about the mythological figures, rituals, medicine, natural history and ethnic peoples of the ancient world. *The Classic* narrates episodes of 204 mythical figures, notably the gods Foremost, Fond Care, and Yellow, and goddesses like the fearsome Queen Mother of the West and the doomed Girl Lovely, the nurturing solar and lunar goddesses, and many others unknown outside this text. Anne Birrell brings the text to life by using English equivalents for the numerous names and by providing a lucid and entertaining Introduction and Notes that combine traditional commentaries with insights from comparative mythology. This is the first translation of this anthology in any language. Birrell has also published the first in-depth study of the earliest repertoire of folk-songs and ballads in ancient China, *Popular Songs and Ballads of Han China* (reprinted 1993), and has contributed many translations to *The Columbia Anthology of Traditional Chinese Literature* (1994).

Hsiao Li-hung. *A Thousand Moons on a Thousand Rivers [Ch'ien chiang yu shui ch'ien chiang yüeh]*. Tr. Michelle Wu. New York. Columbia University Press. 2000. 320 pp. Cloth: \$24.95; ISBN 0-231-11792-2. Modern Chinese Literature from Taiwan. *A Thousand Moons on a Thousand Rivers* was an instant best-seller when it was first published and has subsequently gone through 60 printings in its Chinese-language edition. It is a coming-of-age novel about love, betrayal, family life, and the power of tradition in small-town Taiwan. The modern love story captures the reality of agricultural life in the midst of an increasingly industrialized society. Hsiao Li-Hung suffuses the novel with the spirit of Buddhist teachings and their relevance to the characters' lives. From the Foreword by Pang-yuan Chi: "The English translation of this book must have been a long and difficult process, as the text is strewn with puns, folk songs, local dialects, classical poetry, Buddhist maxims, and local sentiments, all of which defy Western logic. The translator, Mitchell Wu, has successfully overcome these many obstacles and produced a translation that will be sure to move English readers as much as the original has countless Chinese readers."

Lao She. *Blades of Grass: The Stories of Lao She*. Tr. William A. Lyell and Sarah Wei-ming Chen. Honolulu. University of Hawaii Press. 1999. 310 pp. Cloth: \$48.00; ISBN 0-8248-1506-8. Paper: \$18.95; ISBN 0-8248-1803-2. Fiction from Modern China. Lao She's stories have established him as a master of classic modern fiction, and now this collection of his stories is available in English translation. He is a writer eternally immersed in and fascinated by the kaleidoscope of humankind. The stories are characterized by humor and by intensely sympathetic explorations of human relationships. Some of them are unsettling, many are poignant, most make us laugh, and all evoke the color and energy of life. William A. Lyell is the translator of Lu Xan's *Diary of a Madman and Other Stories* and Zhang Henshu's *Shanghai Express*. Sarah Wei-ming Chen has also translated a Japanese story by Matsumoto Seicho.

Po Chü-i. *Po Chü-i: Selected Poems*. Tr. Burton Watson. New

York. Columbia University Press. 2000. 172 pp. Cloth: \$35.00; ISBN 0-231-11838-4. Paper: \$14.95; ISBN 0-231-11839-2. Translations from the Asian Classics. The T'ang dynasty was the great age of Chinese poetry and Po Chü-I (772-846) was one of that era's most prolific major poets. His appealing style, marked by deliberate simplicity, won him wide popularity among the Chinese public at large and made him a favorite with readers in Korea and Japan as well. From Po-Chü-I's well-preserved corpus—personally compiled and arranged by the poet himself in an edition of 75 chapters—translator Burton Watson has chosen 128 poems and one short prose piece to exemplify the earthy grace and deceptive simplicity of this master Chinese poet. Nearly all the poems are in the *shih* form, the most popular form in T'ang times, which uses end rhyme and usually has lines of uniform length, the most common lengths being five or seven characters. Watson has translated dozens of Chinese and Japanese classics, including *Chuang Tzu*, *Ryokan*, *The Lotus Sutra*, and *Records of the Grand Historian*.

### CROATIAN

Antun Šolijan. *A Brief Excursion and Other Stories*. Tr. and foreword by Ellen Elias-Bursac. Evanston. Northwestern University Press. 1999. 252 pp. Cloth: \$16.95; ISBN 0-8101-1635-9. *A Brief Excursion* anchors this collection of fiction by Antun Šolijan, one of the most significant postwar Croatian writers. This novel and six stories, including some from Šolijan's first book, *Traitors* (1961), reveal a sensibility both comic and poignant, devoted to questions of identity and solidarity, and of how the one and the many conflict and intermingle. These issues were at the center of both political and literary life for Šolijan, who, because of his politics, was persona non grata in public life from 1974 until his death in 1993, although his ideas and views became ubiquitous on the Croatian cultural scene. Ellen Elias-Bursac won the AATSEEL Translation Prize for her translation of David Albahari's *Words Are Something Else* (1996).

### CZECH

Daniela Fischerová. *Fingers Pointing Somewhere Else [Prst, který se nikdy nedotkne]*. Tr. Neil Bermel. North Haven, CT. Catbird Press. 2000 [1995]. 176 pp. Cloth: \$19.95; ISBN 0-945774-44-3. According to one narrator, stories are "fingers pointing somewhere else." Daniela Fischerová's craftsmanship and voice set her stories apart, always surprising in structure, word choice, ideas, and emotions. The strongest thread running through the stories in this collection is the importance of accepting one's emotions and desires, and embracing the imagined as a way to find and express oneself. Fischerová is one of the leading Czech writers of the postwar generation. Her plays have been staged around the world (including the U.S.) and two of her stories have appeared in recent English language anthologies: *Daylight in Nightclub Inferno* and *Allskin and Other Tales by Contemporary*

*Czech Women*. Neil Bermel has previously translated *I am Snowing* and *The Widow Killer* by Pavel Kohout.

Jiri Gruša. *The Questionnaire [Dotazník, aneb modlitba za jedno město a přítele]*. Tr. Peter Kussi. Normal, IL. Dalkey Archive Press. 2000 [Sixty-Eight Publishers Corp., Toronto, 1978; Farrar, Straus & Giroux, 1982]. 278 pp. Paper: \$12.95; ISBN 1-56478-227-1. First Dalkey Archive Edition. In his preface, Josef Škvorecký states that the *The Questionnaire* is a political novel in the same way that *Heart of Darkness* is one. "There is a skeletal plot which indicates social criticism but it disappears under the living flesh of the book's texture." There is satire, not of the hilarious variety but rather the blackish humor of profound art. And there is poetry—the "magic realism" as the pre-World War II Czech poet Josef Hora demanded it of novelists, which has nothing to do with García Marquez. In the final analysis, the book is a multifaceted examination of the veritable *condition humaine*, not just the specific situation of the subjects of modern dictatorships which (at least in Europe) disappeared with the fall of communism.

Jáchym Topol. *City, Sister, Silver [Sestra]*. Tr. Alex Zucker. North Haven, CT. Catbird Press. 2000 [Atlantis Czech, 1994]. 508 pp. Cloth: \$40.00; ISBN 0-945774-43-5. Paper: \$19.95; ISBN 0-945774-45-1. *City, Sister, Silver* captures the sense of dislocation that followed the Czech Republic's new-found freedom in 1989. More than just the story of the young narrator, who is part actor, part businessman, part gang member, and part drifter, the book is a tour-de-force that includes terrifying dream scenes, a nightmarish Eastern European flea market, comic scenes about the literary world, Czech and American Indian legends, and an oddly tender love story between the protagonist and his spiritual sister. *City, Sister, Silver* is Jáchym Topol's first novel. Alex Zucker is the translator of Topol's novella *Trip to the Train Station* and *More Than One Life* by Miloslava Holubová.

### DUTCH

Anna Enquist. *The Masterpiece [Het meesterstuk]*. Tr. Jeannette K. Ringold. London. Toby Press. 1999 [Uitgeverij de Arbeiderspers, 1994]. 230 pp. Cloth: \$29.99; ISBN 1-902881-05-2. A best-seller in the Netherlands, *The Masterpiece* introduces English-speaking readers to the literary fiction of Anna Enquist, one of Europe's most widely read poets. With this her debut novel, Enquist draws on her work as a psychoanalyst and training as a classical musician to create an impassioned and moving story about artists, families and relationships. The novel, which is based on Mozart's Don Giovanni, portrays a flamboyant charmer and notorious libertine named Johan Steenkamer who is finally punished for his misdeeds in a shocking and psychologically compelling climax.

Anna Enquist. *The Secret [Het geheim]*. Tr. Jeannette K.

Ringold. London. Toby Press. 2000 [Uitgeverij de Arbeiderspers, 1997]. Cloth: \$29.95; ISBN 1-902881-07-9. Paper: \$15.95; ISBN 1-902 881-12-5. Anna Enquist's second novel was the winner of the 1997 Dutch Readers Prize and Book of the Year. *The Secret* is the story of a concert pianist whose life is transformed by secrets and revelations. Written like a piece of music, it is composed of three distinct themes that sometimes merge, sometimes overlap, and sometimes go in different directions. From the opening pages, readers are drawn into a seductive world of Beethoven sonatas and Chopin études, where music exerts magic on the soul as well as the ear.

Margriet de Moor. *The Virtuoso [Virtuoos]*. Tr. Ina Rilke. Woodstock, NY. Overlook Press, Peter Mayer Publishers, Inc. 2000. 201 pp. Cloth: \$24.95; ISBN 1-58567-003-0. First published in Holland and translated into 13 languages, *The Virtuoso* marks the American debut of Dutch novelist Margriet de Moor. The unusual love story is set in 18<sup>th</sup>-century Italy and suffused with historical detail, using the opera as a focal point for a tale of passion and heartbreak. Carlotta, a Neapolitan duchess, is captivated by her love for Gasparo, the tantalizing castrato with whom she has been smitten since their childhood. When he leaves the village to undergo the operation that will preserve his divine soprano, Carlotta's passion subsides until she encounters him again years later, now an adult opera star with his physical beauty and seductive powers still intact. This is a tale of both love and music which demonstrates de Moor's knowledge of musicology and her distinctive flair for storytelling.

Anton Quintana. *The Baboon King [De bavianenkoning]*. Tr. John Nieuwenhuizen. New York. Walker and Company. 1999 [Netherlands, 1992; Australia, 1996]. 183 pp. Cloth: \$16.95; ISBN 0-8027-8711-8. Morengáru is a strong hunter who can well protect himself, but he wonders if he is really doomed alone in the African wilderness. Slowly he feels himself becoming more like the animals around him, so when he sees an opportunity to belong, he takes it—even though his companions aren't human. What does it take for a man to live as an animal, and can he do so and still hold onto the shreds of his humanity in the face of the Baboon King?

#### ESTONIAN

Tonu Onnepalu/Emil Tode. *Border State [Piiririik]*. Tr. Madli Puhvel. Evanston. Northwestern University Press. 2000 [Tuum Publishers, 1993]. Cloth: \$49.95; ISBN 0-8101-1779-7. Paper: \$14.95; ISBN 0-8101-1780-0. Writings from an Unbound Europe. A story of misguided passion, *Border State* offers a rare account of a lost man in the grip of Western excess, emotionally crippled by a world that is subsuming his own and inhabiting a West in which "all countries have become imaginary deserts of ruins where crowds of nomads roam from one attraction to the other." At home in neither his native land nor his adopted country,

the unnamed narrator writes his letter—this novel—from a border state that transcends national boundaries where disillusion and murder become inextricably linked in a compelling exploration of scarcity, longing, and madness. In 1993, *Border State* received the Baltic Assembly Prize, the most prestigious literary award in the Baltic countries. The novel has since been translated into a dozen languages.

#### FINNISH

Pentti Holappa. *A Tenant Here: Pentti Holappa-Selected Poems, 1977-1997*. Tr. Herbert Lomas. Dublin. Dedalus Press/Dufour Editions. 2000. 120 pp. Paper: \$13.95; ISBN 1-901233-47-2. Poetry Europe Series No. 7. Pentti Holappa was born in Finland in 1927 and is currently the President of the European Academy of Poetry. Since his first volume of poetry, *A Fool in the Hall of Mirrors*, Holappa has been considered a "fool" among those who are at home in the conventional wisdom. He invents intriguing parables, but he speaks from the heart and his persona comes across clearly and engagingly in his poems of tortured love, revealing fantasies, surrealist excursions, and simple lyric statements. Although his work has been widely translated abroad, this is his first volume in English. Herbert Lomas won the Poetry Society's 1991 biennial translation award for his *Contemporary Finnish Poetry* (Bloodaxe).

#### FRENCH

Jacques Stephen Alexis. *General Sun, My Brother [Compère Général Soleil]*. Tr. Carrol F. Coates. Charlottesville. CARAF Books, University Press of Virginia. 1999 [Editions Gallimard, 1955]. 352 pp. Cloth: \$69.50; ISBN 0-8139-1889-8. Paper: \$19.95; ISBN 0-8139-1890-1. Caribbean and African Literature Translated from French. The first novel of Haitian novelist Jacques Stephen Alexis appears here for the first time in English. Its depiction of the nightmarish journey of the unskilled laborer Hilarion and his wife from the slums of Port-au-Prince to the cane fields of the Dominican Republic has brought comparisons to the work of Emile Zola, André Malraux, Richard Wright, and Ernest Hemingway. *General Sun, My Brother* opens as Hilarion is arrested for stealing a wallet and imprisoned with an activist named Pierre Roumel—a fictional double for the novelist Jacques Roumain—who schools him in the Marxist view of history. On his release, Hilarion meets Claire-Heureuse, but their life together is plagued by small disasters and soon they emigrate and become embroiled in a strike that ends in the "Dominican Vespers," the 1937 massacre of Haitian workers by the Dominican army. Alexis disappeared at age 39 and presumably died at the hands of Duvalier's Tontons Macoutes. Carrol F. Coates has translated numerous books, including *The Festival of the Greasy Pole* by René Depestre, and *Deputy* by Jean-Bertrand

Aristide.

Amadou Hampaté Bâ. *The Fortunes of Wangrin [L'Etrange destin de Wangrin]*. Tr. Aina Pavolini Taylor. Intro Abiola Irele. Afterword by the author. Bloomington. Indiana University Press. 2000 [Union Générale d'Éditions, 1973]. 390 pp. Cloth: \$39.95; ISBN 0-253-33429-2. Paper: \$17.95; ISBN Q-253-21226-X. *The Fortunes of Wangrin* is a classic in francophone African literature. An African interpreter in the service of French administration during the years of its establishment in West Africa, Wangrin is a rogue and an operator who works both the colonial French and his own people. He is also funny, outrageous, corrupt, traditional, and memorable. If Wangrin is a representative character at a time of transition, Amadou Hampaté Bâ's book also bridges the chasm between oral and written literature. Many of the stories about Wangrin are drawn from oral sources, but in the hands of this distinguished Malian poet and scholar of African oral tradition and precolonial history, these materials become transformed through the power of artistic imagination and license.

Charles Baudelaire. *Selected Poems from Les Fleurs du mal*. Tr. Norman R. Shapiro. Foreword Willis Barnstone. Chicago. University of Chicago Press. 2000 (1998). 210 pp. Cloth: ISBN 0-226-03925-0. Paper: \$16.00; ISBN 0-226-03926-9. Bilingual. Norman Shapiro's acclaimed translation of selections from Baudelaire's masterwork is now available in paperback. The poems are presented in both French and English, complemented by the work of illustrator David Schorr. In his Foreword, Willis Barnstone states, "Norman Shapiro has chosen to let Baudelaire sing. . . Shapiro has not padded, he has not contorted English, and he has remained close to sound and letter. His work is an invisible magic." Among Shapiro's many other translations are *Four Farces by Georges Feydeau*, *The Fabulists French: Verse Fables of Nine Centuries* (1992 ALTA award winner), and *One Hundred Years and One Hundred Poems by Paul Verlaine*.

Georges Bernanos. *Monsieur Ouine*. Tr. and intro. William S. Bush. Lincoln. University of Nebraska Press. 2000 [Librairie Plon, 1946, 1993]. 256 pp. Cloth: \$40.00; ISBN 0-8032-1304-2. Paper: \$20.00; ISBN 0-8032-6161-6. In a small village in northern France, Monsieur Ouine, a retired professor, is taken in by the dull local squire and soon rules the lives of both the squire and his wife. A 14-year-old fatherless boy flees home and, on impulse, follows the squire home. The forsaken boy finds himself on that fatal evening succumbing to Monsieur Ouine's embrace after falling into a drunken sleep in the old professor's bed. The events of the tempestuous night lead to upheaval in the village the next morning when a boy's body is found floating in a stream near the château. Georges Bernanos (1888-1948) was the most original Roman Catholic writer of his time. Singularly ambitious, mysterious, and highly paradoxical, *Monsieur Ouine* was dubbed by the author himself as his "great novel." Because of its rather startling narrative structure, certain critics have insisted on viewing this work as a precursor of the "new novel."

This is the first English translation of the definitive 1955 French edition. William S. Bush is known internationally for his volumes in both English and French on Bernanos.

Maurice Blanchot. *The Station Hill Blanchot Reader: Fiction & Literary Essays*. Tr. Lydia Davis, Paul Auster, and Robert Lamberton. Foreword Christopher Fynsk. Afterword George Quasha and Charles Stein. Ed. George Quasha. Barrytown, NY. Station Hill Press/Barrytown, Ltd. 1999. 550 pp. Paper: \$29.95; ISBN 1-886449-17-1. The first book in English to collect Maurice Blanchot's mature fiction and literary/philosophical essays drawn from five of his major works, this anthology includes all of Blanchot's *récits* published by Station Hill over the last 20 years. Contents include *Vicious Circles [Le Ressassement éternel, 1951, and Après coup, 1983]*, *Thomas the Obscure [Thomas l'obscur, 1941]*, *Death Sentence [L'arrêt de mort, 1948]*, *The Madness of the Day [La Folie du jour, 1973]*, *When the Time Comes [Au moment voulu, 1951]*, and *The One Who was Standing Apart from Me [Celui qui ne m'accompagnait pas, 1953]*, as well as 10 of the 11 essays from *The Gaze of Orpheus and Other Literary Essays* (1943-1969).

Alain Bosquet. *Stances Perdues/Lost Quatrains*. Tr. Roger Little. Dublin. Dedalus Press/Dufour Editions. 2000 [le cherche midi éditeur, Paris, 1998]. 54 pp. Paper: \$13.95; ISBN 1-901233-41-3. Poetry Europe Series No. 6. Bilingual. Alain Bosquet is the pseudonym of Anatoly Bisk, born in Odessa in 1919 and Belgian citizen from 1925 until 1941, when he moved to New York and frequented the literary and artistic circles of Americans and exiles from many countries. His early poetry was translated by Louis Zukofsky and Denis Devlin, whose volume *Translations into English* (Dedalus, 1993) prints previously lost work. A selection of poetry entitled *Demain sans moi* (Dedalus, 1995) features translations by Samuel Beckett, Lawrence Durrell, James Laughlin, William Jay Smith, and Roger Little. Bosquet's best-known novel, *Une mère russe [A Russian Mother]* has been translated into eight languages. These *Lost Quatrains*, which were originally discovered on the margins of Bosquet's manuscripts, offer a fine outline of his main themes, obsessions, and ironies.

Louis-Ferdinand Céline. *Ballets without Music, without Dancers, without Anything [Ballets sans musique, sans personne, sans rien]*. Tr. Thomas and Carol Christensen. Los Angeles. Green Integer. 1999 [Éditions Gallimard, 1959]. 187 pp. Paper: \$10.95; ISBN 1-892295-06-7. Green Integer 18. In 1936, after finishing his monumental second novel, *Mort à crédit*, Louis-Ferdinand Céline visited Russia, where he hoped to have some of his ballets performed at the Theater Marinski in Leningrad. He failed in that attempt, but in 1959, five ballets were collected and published by Gallimard in an edition of 5500 copies. This is the first English translation of that volume, work that reveals a central concern of Céline's writing while simultaneously displaying his comic structures and the struggle

between idyllic beauty, inescapable deterioration and the grotesque. Dance is a prominent element in Céline's fiction, serving three primary functions: it helps to ground his rhythmical prose in a firm musical mode; it offers a model for managing crowds and choreographing complicated, frenzied scenes of apocalypse and delirium; and it provides an example of ideal beauty that is a thematic counterpoint to his obsession with evil and death.

Aimé Césaire. *Cahier d'un retour au pays natal*. Ed., intro, commentary, and notes by Abiola Irele. Columbus. Ohio State University Press. 2000 [1956; 1994]. 158 pp. Paper: \$24.95; ISBN 0-8142-5020-3. Born in Martinique in 1913, Aimé Césaire is acknowledged as one of the major 20<sup>th</sup>-century poets writing in French, and his celebrated long poem *Cahier d'un retour au pays natal* [*Notebook of a return to a native land*], is his best known work, hailed by André Breton as "the greatest lyrical monument of the age." This new paperback edition contains a second preface by Abiola Irele, textual corrections, and an updated bibliography. The complete French text of Césaire's poem is reproduced twice—first on its own with stanzas numbered consecutively for easy reference, then again in bold print with each stanza or group of stanzas accompanied by a commentary and notes in English on references, allusions, and points of stylistic interest. Also included are a substantial introduction setting the poem in its historical and ideological context and offering a detailed analysis of its literary significance. Irele states, "It seems to me . . . quite simply an illusion to imagine that the English-speaking student can achieve a full experience of Césaire's poem from an edition in which the editorial apparatus is also in French, a language with which the student is still grappling."

Assia Djebar. *Women of Algiers in Their Apartment* [*Femmes d'Alger dans leur appartement*]. Tr. Marjolijn de Jager. Afterword Clarisse Zimra. Charlottesville. University Press of Virginia. 1999 [des femmes, 1980; University of Virginia, 1992]. 211 pp. Cloth: \$19.95; ISBN 0-8139-1402-7. CARAF Books. First paperback edition. Translated for the first time into English, this collection of short fiction by one of the leading writers of North Africa details the plight of urban Algerian women and raises far-reaching issues that speak to all. *Women of Algiers* quickly sold out its first printing of 15,000 in France and was hugely popular in Italy, but the book was denounced in Algeria for its criticism of the postcolonial socialist regime. The book's title comes from a Delacroix painting that depicts a unique glimpse of the harem. *Women of Algiers* was named Outstanding Translation of the Year by ALTA in 1992.

Sylvie Germain. *Night of Amber* [*Nuits-d'ambre*]. Tr. Christine Donougher. Boston. Verba Mundi Original by David R. Godine. 2000 [Editions Gallimard, Paris, 1987; Dedalus, Great Britain, 1995; 1999]. 336 pp. Cloth: \$23.95; ISBN 1-56792-090-X. First American Edition. The sequel to Sylvie Germain's acclaimed *The Book of Nights* (Godine, 1993), which this present work brings

to conclusion, *Night of Amber* continues the grotesque, fantastic, and riveting story of the Peniel family. The hero of the story is Charles-Victor, whom everyone would call Night-of-amber-Wind-of-fire. His lonely childhood lands him in Paris during the May 1968 riots, where he becomes involved with a band of dangerous companions in a whirlwind situation that spins uncontrollably into sadism, murder, and ultimately, redemption. Christine Donougher's translation of *The Book of Nights* won the Scott-Moncrieff Translation Prize. She has also translated works by Françoise Sagan, Camillo Boito, and Jan Potocki.

Eugène Guillevic. *Carnac*. Tr. John Montague. Intro. Stephen Romer. Newcastle upon Tyne. Bloodaxe Books/Dufour Editions. 2000 [Editions Gallimard, Paris, 1961]. 160 pp. Paper: \$21.00; ISBN 1-85224-393-7. Bloodaxe Contemporary French Poets 9. Although he was born in Brittany, Eugène Guillevic (1907-1997) never learned the Breton tongue. However, his personality is deeply marked by his feeling of oneness with his homeland. His poetry has a remarkable unity, driven by his desire to use words to bridge a tragic gulf between man and an often hostile environment. For Guillevic, the purpose of poetry is to arouse the sense of Being by reducing language to its essentials, placing words on the page "like a dam against time." A single poem in several parts, *Carnac* evokes the rocky, sea-bound unfinished landscape of Brittany with its sacred objects and its great silent sense of waiting. Irish poet John Montague has also translated Francis Ponge's *Selected Poems* with Margaret Guiton and C. K. Williams (Wake Forest University Press).

Franz Hellens. *Memoirs from Elsinore* [*Mémoires d'Elseneur*]. Tr. Howard Curtis. New York. Peter Lang AG. 2000. Cloth: \$58.95; ISBN 0-8204-4469-3. Belgian Francophone Library 12. *Memories from Elsinore* is the first English publication of a major work by Belgian writer Franz Hellens. As a prime example of "fantastic realism," this novel takes its narrator through a series of adventures that range from the touchingly down-to-earth to the extravagantly bizarre. With its rich multiplicity of character and incident, as well as a narrative that surprises the reader at every turn, this book is an ideal introduction to a unique voice in 20<sup>th</sup>-century literature. Howard Curtis has translated three novels by Georges Simenon and works by Francophone writers from the Arab world.

Yasmina Khadra. *In the Name of God* [*Les agneaux de Seigneur*]. Tr. Linda Black. London. The Toby Press. 2000 [Editions Julliard, Paris, 1998]. 213 pp. Cloth: 1-902881-06-0. Paper: \$12.95; ISBN 1-902881-11-7. No one knows who Yasmina Khadra is, or whether the author is man or a woman. "What matters," stated a leading French critic, "is that Yasmina Khadra is today one of Algeria's most important writers." *In the Name of God* bears out this observation. In the story of one small village, Khadra portrays the horrifying reality of Algeria's fundamentalist uprisings with stunning visceral

power. While western newspapers have reported the numbers of men slaughtered, women raped, villages burned, Khadra's novel gives them unforgettable faces and powerfully attests to the worst in human nature. The author, who has chosen to keep her/his identity secret for security reasons, has previously published three detective novels set in Algeria: *Morituri*, *Double Blanc*, and *L'automne des chimères*.

Roger Martin du Gard. *Lieutenant-Colonel de Maumort*. Tr. Luc Brébion and Timothy Crouse. New York. A Borzoi Book by Alfred A. Knopf. 1999 [Editions Gallimard, Paris, 1983]. 279 pp. Cloth: \$35.00; ISBN 0-679-43397-X. *Lieutenant-Colonel de Maumort* is Roger Martin du Gard's magnum opus, the crowning achievement of a career that included the Nobel Prize for Literature in 1937. Written over the final 18 years of his life and intended to be read only posthumously, this fascinating creation sprang from the writer's unflinching examination of the conundrum of our moral ambivalence: why, knowing what is right, do people do wrong? Martin du Gard's complex response constitutes one of the most devastating critiques of human behavior ever produced. Written in the form of a memoir written by aristocrat, soldier, and intellectual Bertrand de Maumort and left unfinished at the time of the author's death in 1958, *Lieutenant-Colonel de Maumort* did not appear in print in French until 1983. Now after seven years of preparation, Martin du Gard's masterwork is available in English translation.

Claude Ollier. *The Mise-en-Scène*. Tr. Dominic Di Bernardi. Normal, IL. Dalkey Archive Press. 2000 [Editions de Minuit, 1958; 1988]. 248 pp. Cloth: ISBN 0-916583-26-0. Paper: \$12.50; ISBN 1-56478-232-8. First paperback edition. Winner of the prestigious Prix Medicis, *The Mise-en-Scène* takes place in the mountains of Morocco when the French still controlled North Africa. An engineer named Lassalle has been sent from France to plan a road through the mountains. Although Lassalle seems to be successful, he finds out that another engineer, Lessing, has preceded him and that Lessing—and others—may have been murdered. The novel is a detailed inquiry into the meaning of actions and the impossibility of determining what happens. Lassalle's uncertainty as to what is really happening is shared by the reader, who is kept guessing and wondering as well.

Out El Kouloub. *Three Tales of Love and Death [Trois contes de l'amour et de la mort]*. Tr. and intro. Nayra Atiya. Syracuse. Syracuse University Press. 2000 [Editions Correa, Paris, 1940]. 137 pp. Cloth: \$24.95; ISBN 0-8156-0627-3. Middle East Literature in Translation. A lush portrayal of aristocratic life permeates Out el Kouloub's rendering of the harem and life in the Egyptian countryside. The author spins the stories of Nazira, Zahira, and Zariffa into narratives that reflect an insider's perspective, offering the rest of the world a glimpse of the "veiled" culture which was her own and which the translator experiences intimately, if differently. Oral historian and writer Nayra Atiya's "ornamented translation" imbues the stories with descriptive detail, pointing the way to a variety of colorful

locations and a filigree of emotions. *Three Tales* is a companion volume to *Ramza* and *Zanouba*, both translated and introduced by Atiya and published by Syracuse.

Georges Perec. *53 Days [53 Jours]*. Tr. David Bellos. Ed. Harry Mathews and Jacques Roubaud. Boston. Verba Mundi Original by David R. Godine. 2000 [Editions P.O.L., Paris, 1989; Harvill, London, 1992; 1999]. 272 pp. Cloth: \$23.95; ISBN 1-56792-088-8. First American edition. The final, unfinished novel by the author of *Life, A User's Manual* and *A Void*, *53 Days* is "the ultimate detective story," in the great tradition of Agatha Christie's *And Then There Were None*. Famous crime writer Robert Serval has mysteriously vanished, leaving behind the manuscript of his own unfinished novel, which may contain clues to his fate. From this engrossing beginning, Perec lures readers into a labyrinth of mirror-stories whose solutions can only be glimpsed before they "disappear around the corner." Perec had fully completed only 11 chapters of a planned 28 at the time of his death in 1982, but he left extensive drafts and notes from which his friends and fellow novelists Harry Mathews and Jacques Roubaud have assembled this truly original work. David Bellos's translation of *Life, A User's Manual* won the 1988 French-American Foundation translation prize. Bellos is also the author of *Georges Perec: A Life in Words* (Godine, 1993), which won the Prix Goncourt for Biography.

Raymond Queneau. *Saint Glinglin*. Tr. and intro. James Sallis. Normal, IL. Dalkey Archive Press. 2000 [Editions Gallimard, 1948; 1993]. 169 pp. Cloth: ISBN 1-56478-027-9. Paper: \$11.95; ISBN 1-56478-230-1. First paperback edition. French Literature Series. *Saint Glinglin* is a tragicomic masterpiece, a novel that "can be mentioned without incongruity in the company of Mann's *Magic Mountain* and Joyce's *Ulysses*." The book retells the primal Freudian myth of sons killing their father in an array of styles ranging from direct narrative, soliloquy, and interior monologue to quasi-biblical verse. Queneau satirizes anthropology, folklore, philosophy, and epistemology, all the while spinning a story as appealing as a fairy tale. According to the author, his exclusion of the letter x (save in final position) from the text "reveals no particular taste for 'spoken language.'" Queneau leaves it up to the reader to discover the symbolic significance of this linguistic aberration.

Antoine de Saint-Exupéry. *The Little Prince [Le Petit prince]*. Tr. Richard Howard. San Diego. Harcourt. 2000 [1943]. Cloth: \$18.00; ISBN 0-15-202-398-4. Paperback picture book: \$12.00; ISBN 0-15-601207-3. Trade paper: \$8.00; ISBN 0-15-601219-7. With more than 100 translations worldwide, *The Little Prince* is rated just below the Bible as one of the most widely read books in the world. This new translation by Richard Howard, which is being published in celebration of the 100<sup>th</sup> anniversary of Saint-Exupéry's birth, restores the author's original drawings in a definitive edition of this worldwide classic. Richard Howard is the translator of more than 150

works from the French, including books by Cocteau, Gide, Breton, Stendhal, Barthes, Sartre, and Beauvoir. In 1983, he received the American Book Award for his translation of Baudelaire's *Les Fleurs du mal*, and has also been awarded the PEN Translation Medal and the first French-American Translation Prize.

George Sand. *The Marquise & Pauline*. Tr. Sylvie Charron and Sue Huseman. Intro. Sylvie Charron. Chicago. Academy Chicago Publishers. 1999. 200 pp. Cloth: \$23.00; ISBN 0-89733-449-3. Amadine Aurore Lucie Dupin (George Sand) was born in Paris in 1804 to a working-class mother and an aristocratic father. When she was five years old, she went to live with her grandmother Dupin on the family estate at Nohant. Married to Casimir Dudevant when she was 18, she and her husband admitted to a mutual and irrevocable antipathy nine years (and three children) later. Aurore moved to Paris to begin a literary career, where her first book, *Rose et Blanche*, was written in collaboration with Jules Sandreau and signed "Jules Sand." Thereafter, she wrote continuously under the name "George Sand"—novels, journalism, essays, memoirs, stories, and plays. Everything she experienced or imagined went into her writing, which shocked English and American readers especially by describing fully and frankly the emotional turmoils of its female characters. These two works were both conceived in 1832, although *Pauline* was not published until 1839. Now available in English for the first time, these novellas will attract even more new readers to Sand's growing library of freshly translated works.

Paul Smail. *Smile*. Tr. Simon Pleasance and Fronza Woods with Janine Dupont. London. A Five Star Paperback for Serpent's Tail. U. S. Distributor: Consortium. 2000 [Editions Balland, Paris, 1997]. 192 pp. Paper: \$14.00; ISBN 1-85242-630-6. A literary sensation when first published in France, *Smile* chronicles everyday racism as experienced by a young Arab man in Paris today. Inspired by his love for literature, the narrator refracts his experience through the characters of Shakespeare and Melville, his favorite writers. "You can call me Smail I insisted, drawing the word out, leaving a good gap between the a and the i with its two dots: Smy-eel. It had been a while since I'd pronounced my name the Arab way . . . I can only get so far by being crafty, rubbing out those two dots on the i and touching up my photo, I can get given an interview but sooner or later I've got to show up in the flesh . . . An A-rab in other words." Paul Smail is a pseudonym for the author who lives in Morocco:

## GERMAN

Johann Jakob Christoffel von Grimmelshausen. *Simplicissimus*. Tr. and intro. Mike Mitchell. Sawtry, UK. Dedalus. U. S. Distributor: Subterranean. 2000. Paper: \$17.99; ISBN 1-873986-78-X. Dedalus European Classics. Paperback original. First published anonymously in 1668, *Simplicissimus* is one of the

great German novels, one of the key works of 17<sup>th</sup>-century European literature, and Grimmelshausen's only successful book. It is a sort of pilgrim's progress, telling the adventures of an innocent who ventures out into the world, recounting his progress from simple piety through all the vices—gluttony, ambition, greed, avarice, arrogance, hypocrisy, deception, and lust—to renunciation of the world. Unlike Bunyon's work, *Simplicissimus* is not a symbolic journey through life but rather a novel most often praised for its realism, written in a plain, vigorous language prone to vulgarity and even "the occasional awful pun." Mike Mitchell's new translation, which contains the five books contained in the first edition, replaces S. Goodrich's 1912 version (Dedalus, 1989 and 1995). Mitchell's translations include the novels of Gustav Meyrink and Herbert Rosendorf, *The Great Bagarozy* by Helmut Krausser, and *The Road to Darkness* by Paul Leppin.

Elfriede Jelinek. *The Piano Teacher [Die Klavierspielerin]*. Tr. Joachim Neugroschel. London. A Five Star Paperback by Serpent's Tail. U. S. Distributor: Consortium. 1999 [Rowohlt Verlag, Reinbek, 1983]. 288 pp. Paper: \$12.00; ISBN 1-85242-725-6. Deep passion, thwarted sexuality, and love-hate for her mother dominate the life of Erika Kohut, a piano teacher at the Vienna Conservatory who trawls the seedy side of contemporary Vienna while her mother waits up for her. This Jekyll and Hyde existence is dramatically disturbed by Walter Klemmer, a handsome student out to sexually revenge Erika's lack of appreciation for his musical talent. As their relationship spirals rapidly out of control, the author paints a terrifying picture of a woman consumed by the ecstasy of self-destruction. *The Piano Teacher* is the masterpiece of Elfriede Jelinek, who in 1998 was awarded the Büchner Prize, Germany's most prestigious literary award.

Gert Jonke. *Geometric Regional Novel [Geometrischer Heimatroman]*. Tr. and afterword Johannes W. Vazulik. Normal, IL. Dalkey Archive Press. 2000 [Suhrkamp Verlag, 1969; Residenz Verlag, 1980; 1994]. 131 pp. Paper: \$11.50; ISBN 1-56478-231-X. First paperback edition. Austrian Literature Series. *Geometric Regional Novel* is an innovative satire on the process by which bureaucracy and official regimentation insidiously pervade society. In a deadpan, pseudo-scientific tone, the nameless narrator takes us on a tour of a bizarre village whose inhabitants lead such habitual, regulated lives that they resemble elements in a mathematical equation. Contrasting with the descriptions of village life are flashes of colorful surrealistic writing, exemplifying the power of the imagination to counter the monotonous routines of daily existence.

Franz Kafka. *The Metamorphosis and Other Stories*. Tr. Malcolm Pasley. New York. Penguin. 2000. 216 pp. Paper: \$11.95; ISBN 0-14-028336-6. Penguin Great Books of the 20<sup>th</sup> Century. With the opening sentence of "The Metamorphosis," Franz Kafka introduced modern humanity to its interior

condition. After awaking to discover he has been transformed into an enormous insect, Gregor Samsa becomes an object of disgrace to his family and is left to hide away within the confines of his room. An imaginative parable of alienation, "The Metamorphosis" is also an absurdly comic tale whose narrative effects remain revolutionary today. Other pieces by Kafka collected in this edition are *Meditation*, a group of his early studies; "The Judgement," his powerful statement on the father-son conflict; "The Stoker," the first chapter of the unfinished novel *Amerika*; "In the Penal Colony," perhaps his most disturbing piece; *A Country Doctor*, tales written just before he contracted tuberculosis; the story "The Coal-Scuttle Rider;" and *A Fasting Artist*, his final collection of stories. Together, these works reveal the breadth of Kafka's literary vision and the extraordinary depth of his imagination.

Gloria Kaiser. *Pedro II of Brazil: Son of the Habsburg Empress [Pedro II von Brasilien. Der Sohn der Habsburgerin]*. Tr. and afterword Lowell A. Bangerter. Riverside, CA. Ariadne Press. 2000 [Verlag Styria, Graz, 1997]. 405 pp. Paper: \$23.50; ISBN 1-57241-082-5. Studies in Austrian Literature, Culture, and Thought. Translation Series. In a jungle in southern Brazil, an emperor who would prefer to be a teacher or a librarian watches in horror as a young soldier, who has just been slain, is carried off on the shoulders of a Guarani Indian. This and other events in a brutal war that lasts for five years are among the important formative experiences in the life of Pedro II, a modern "prince of peace" who successfully resolves the problems of transforming a primitive empire into a modern republic, then abdicates his throne rather than face the prospect of a civil war that would pit Brazilians against one another. This work is a continuation of Gloria Kaiser's *Dona Leopoldina*, also translated by Lowell Bangerter and published by Ariadne in 1998.

Adam Makkai. *Cantio Nocturna Peregrini Aviumque: A Puzzle in Eight Languages*. Based on Johann Wolfgang von Goethe's "Ein Gleiches" attached to his "Wandrer's Nachtlied." Budapest and Chicago. Tertia Publishers and Atlantis-Centaur. 1999. 229 pp. Cloth: ISBN 0-9642094-7-0. This unusual volume contains a closing essay in German, "Die Welt als Bewußtsein und Paraphrase", which is preceded by seven picture poems by Hungarian-American artist, Emory Ladany, who wrote in the same languages as Adam Makkai. This is introduced by the English essay, "The World as Consciousness and Paraphrase." These essays illustrate the rich world of ideas expressed in the 96 poetic texts bridged by 96 quasi-Platonic dialogues between JWG and AM. Makkai rewrites "Ein Gleiches" 12 times in each of the following languages: German, English, French, Spanish, Russian, Hungarian, Italian, and Latin. Whereas each variation is a self-contained poem in its own right, the texts are connected by the recurrent themes of death, the forest, being a lost pilgrim, and the possibility of uplifting human consciousness. As a whole, the book is a passionate attack against bad poetry that essentially says nothing new. Makkai is internationally known for his work on English idioms, and is the editor of an anthology of Hungarian

poetry in English translation (1996).

Monika Maron. *Animal Triste*. Tr. Brigitte Goldstein. Lincoln. University of Nebraska Press. 2000 [S. Fischer GmbH, Frankfurt am Main, 1996]. 136 pp. Cloth: \$40.00; ISBN 0-8032-3206-3. Paper: \$15.00; ISBN 0-803208255-9. European Women Writers Series. The novel's title is taken from the epigram—a quote from *Satyricon* by Pelonius: "Post-coitum omne animal triste." An autumnal love story of erotic obsession, possessiveness, remembrance, oblivion, and time, *Animal Triste* features an elderly woman who dwells upon a failed love affair of some time past, when she was no longer young but not yet old. She relives meeting her lover, Franz, at the natural history museum, when, for the first time in her life, she experiences all-consuming love and absolute happiness. Ultimately the affair founders and the narrator withdraws from the world, with her love for Franz becoming a compulsive suffering from which she cannot free herself. Brigitte Goldstein has also translated Gertrud Kolmar's *A Jewish Mother from Berlin* and *Susanna*.

Robert Musil. *Five Women [Drei Frauen and Vereinigungen]*. Tr. Eithne Wilkins and Ernst Kaiser. Preface Frank Kermode. Boston. David R. Godine. 1999 [Germany, 1924 and 1911; Martin Secker & Warburg, London, 1965; Dell, 1966; Godine, 1986]. 223 pp. Paper: \$14.95; ISBN 1-56792-075-6. First Verba Mundi edition. Best known for his magnum opus, *The Man Without Qualities*, Robert Musil is a central figure in the modernist movement, as important to the development of 20<sup>th</sup> century literature as Joyce, Kafka, Mann, or Proust. In *Five Women*—a book crucial to understanding *The Man Without Qualities*—Musil displays a style that is alternately extravagant, sensual, and mystical. While all of the stories are obviously rooted in Musil's personal life, much more important is their truth to his extraordinarily intelligent and creative mind. Frank Kermode states in his Preface that these stories "are elaborate attempts to use fiction for its true purposes, the discovery and registration of the human world." These stories, which were originally published in German as two separate works, were first published in English translation as *Tonka and Other Stories* (Martin Secker & Warburg, 1965). Eithne Wilkins and Ernst Kaiser have translated the three volumes of *The Man Without Qualities* (1953-1960) and *Young Törless* (1955), also by Robert Musil.

Rainer Maria Rilke. *The Duino Elegies [Duineser Elegien]*. Tr. John Waterfield. Lewiston, NY. The Edwin Mellen Press. 2000. 115 pp. Cloth: \$69.95; ISBN 0-7734-7889-2. Studies in German Language and Literature, vol. 24. John Waterfield states that he has tried to achieve "poetry in English, rather than aiming at literal exactness of translation. . . . faithful to the spirit of the original, if not always to the letter." But he encourages readers to go back to the original because "the German words have a depth, a resonance at gut level, which our more aetiolated English cannot reproduce." In his Preface, John Bayley regards the translation of Rilke's Elegies into English as the most

formidable possible challenge, with which Waterfield has not only coped, but "has somehow contrived to create what might be called a meta-language, embodying many of the resources both of English and of German—which can, as it were, speak to the reader on behalf of both."

Franz Rosenzweig. *Ninety-Two Poems and Hymns of Yehuda Halevi* [*Jehuda Halevi: Zweiundneunzig Hymnen und Gedichte*]. Tr. Thomas Kovach, Eva Jospe, and Gilya Gerda Schmidt. Ed. and intro. Richard A. Cohen. Albany. State University of New York Press. 2000 [Verlag Lambert Schneider, Berlin. 1927]. 283 pp. Cloth: ISBN 0-7914-4389-2. Paper: \$25.95; ISBN 0-7914-4390-6. This is the first publication in English of Franz Rosenzweig's 1927 translation of and commentaries on 92 Hebrew poems and hymns by the greatest medieval "singer of Zion," Yehuda Halevi. Rosenzweig is widely recognized as one of the greatest Jewish philosophers of the modern period and his *Star of Redemption* is considered one of the most important 20<sup>th</sup> century contributions to Jewish (and Christian) theology. His original commentaries open a window into the final developments of his own thought: his debates with Protestant theology, his reservations regarding modern science and culture, and his progressive appreciation for the wisdom of the Jewish tradition. They are a testament not only to the profound vision of Judaism embedded in the poetry of Yehuda Halevi, but to the vibrancy and sagacity of Franz Rosenzweig himself.

Ingo Schulze. *Simple Stories: A Novel from the East German Provinces* [*Simple Storys*]. Tr. John E. Woods. New York. A Borzoi Book by Alfred A. Knopf. 2000 [Berlin Verlag, 1998]. 280 pp. Cloth: \$25.00; ISBN 0-375-40541-0. From the author of the prize-winning *33 Moments of Happiness*, *Simple Stories* is a heartbreaking and funny first novel about the people in a deadbeat little town in East Germany who make us understand, as nothing else, what life has been like since the fall of the Berlin Wall. Gradually revealed in the minutiae of their daily experiences is the collapse of an entire world and the dramatic fault line that has run through so many East German lives since 1990. Schulze moves back and forth through the town, cross-cutting events and lives cinematically and allowing their elements to reassemble. By the time the last story ends, Schulze has woven a remarkable tragicomic tapestry of ordinary people caught up in the last great historical cataclysm of our time.

Julian Schutting. *The Morning Before the Journey* [*Am Morgen vor der Reise*]. Tr. and afterword Barbara Zeisl Schoenberg. Riverside, CA. Ariadne Press. 1999 [Residenz Verlag, Salzburg, 1978]. 120 pp. Paper: \$14.50; ISBN 1-57241-071-X. Paperback original. *The Morning Before the Journey* sketches everyday Austrian life as seen through the protective, rose-colored glasses of imaginary childhood siblings. Judith and Stephan's musings encompass a variety of subjects ranging from humorous, critical, and at times melancholy school and after-school experiences, to word-games and playfulness with language, to critical appraisals

of art and unavoidably, to threatening, gruesome scenes suggesting lewdness, brutality, violence, and death. This is the first of Julian Schutting's works to be translated into English. Other translations by Barbara Zeisl Schoenberg include *Hollywood Haven: Homes and Haunts of the European Emigres and Exiles in Los Angeles* by Cornelius Schnauber (Ariadne, 1997) and the 1912 *Festschrift* included in the volume *Schoenberg and His World*, edited by Walter Frisch (Princeton University Press, 1999).

W. G. Sebald. *Vertigo* [*Schwindel. Gefühle*]. Tr. Michael Hulse. New York. New Directions. 2000 [Vito von Eichborn GmbH & Co Verlag, Frankfurt am Main, 1990]. 224 pp. Cloth: \$23.95; ISBN 0-8112-1430-3. German expatriate W. G. Sebald's first novel, *Vertigo* is a highly sophisticated and urban work, typified by a rare sense of humor, delighting in fictional patterns of the most dizzying kind, and never before translated into English. *Vertigo* also tells a profoundly moving story of lost love, sickness, death, and the making of memories. Line by line, the reader is lured into an almost inescapable maze as the text employs devices and modes of biographical and autobiographical writing, of travelogue, thriller fiction, case history, childhood reminiscences, legend and horror story. Other works by Sebald available in English from New Directions include *The Emigrants* (1996) and *The Rings of Saturn* (1998).

Adalbert Stifter. *Indian Summer* [*Der Nachsommer*]. Tr. Wendell Frye. Berne. Peter Lang. 1999. 479 pp. Cloth: ISBN 0-8204-4625-4. One of Stifter's great epic works, *Indian Summer* is the sensitive account of the formative years in the life of Heinrich, a student of natural sciences who is born into a bourgeois environment but is influenced and gently guided by a nobleman, the old Baron von Risach. In fact, it is the baron's own reminiscences which give the book its title. Comparable in some way to Gottfried Keller's *Der grüne Heinrich*, this novel nevertheless reflects Stifter's own moral values, his ethical thinking, and his deep reverence for nature. Here is one of the most complete statements of the "Humanitätsideal": the young geologist becomes totally immersed in traditional values and culture, thereby becoming a more complete and fulfilled human being. Wendell Frye's American English translation conveys a sense of Stifter's complex sentence structure and talent for description in the hopes that *Indian Summer* will be read as a narrative rather than as a translation.

Adalbert Stifter. *Witiko*. Tr. Wendell Frye. Berne. Peter Lang. 596 pp. Paper: ISBN 0-8204-4624-6. Set around the events of the succession struggle of 1142 in medieval Bohemia, the novel's main character, Witiko, searches for the Right, finds it and his beloved while never losing touch with the common folk. His quest is set against the panoramic backdrop of national Bohemian politics and history, with his fate paralleling that of the acknowledged rightful duke, Wladislaw, who is also seeking the path of justice. *Witiko* is considered one of the most significant German historical novels of the 19th century and is

one of two major works by Adalbert Stifter (1805-1868), the other being *Der Nachsommer*.

Theodor Storm. *Hans and Heinz Kirch with Immensee and Journey to a Hallig*. Tr. Denis Jackson and Anja Nauck. London. Angel Books, Ltd./Dufour Editions. 2000. 190 pp. Paper: \$18.95; ISBN 1-946162-60-3. Theodor Storm's fictional achievement goes well beyond the celebrated Novelle *Der Schimmelreiter* [*The Dykemaster*], translated by Denis Jackson and published by Angel Classics. This selection of three more of his most impressive narratives, two of them appearing in English for the first time, represents three stages in the development of a German writer whose best work ranks with that of Thomas Hardy. *Immensee* (1850), a love story whose powerful atmosphere is heightened by all-pervasive symbols and folk song-like verse, has long been a favorite of both the German- and English-speaking worlds. *Journey to a Hallig* (1871) is both a magical evocation of the German North Sea coast in high summer and a layered account of an inner journey back into an old man's past. *Hans and Heinz Kirch* (1882) is one of Storm's masterpieces, a tragic tale of father-son conflict set among the seaside *Kleinbürger* mercantile community on the German Baltic.

Robert Walser. *The Robber* [*Der Räuber*]. Tr. Susan Bernofsky. Lincoln. University of Nebraska Press. 2000 [Suhrkamp Taschenbuch Verlag, 1986]. 141 pp. Cloth: \$40.00; ISBN 0-8032-4789-3. Paper: \$15.00; ISBN 0-8032-9809-9. Robert Walser (1878-1956), the Swiss-German master of high modernist prose, was once so well known that the novelist Robert Musil, reviewing Franz Kafka's first book of stories, described Kafka as "a special case of the Walser type." Walser's last novel, *The Robber*, tells the story of a journey of self-discovery. It is a hybrid of love story, tragedy, and farce, with a protagonist who sweet-talks teaspoons, flirts with important politicians, plays maidservant to young boys, and uses a passerby's mouth as an ashtray. The story spoofs the nervous reactions of stiff-upper-lipped European petit bourgeois to whatever threatens the stability of its worldview. Susan Bernofsky has also translated *Masquerade and Other Stories* by Walser and *Anecdote* by Gregor von Rezzori.

Gernot Wolfgruber. *Footloose* [*Auf freiem Fuss*]. Tr. and afterword Robert Acker. Riverside, CA. Ariadne Press. 1999 [Residenz Verlag, Salzburg, 1975]. 143 pp. Paper: \$14.95; ISBN 1-57241-072-8. Studies in Austrian Literature, Culture, and Thought. Translation Series. *Footloose* is the gripping first-person narrative of a teenage boy who recounts his experiences growing up in postwar Austria. The boy leaves school for the excitement of earning money as an apprentice. However, the grueling monotony of his work and the harsh treatment by his superiors soon lead him to other less noble pursuits. The boy's painful search for individuality, freedom, and meaningful employment along with the unpleasant concomitant consequences contain striking parallels to the contemporary American scene. This is Gernot Wolfgruber's first novel, and his first work to be translated

into English.

## GREEK

Euripides. *Euripides, Volume IV: Trojan Women, Iphigenia among the Taurians, Ion*. Ed. and tr. David Kovacs. Cambridge, MA. Harvard University Press. 2000. 511 pp. Cloth: \$19.95; ISBN 0-674-99574-0. Loeb Classical Library 10. Bilingual. Euripides has been prized in every age for the pathos, terror, surprising plot twists, and intellectual probing of his dramatic creations. He wrote nearly 90 plays, of which 18 have come down to us (plus a play of unknown authorship long included with his works). In this new Loeb Classical Library edition, David Kovacs presents the freshly edited Greek text, the English translation, and an introduction to three plays by Euripides. *Trojan Women*, a play about the causes and consequences of war, develops the theme of the tragic unpredictability of life. *Iphigenia among the Taurians* is the story of the sacrifice of Agamemnon's daughter Iphigenia to Artemis to calm the adverse winds holding the Greek fleet at Aulis. *Ion*, a tragedy with a happy ending, depicts erring mortals rescued from their misguided actions by divine benevolence. Other dramatists published in the Loeb Classical Library Series include Aeschylus, Sophocles, Aristophanes, Menander, Plautus, and Terence.

Nikos Gatsos. *Amorgos*. Tr. Sally Pucell. London. Anvil Press Poetry/Dufour Editions. 1998 [1943]. 64 pp. Paper: ISBN 0-85646-302-7. Nikos Gatsos's mysterious and magnetic poem, *Amorgos*, named after a Greek island he never visited, was written during the Nazi occupation and is the single work upon which his reputation rests. It was much admired by Nobel laureates Odysseus Elytis and George Seferis, and was influential on the post-war generation of Greek poets. However, after its publication, Gatsos abandoned poetry and wrote only popular songs. He also translated poetry and plays by Lorca, O'Neill, Strindberg, de Vega, Genet, and Tennessee Williams into Greek. Sally Purcell's translation of *Amorgos* has twice appeared in limited editions published in England (1980) and Athens (1986). This volume adjusts minor inconsistencies in hyphenation and punctuation, and brings the paragraphing into line with that of the Greek text.

Lysias. *Lysias*. Tr. S. C. Todd. Austin. University of Texas Press. 2000. 432 pp. Cloth: \$55.00; ISBN 0-292-78165-2. Paper: \$24.95; ISBN 0-292-78166-0. The Oratory of Classical Greece, vol. 2. Classical oratory is an invaluable resource for the study of ancient Greek life and culture. The speeches offer evidence on Greek moral views, social and economic conditions, political and social ideology, and other aspects of Athenian culture that have been largely ignored: women and family life, slavery, and religion, to name a few. This volume contains all the complete works and 11 of the largest fragments attributed to Lysias (403-380 BC), the leading speechwriter of

the generation after the Peloponnesian War, who was also one of the finest and most deceptive storytellers of all time. As a noncitizen resident in Athens, Lysias could take no direct part in politics, but his speeches, written for clients to deliver in court, paint vivid pictures of various private and public disputes.

Sophocles. *Philoctetes*. Tr. Desmond Egan. Intro. Brian Arkins. Newbridge, Ireland. The Goldsmith Press, Ltd. U. S. Distributor: Milestone Press, Little Rock, AR. 1999. 62 pp. Paper: \$15.00; ISBN 1-888-607-03-3. Desmond Egan has published 14 collections of poetry, one of prose, and one previous drama translation—*Medea* by Euripides (1991). In both English versions of these classic Greek plays, Egan resists any temptation to add to the original texts (unlike, for example, Seamus Heaney's version of *Medea*, which has the chorus refer to Northern Ireland). Because the original significance of *Philoctetes* of 409 B.C. is now lost, and because Egan provides no modern equivalents to aid interpretation, readers must, according to Brian Atkins, "actualize the potential of the source text without recourse to familiar yardsticks. . . . The new body that Sophocles' spirit inhabits is, of course, the language of the target culture, English, a language that the translator must, since performance is central, hear. . . . Through hard, concrete language, Egan refutes Virginia Woolf's dictum that 'It is useless to read Greek in translation: translators can but offer us a vague equivalent' and puts into practice his own assertion that poetry 'consists of that essence which can be translated.'"

Thanassis Valtinos. *Deep Blue Almost Black: Selected Fiction*. Tr. Jane Assimakopoulos and Stavros Deligiorgis. Evanston. Northwestern University Press. 2000 [1997]. 116 pp. Paper: \$15.95; ISBN 0-8101-1766-5. First paperback edition. Some of the 12 short stories in this volume were originally published in various literary journals, while others appeared for the first time in the collection, *Tha vreite ta osta mou ypo vrohin [You Will Find My Bones Under Rain]*, published in Athens by Agra Publications in 1992. Printed in the strict chronological order in which they were written, the stories can be viewed as an artist's documentation of a period of fierce and often brutal change for modern Greece as a whole. Also included in this volume is Valtino's *Deep Blue Almost Black: A Novella*, which is a novella in name only, by virtue of its size and etymological proximity to the term. When it first appeared on the Greek literary scene under the title *Ble vathy shedon mavro* in 1985, it was a refreshing "new work," shorn of the traditional elements of plot and story line, and lacking an author's mediating point of view. A stream-of-consciousness narrative that brings to mind a theatrical monologue, *Deep Blue Almost Black* has, in fact, been performed as a one-act play both in Greece and abroad. As a member of the International Theater Institute and the former president of the Society of Greek Writers, Valtinos continues to write fiction and screenplays and to translate classical Greek drama for the theatre.

## HEBREW

Robert Alter. *The David Story: A Translation with Commentary of 1 and 2 Samuel*. New York. W. W. Norton. 1999. 410 pp. Cloth: \$30.00; ISBN 0-393-04803-9. The story of David is the greatest single narrative representation in antiquity of a human life evolving by slow stages through time, shaped by the pressures of political life, family, the impulses of body and spirit, and the eventual sad decay of the flesh. In its main character, it provides the first full-length portrait of a Machiavellian prince in Western literature. Robert Alter's translation, which recovers the meanings, literary strategies, and eloquence of the ancient Hebrew, is enhanced by his insightful commentary running at the bottom of the pages. Together they enable a great work of literature to emerge from the Bible and stand on its own. Alter's acclaimed translation with commentary of *Genesis* is available in Norton paperback.

*Give Us a King! Samuel, Saul, and David. A New Translation of Samuel I and II*. Tr. and intro. Everett Fox. New York. Schocken Books. 1999. 294 pp. Cloth: \$26.00; ISBN 0-8052-4160-4. Everett Fox's translations of *The Five Books of Moses: The Schocken Bible, Volume I*, which contains translations of Genesis through Deuteronomy, has been widely acclaimed as a scholarly, religious, and literary masterpiece. In *Give Us a King!*, Fox turns to the two books of Samuel, which contain some of the Bible's most famous stories and most unforgettable personalities: the barren Hannah, the tragic King Saul; Bathsheba; and King David himself, the romantic hero who becomes a legendary but morally compromised monarch. Accompanied by commentary and notes, this new translation recreates the echoes, allusions, alliterations, and wordplays of the original Hebrew in order to recreate in English the full power of the ancient saga.

Alona Kimchi. *Lunar Eclipse [Ani Anastasia]*. Tr. Yael Lotan. London. The Toby Press. 2000 [Keter Publishing House, Jerusalem, 1996]. 277 pp. Cloth: 1-902881-28-1. Paper: \$15.95; ISBN 1-902881-29-X. In the title story of *Lunar Eclipse*, an eight-year-old girl in a Russian immigrant family suffers from her stepfather's hostility. Her voice, like those of all the first-person narrators in this collection, reveals profound pain and sorrow transformed by unique self-awareness. Each story exposes another kind of unhappiness or misery, yet with an added quality of acute humor and verbal brutality. Stories include "Movies," "Berlin Diaries," "We'd Talk About Love," and "Nightmare Poem or The Unrealized Cure of Mor Alkabetz." *Lunar Eclipse* will also appear in German this year. Kimchi's first novel, *Weeping Susannah*, was published in Hebrew in 1999.

Savyon Liebrecht. *Apples from the Desert: Selected Stories [Makhon le-tirgum sifrut Ivrit]*. Trs. Marganit Weinberger-Rotman, Jeffrey M. Green, Barbara Harshav, Gilead Morahg, and Riva Rubin. Foreword Grace Paley. Intro. Lily Ratltok. New York. The Feminist Press at the City University of New York. 2000 [1998]. 234 pp. Cloth: \$19.95; ISBN 1-55861-190-

8. Paper: ISBN 1-55861-235-1. The Helen Rose Scheuer Jewish Women's Series. First paperback edition. Liebrecht's 12 stories portray the reality of contemporary Israel. Stories come from three collections: *Apples from the Desert*, *Horses on the Highway*, and "What am I Speaking, Chinese?" *She Said to Him*. Liebrecht's stories reveal the impact of larger social and political conflicts within the private worlds of home and family as she depicts the personal tragedies—and small acts of courage—that grow from the deep-rooted conflicts between Arabs and Jews, women and men, and the older and younger generations in present-day Israel.

A. B. Yehoshua. *A Journey to the End of the Millennium* [*Masa' el tom ha-elef*]. Tr. Nicholas de Lange. San Diego. Harvest/Harcourt. 2000 [Doubleday, 1999]. 320 pp. Paper: \$14.00; ISBN 0-15-601116-6. When Ben Attar, a Moroccan Jewish merchant, takes a second wife, he commits an act whose unforeseen consequences will forever change the course of his life. By setting his novel in the Middle Ages, A. B. Yehoshua has found the perfect backdrop in which to explore the most basic questions of human conduct, and how the formation of religious code emanates from the flesh as much as from the heart and mind. Exploring the deepest questions about the nature of morality, character, codes of human conduct, and matters of the heart, *A Journey to the End of the Millennium* is a book that charts the human soul in an age of question. Previous works by Yehoshua in English translation include *The Lover*, *A Late Divorce*, and *An Open Heart*.

## HUNGARIAN

Zsuzsa Beney. *Between Words and Silence* [*Szó Ed Csend Között*]. Tr. Mark Griffith. Intro. George Szirtes. London. Mare's Nest Publishing/Dufour Editions. 1999 [Könyvek Budapest, 1993]. 114 pp. Paper: \$16.95; ISBN 1-899197-50-8. Zsuzsa Beney is a major Hungarian poet and essayist whose work has not been previously translated. The essays collected in this volume are not so much essays as poems, or at least poetic explorations of metaphysical subjects. What they attempt to articulate are intuitions about a sense of shifting reality. Further, the essays may be read as a kind of lament for someone loved and lost, an exploration of grief and the sense of prolonged presence. Mark Griffith won the competition in Hungary to translate *Between Words and Silence*, which he calls "an extraordinary introduction to the isolated otherness of Hungarian culture."

Gyula Illyés. *What You Have Almost Forgotten: Selected Poems*. Ed. and intro. William Jay Smith. Tr. William Jay Smith and others. Williamantic, CT and Budapest. Curbstone Press and Kortárs Kiadó. 2000. 128 pp. Paper: \$14.95; ISBN 1-880684-65-9. This collection presents the work of Hungary's most famed poet, whose work is direct, vivid, colloquial, and varied. Many of his poems bear witness against injustice from the vantage point of his peasant roots. Whatever his subject—love,

family, nature, or social injustice—Illyés shaped taut lyrics with absolute command of his poetic craft and a vivid eye for detail. *What You Have Almost Forgotten* is the only work now in print in English of the rich and varied work of Hungary's beloved national poet. In addition to William Jay Smith, translators include John Batki, Christine Brooke-Rose, Donald Davie, Alan Dixon, Anthony Edkins, Gavin Ewart, Daniel Hoffman, Marie B. Jaffe, Thomas Kabdebo, Nicholas Kolumban, Claire Lashley, Douglas Livingstone, Kenneth McRobbie, J. G. Nichols, Charles Tomlinson, Vernon Watkins, Fred Will, and John W. Wilkinson.

George Konrád. *Stonedial* [*Kocra*]. Tr. Ivan Sanders. New York. A Helen and Kurt Wolff Book by Harcourt. 2000. 296 pp. Cloth: \$24.00; ISBN 0-15-100619-9. In 1993 in post-Socialist Hungary, Janos Dragomán, a wandering scholar and world-famous writer, returns to his native town of Kandor to visit three old friends. They all have wives eager to be seduced by Dragomán, whose reputation precedes him. Through a series of flashbacks covering his intellectually and sexually precocious school days, his memories of the life of Jews in 1944, and the 1956 Revolution, we learn that Dragomán inadvertently caused the massacre of six young colleagues. Persecuted by the police and the townspeople, Dragomán meets his postmodern end. Other works by Konrád in translation are *The Melancholy of Rebirth* and *Feast in the Garden*, both published by Harvest/Harcourt.

## ICELANDIC

Thórarinn Eldjárn. *The Blue Tower* [*Brotahöfud*]. Tr. Bernard Scudder. Mare's Nest/Dufour Editions. 1999 [Forlagid, Reykjavik, Iceland, 1996]. 186 pp. Paper: \$19.95; ISBN 1-899197-45-1. Gudmundur Andrésson is incarcerated in the Blue Tower, reflecting on the calamity his talents, appetites and taste for satirical verse have brought upon him. Yet ultimately his subversive history is outweighed by his loyalty to friends and his intellectual integrity. Thórarinn Eldjárn (born 1949) is a poet, novelist, short-story writer, playwright, and translator whose writing pays homage to the craftsmanship of classic Icelandic verse and prose—yet with 20th century wit and ironic insight. Although he draws the subjects of his novels and stories from all periods between the Settlement and the present day, Eldjárn is particularly attached to the popular poets and scholars of centuries past who, defying worldly, natural, and supernatural forces, have created the Icelandic heritage that lives on today. This is Bernard Scudder's fifth contemporary Icelandic translation to be published by Mare's Nest. He also translated *Absolution* by Olaf Olafsson (Random House) and is a member of the translation board that produced *The Complete Sagas of the Icelanders* (5 vols., Viking Penguin, 1996).

*The Sagas of Icelanders: A Selection*. Preface Jane Smiley. Intro. Robert Kellogg. London. Viking/Penguin. 2000 [Liefur

Eriksson Publishing, 1997]. 782 pp. Cloth: \$40.00; ISBN 0-670-88990-3. In Iceland, the Age of the Vikings is also known as the Saga Age. A unique body of medieval literature, the Sagas rank with the world's greatest literary treasures—as epic as Homer, as tragic as Sophocles, as human as Shakespeare. Set around the turn of the last millennium, these stories depict with an astonishingly modern realism the lives and deeds of the Norse men and women who first settled Iceland, and of their descendants who ventured farther west to Greenland and, ultimately, the coast of North America itself. The 11 Sagas and six shorter tales in this volume recount the adventures of the settlers who founded a unique commonwealth of chieftains with no king in this brave new world of towering mountains and lonely fjords. This new Viking edition, which commemorates the 1000<sup>th</sup> anniversary of Leif Eriksson's historic voyage, contains 11 Sagas and six shorter tales drawn from the first English translation of the entire corpus of the Sagas. Included in this volume are translations by Bernard Scudder, Andrew Wawn, Keneva Kunz, Terry Gunnell, Ruth C. Ellison, Martin S. Regal, Katrina C. Attwood, George Clark, and Anthony Maxwell.

## ITALIAN

Dante Alighieri. *Dante Alighieri's Divine Comedy. Volume 3- Purgatory: Italian Text and Verse Translation.* Tr. and commentary Mark Musa. Bloomington. Indiana University Press. 2000 [1996]. 352 pp. Cloth: ISBN 0-253-33649-X. *Volume 4- Purgatory: Commentary.* 344 pp. Cloth: ISBN 0-253-33651-X. Cloth 2-volume set: \$89.95; ISBN 0-253033648-1. Indiana Masterpiece Editions. Bilingual. Volume 3 of Indiana's 6-volume edition of Dante's *Divine Comedy* is a dual-language version of the *Purgatory* that provides the opportunity to read Mark Musa's new translation against the original Italian verse. Volume 4 consists of Musa's extensive commentary on the *Purgatory*, which is informative for the general reader as well as the student of Italian or comparative literature. Musa examines and discusses the critical commentary of other Dante scholars and presents his own ideas and interpretations, shedding light on the text as well as on his own translation.

Salvatore Di Giacomo. *Love Poems: A Selection.* Tr. Frank J. Palessandolo. Toronto. Guernica. 1999. 156 pp. Paper: \$15.00; ISBN 1-55071-060-5. Essential Poets Series 79. Salvatore Di Giacomo was born in Naples on 12 March 1860. Early in his career, on the basis of his dialect poems and dramas, he was acclaimed the consummate interpreter of Neapolitan life. He collaborated with the most talented composers of the Piedigrotta festivals, who set many of his poems as lyrics to Neapolitan *canzoni*. Along with Benedetto Croce, he was founder of the review, *Napoli Nobilissima*, and became highly esteemed as a journalist, fiction writer, and poet, as well as Naples' leading dramatist until his death in 1934.

Biagia Marniti. *Loneliness Two Thousand: Selected Poems of*

*Biagia Marniti.* Ed. and tr. Catherine O'Brien. Stony Brook, NY. Gradiva. 2000. 105 pp. Paper: \$13.00; ISBN 1-892021-05-6. Bilingual. Biagia Marniti has played an active role in the field of Italian culture over the last 50 years, working as an editor, translator, literary critic, prose writer, poet, and librarian. This volume—the first full-length English translation of Marniti—contains poems originally published in the following collections: *Nero amore rosso [Black Love Red Love]* (Milan, 1951); *Città, creatura viva [City, Live Creature]* (Caltanissetta, 1956); *Più forte è la vita [Life is Stronger]* (Milan, 1957); *Giorni del mondo [Days of the World]* (Caltanissetta, 1967); *Il cerchio e la parola [The Circle and the Word]* (Caltanissetta, 1979); *La Ballata del mare [The Ballad of the Sea]* (Riccina-Rome, 1984); *Il gomito di cera [The Ball of Wax]* (Caltanissetta, 1990); *Piccola sfera [The Small Sphere]* (Bari, 1992); and *Racconto d'amore [Love Story]* (Milan, 1994). Catherine O'Brien has published *Italian Women Poets of the Twentieth Century* (1996), as well as translations into Italian of the Irish poet Nuala Ní Dhomhnaill and English translations of Mario Luzi and Margherita Guidacci.

Michelangelo Buonarroti. *The Complete Poems of Michelangelo.* Tr. John Frederick Nims. Chicago. University of Chicago Press. 2000 [1998]. 186 pp. Cloth: \$25.00; ISBN 0-226-08033-1. Paper: \$14.00; ISBN 0-226-08030-7. Michelangelo used poetry to express what was too personal to display in sculpture or painting; what he dared not say directly, he gave voice to in the harmonies and discords of verse. His finest literary efforts are often allied with the masterworks of his visual art. As he labored in the Sistine Chapel with visions of the Last Judgment, he composed a series of passionate love sonnets. And near the end of his life, while struggling to complete his final *Pietà*, Michelangelo worked at religious poems anguished in their fervor. Over 300 verses are arranged into three chronological sections: 1475-1532; 1532-1547; and 1547-1564. Also included is an essay by John Frederick Nims entitled, "Translating Poetry." Among Nims's many other translations is *The Poems of Saint John of the Cross* (University of Chicago).

Valerio Magrelli. *The Contagion of Matter [Esercizi di tiptologia].* Tr. Anthony Molino. New York. Holmes & Meier. 2000 [Arnoldo Mondadori Editore, Milan, 1992]. 171 pp. Cloth: ISBN 0-8419-1399-4. Paper: \$14.95; ISBN 0-8419-1400-1. Bilingual. Valerio Magrelli, a scholar of French literature and an experienced translator, is obsessed by the "translation" involved in all writing, and thus by language games that reveal the complex inner life of words—anagrams of his own name, for instance—necessarily elude his own dedicated translator, Anthony Molino. The most obvious translation challenges are to replicate the authority and precision of Magrelli's multiple languages across genres, and to find equivalents for both the classical rhythms and for the often confounding plays on words employed by the poet. But perhaps the most intriguing challenge is "the prospect of being

engaged by Magrelli in his own guise as translator." In fact, an entire section of the book is devoted to translation and comprises Magrelli's versions of some of his favorite authors, mostly French, with translation itself a central theme. By helping "another person's words change houses" and handling unfamiliar things without always knowing what is being moved, Molino has tried to preserve Magrelli's "pages or crates marked 'fragile' . . . in spite of the corrupting and relentless effects of the contagion of matter."

Alessandra Montrucchio. *Cardiofitness*. Tr. Sharon Wood. London. The Toby Press. 1999 [Marsilio Editori, Venice, 1998]. 184 pp. Cloth: \$29.00; ISBN 1-902881-03-6. No young woman in pursuit of love has had an affair quite like the one experienced by the heroine of Alessandra Montrucchio's moving new novel, *Cardiofitness*, the first edition of her work to be published in English. Set in Turin, the story introduces four young women friends who meet at the gym during the week "to satisfy their natural urge to inflict pain on themselves." One night, Stefania becomes obsessed with an unknown young man and initiates a relationship with him that is complicated by their age difference (he's a 15-year-old), his disapproving parents, and her misunderstanding friends. In the end, *Cardiofitness* is all about the heart, a subject explored with wit, tenderness, and a refreshing lack of sentimentality. Montrucchio's first collection of short stories, *Ondate Di Calore*, won the Calvino Prize in 1995.

Pier Paolo Pasolini. *The Savage Father [Il padre selvaggio]*. Tr. Pasquale Verdicchio. Tonawanda, NY. Guernica. 1999 [Giulio Einaudi editore, Torino, 1975]. 64 pp. Paper: \$10.00; ISBN 1-55071-081-8. Drama Series 18. Writer, filmmaker, and essayist Pier Paolo Pasolini made his debut in 1948 with a small volume of poems written in his mother's Friulian language. This act was the first instance in what would be the author's life-long engagement and interest in subaltern cultures. The apparently contradictory dimensions of his life—homosexuality, Marxism, and Catholicism—colored Pasolini's art and his relationship with Italian society until his assassination/ murder in 1975. He wrote *Il padre selvaggio* in 1963, during the trial for blasphemy for his film, *La ricotta*. Because this script was never made into a film, critics refer to it as an "unrealized" screenplay, automatically relegating the work to a secondary status. However, Pasolini provides a justification for its unfilmed status in a short address that follows the text of the screenplay and precedes the poem "And Africa?" This slim volume also contains an informative essay by Pasquale Verdicchio entitled, "Colonialism as a 'Structure That Wants to Be Another Structure.'"

Giose Rimanelli. *Jazzymood: raps & blues, rags & stomps*. Tr. and ed. Luigi Bonaffini. Stony Brook, NY. Gradiva Publications. 2000. 163 pp. Paper: ISBN 1-892021-04-8. Trilingual. The first part of this volume was written by Giose Rimanelli in English and translated into Italian by Luigi Bonaffini; the second was written in Italian by Rimanelli and translated into English by

Bonaffini; and the third was written by Rimanelli in the Molisan dialect with a literal (non-poetic) rendition in Italian, which Bonaffini translated into English. Like Joseph Conrad, Giose Rimanelli is one of those rare writers who turn from their first language to English and in so doing, rejuvenate the language in a unique and remarkable way. Bonaffini has previously translated Rimanelli's *Alien Cantica* (1995) and *Moliseide and Other Poems* (1998), as well as works by Giuseppe Jovine, Achille Serrao, Eugenio Cirese, Albino Piero, and other dialect poets.

Manlio Santanello. *Emergency Exit: A Play in Two Acts [Uscita di emergenza]*. Tr. Anthony Molino and Jane House. Riverside, Ca. Xenos Books. 2000. 119 pp. Paper: \$13.00; ISBN 1-879378-40-X. The action of *Emergency Exit* takes place in a place where there should be no action—two squatters in an abandoned house in Naples wage psychological war on one another as the house, shaken by earthquakes, teeters on the brink of collapse. Thus unfolds a play of comic desolation that is reminiscent of Beckett's *Waiting for Godot*, Pinter's *The Caretaker*, and Albee's *Who's Afraid of Virginia Woolf?* with the addition of a distinct Neopolitan flavor. *Emergency Exit* won Italy's IDI Award for Best Play, which is the equivalent of our Tony Award, was named Best Play by the Italian Association of Theater Critics, and is here translated into English for the first time. Anthony Molino has previously translated Antonio Porta's *Dreams and Other Infidelities* (Xenos, 1999). Jane House has performed in theater, film, and television, and translates from French and Italian.

Monica Sarsini. *Eruptions*. Tr. and intro. Maryann De Julio. New York. Italica Press. 1999. 82 pp. Paper: \$12.00; ISBN 0-934977-68-2. *Eruptions* is a collection of short fiction by Monica Sarsini, a contemporary writer and multimedia artist from Florence. The book comprises selected translations from two of Sarsini's works: *Crepacuore*, her 1985 work on colors, and *Crepapelle*, her 1988 work on the senses which was the basis for a series of short narrative pieces in *New Italian Women* that introduced Sarsini to American readers. All of these pieces are sensual explorations in Sarsini's experimental, yet concrete narrative style and important introductions to the wide variety of recent Italian fiction. Maryann De Julio writes in her Introduction that although her aim was to make this translation of Monica Sarsini's work *simpatica* (à la Lawrence Venuti's 1991 essay), "there remains intact in her narratives an inevitable specificity that the American reader will experience as foreign."

Achille Serrao. *Cantalèsia: Poems in the Neapolitan Dialect 1990-1997*. Ed. and tr. Luigi Bonaffini. Brooklyn. Legas. 1999. 156 pp. Paper: ISBN 1-881901-19-X. Italian Poetry in Translation 5. Bilingual. Achille Serrao, who writes in the dialect of Caivano, a small town in Campania, deals with his own "anxiety of influence" vis-à-vis the great melodic tradition of Neopolitan poetry, by reclaiming another, anti-melodic, anti-

subjective legacy, from Basile to Capurro to Russo. The result is poetry of striking originality and power, in which the incomprehensibility of life is affirmed with a language that can be sharp and refractory, yet subtle and elegant. In addition to writing poetry, Serrao has translated into the Campania dialect poems by Catullus and G. G. Belli and is currently preparing a critical edition of *La Tiorba a taccone* of the baroque Neapolitan poet Felippo Sgruttendio de Scafato. Luigi Bonaffini has translated works by Eugenio Cirese, Albino Pierro, Dino Campana, Mario Luzi, and Giose Rimanelli.

Antonio Tabucchi. *The Missing Head [Testa perduta di Samasceno Monteiro]*. Tr. J. C. Patrick. New York. New Directions. 2000 [Giangiaco­mo Feltrinelli, Milan, 1997]. 186 pp. Cloth: \$23.95; ISBN 0-8112-1393-5. *The Missing Head* is a literary thriller about a young journalist who takes up the case of a heroin smuggling ring, and a headless corpse found by a gypsy on the outskirts of Oporto, Portugal. The narrator, a reporter for the local tabloid, follows the dead man's trail that eventually leads to drugs, smuggling, and corrupt police. Italian writer Antonio Tabucchi is a champion of Portuguese literature and translator of Fernando Pessoa. Other books by Tabucchi published by New Directions include *Pereira Declares* (1997), *Requiem* (1994), *The Edge of the Horizon* (1990), *Indian Nocturne* (1989), *Little Misunderstandings of No Importance* (1987), and *Letter from Casablanca* (1986).

Fulvio Tomizza. *Materada*. Tr. and foreword Russell Scott Valentino. Evanston. Northwestern University Press. 2000 [Arnoldo Mondadori Editore, 1960. 136 pp. Cloth: \$45.95; ISBN 0-8101-1758-4. Paper: \$15.95; ISBN 0-8101-1759-2. Writings from an Unbound Europe. Even as the name "Francesco Koslovic" straddles two cultures, during the spring of 1955 in the village of Materada on the Istrian Peninsula, the two worlds of Francesco Koslovic are coming apart. A novel both lyrical and elegiac, *Materada* unfolds against the backdrop of the Istrian "exodus," when hundreds of thousands who had once thrived in the peninsula's rich ethnic mixture of Italians and Slavs departed from their homeland in the spring and summer of 1955. Complicating and hastening Koslovic's own departure is his vain attempt to keep the land that he and his brother have worked all their lives. This novel is the first in Fulvio Tomizza's *Istrian Trilogy*, the other two being *La ragazza di Petrovia (The Girl from Petrovia, 1963)* and *Il bosco di acacie (The Acacia Woods, 1966)*—the first works of his career.

Giovanni Verga. *Cavalleria Rusticana and Other Stories*. Tr. and intro. G. H. McWilliam. London. Penguin. 1999. 241 pp. Paper: \$12.95; ISBN 0-14-044741-5. Penguin Classics. Born in the 1840s to a well-to-do Sicilian family, Giovanni Verga became an active observer and habitué of Milanese salon society, but eventually found in the everyday lives of Sicilian peasants the inspiration for his finest narratives. Love, adultery, and honor are recurring themes in stories set against the scorched landscapes of the slopes of Mount Etna and the Plain of Catania. G. H.

McWilliams's new translation includes *Nedda*, the ground-breaking narrative of Italian *verismo*, as well as *Jeli the Shepherd* and *Rosso Malpelo*, which D. H. Lawrence considered two of the finest stories ever written. (Lawrence's own translation of Verga's novel *Mastro-don Gesualdo* was published in New York in 1923.) G. H. McWilliams has translated plays by Italo Svevo, Pirandello, and Ugo Betti, and poems by Salvatore Quasimodo. His Penguin Classics translation of Boccaccio's *Decameron* (1972) was reissued in 1995 with a new introduction, detailed notes, maps, and indices.

Renata Viganò. *Partisan Wedding: Stories by Renata Viganò [Matrimonio in brigata]*. Tr. and intro. Suzanne Branciforte. Columbia. University of Missouri Press. 1999. 240 pp. Paper: \$19.95; ISBN 0-8262-1288-X. Paperback original. A generation of Italian authors dedicated their lives, their works, and their voices to the primary driving force behind 20<sup>th</sup>-century narratives—World War II. Renata Viganò was an active member of the Italian Resistance and like many of her male counterparts, she depicts the actions of the brave people who contributed to and participated in the partisan movement. Unlike them, however, Viganò vividly portrays the experiences of women, notably women on the front line, in her posthumously published collection, here translated for the first time in English. Because of Viganò's own role as a partisan, the stories in *Partisan Wedding* are based on the writer's personal experiences. "Acquitted" and "My Resistance" are specifically autobiographical, while the remaining seventeen are fictional, though based on Viganò's own memories of Italian women who participated in the war effort.

## JAPANESE

Stephen Addiss. *Old Taoist: The Life, Art, and Poetry of Kodojin*. Translations of and commentary on Chinese poems by Jonathan Chaves. Essay by J. Thomas Rimer. New York. Columbia University Press. 2000. 173 pp. Cloth: \$27.50; ISBN 0-231-11656-X. Kodojin, the "Old Taoist" (1865-1944), was the last of the great poet-painters in Japan. Under the support of various patrons, he composed a number of Taoist-influenced Chinese and Japanese poems and did lively and delightful ink paintings, continuing the tradition of the poet-sage who devotes himself to study of the ancients, lives quietly and modestly, and creates art primarily for himself and his friends. *Old Taoist* brings together 150 of Kodojin's Chinese poems (introduced and translated by Jonathan Chaves), more than 100 of his haiku and tanka (introduced and translated by Stephen Addiss), and many examples of his calligraphy and ink paintings. Addiss' in-depth introduction details the importance of the poet-painter tradition, outlines the life of Kodojin, and offers a critical appraisal of his work, while J. Thomas Rimer's essay puts the literary work of the Old Taoist in context.

Shusaku Endo. *Five by Endo: Stories*. Tr. Van C. Gessel. New York. New Directions. 2000. 96 pp. Paper: \$7.00; ISBN 0-8112-1439-7. A New Directions Bibelot. Shusaku Endo is the well-known author of the highly acclaimed novels, *The Samurai* and *Silence*. Less familiar are his short stories with their worlds of deep shadows and achieved clarity. "Unzen" touches on the subject of *Silence*—the torture and martyrdom of Christians in 17<sup>th</sup>-century Japan. "A Fifty-Year-Old Man" is about ballroom dancing; "Japanese in Warsaw" follows the odd adventure of a Japanese business; and "The Box" is a memory story, an evocative encounter with old postcards. Also included in this collection is the opening chapter of Endo's novel *Deep River*, entitled "The Case of Isobe."

Nagai Kafu. *American Stories [Amerika monogatari]*. Tr. and intro. Mitsuko Iriye. New York. A Pacific Basin Institute Book by Columbia University Press. 2000 [1908]. 272 pp. Cloth: \$24.50; SBN 0-231-11790-6. Modern Asian Literature. Like de Tocqueville a century earlier, Nagai Kafu (1879-1959) casts a fresh eye on vibrant and varied America—world fairs, concert halls, and college campuses; saloons, the immigrant underclass, and red-light districts. The stories paint a broad landscape of the challenges of American life for the poor, the foreign born, and the disaffected, peopled with crisp individual portraits that reveal the daily disappointments and occasional euphoria of modern life. Mitsuko Iriye's introduction provides important cultural and biographical background about the author's upbringing in rapidly modernizing Japan, as well as literary context for the collections. Kafu is best known in America for *A Strange Tale from East of the River*, which is included in Edward Seidensticker's *Kafu the Scribbler*.

Otohiko Kaga. *Riding the East Wind: A Novel of War and Peace [Ikari no nai fune]*. Tr. Ian Hideo Levy. Tokyo and New York. Kodansha International. 1999 [Kodansha, Tokyo, 1982]. 520 pp. Cloth: \$28.00; ISBN 4-7700-2049-X. *Riding the East Wind* is the powerful account of a family loyal to its principles and to each other. Through the story of this real-life group of people, Otohiko Kaga examines the tension between the war-hungry Japanese military regime and the diplomats striving to preserve peace. As *All Quiet on the Western Front* did for Germany, this haunting narrative humanizes the "enemy," reminding readers of the true consequences of war. Kaga is regarded as a master of the Western-style epic in a country where the short story and novella had been the main vehicles of serious fiction. *Riding the East Wind* is his first novel to appear in English. Ian Hideo Levy received the American Book Award for *The Ten Thousand Leaves*, a translation of the classic Japanese poetry anthology, the *Manyōshū*. He has also become the first Westerner ever recognized as a writer of original Japanese fiction with the publication of *The Room Where the Star-Spangled Banner Cannot Be Heard*.

Junzo Shono. *Evening Clouds [Yobe no Kumo]*. Tr. Wayne P. Lammers. Berkeley. Stone Bridge Press. 2000 [Japan, 1964-65].

224 pp. Paper: \$12.95; ISBN 1-880656-48-5. This celebrated work by one of Japan's literary stylists, *Evening Clouds* is a book filled with delicate images of ordinary life, richly and precisely observed. Life appears comfortable and serene, but Junzo Shono's portrayal has a strange and evocative undercurrent, as the most minute details slowly resonate through a universe that is unforgiving. The author's trademark "snapshot" prose style is a distinctive Japanese voice that combines the crafted naturalism of haiku with the Ozu-like clarity of film. Wayne P. Lammers's translation of Shono's *Still Life and Other Stories*, also published by Stone Bridge, won the PEN Center West Literary Award for Translation.

Taeko Tomioka. *The Funeral of a Giraffe: Seven Stories by Taeko Tomioka [Dobutsu no sorei]*. Tr. Kyoko Selden and Noriko Mizuta. Armonk, NY. An East Gate Book by M. E. Sharpe. 1999 [1975]. 200 pp. Cloth: \$43.95; ISBN 0-7656-0441-8. Paper: \$21.95; ISBN 0-7656-0442-6. Japanese Women Writing Series. The first collection of short stories by scriptwriter-poet turned fiction writer, Taeko Tomioka. In an objective style reminiscent of Japanese puppet theatre, Taeko deconstructs the discourse of the nuclear family and heterosexuality in gendered Japanese culture. Her stories focus on ordinary people who take life as it comes, living from day to day without the intervention of ego or rationalization, unfettered by introspection or a search for life's ultimate meaning. Her stories are disturbing, moving, and compelling "self-conscious" stories that reflect her sympathy for those who yearn to find a meaning in life. Translators Selden and Mizuta co-edited and translated *Japanese Women Writers: Twentieth Century Short Fiction* (1981, revised 1991).

Akira Yoshimura. *Shipwrecks [Hasen]*. Tr. Mark Ealey. San Diego. A Harvest Book by Harcourt. 2000 [1982, Chikuma Shobo]. 180 pp. Paper: \$12.00; ISBN 0-15-600835-1. Isaku is a nine-year-old boy living in a remote, desperately poor fishing village. To save the family from starvation, his father has sold himself into indentured servitude, leaving Isaku and his strong-willed mother to care for three younger children. Forced to grow up before his time, Isaku must confront a number of enigmas, not the least of which is the secret behind the legend of *O-fune-sama*—the ships that founder on the shore, bringing goods to the village like a gift from heaven. Isaku is soon initiated into the practice of luring passing merchant ships onto the rocky shoals of the shore. After a ship is run aground, they slaughter the crew and loot the cargo. One day a ship founders on the rocks, but Isaku learns that its cargo is far deadlier than ever could be imagined.

LATIN

Gaius Valerius Flaccus. *The Voyage of the "Argo": The Argonautica of Gaius Valerius Flaccus*. Tr. David R. Slavitt. Baltimore. Johns Hopkins University Press. 1999. Cloth: \$45.00; ISBN 0-8018-6177-2. Paper: \$15.95; ISBN 0-8018-6178-0. The story of Jason and the Argonauts and their quest

for the Golden Fleece is one of the oldest and most familiar tales in classical literature. Apollonius of Rhodes wrote the best-known version, in Greek, in the third century B.C.E. The Latin poet Gaius Valerius Flaccus began his own interpretation in the first century of the Christian era, but he died before completing it. With *The Voyage of the "Argo,"* poet and translator David Slavitt recovers for modern readers the only surviving work of this little-known writer. The result is an engaging rendition of Jason's adventures, of particular interest when compared to the Greek version of the story. While Apollonius's tale offers a subtle psychosocial study of Medea, Valerius Flaccus's achievement is to present Jason as a more complete and compelling heroic figure. Slavitt's translations include the *Metamorphoses* of Ovid, *The Fables of Avianus*, and *Seneca: The Tragedies*, vols. 1 and 2 (Johns Hopkins). He is co-editor of the *Complete Roman Drama in Translation* series, and the *Penn Greek Drama Series*.

Ronald E. Pepin. *An English Translation of Auctores Octo, A Medieval Reader*. Lewiston, NY. Edwin Mellen Press. 1999. 268 pp. Cloth: \$89.95; 0-7734-7951-1. Medieval Studies 12. This book provides clear and accurate English translations of eight Latin texts used extensively in schools during the late Middle Ages and early Renaissance. The *Auctores Octo* was employed to impart moral values to youth and to teach them the Latin language. Among the works included are the famous *Distichs of Cato* and *Eclogue of Theodulus*, as well as collections of proverbs, fables, and a Biblical epyllion (*Tobias*). These are now available in English for the first time as a complete set. Each work is prefaced by an essay on its author and content; a general introduction traces the history and vast influence of the "Eight Authors" over several centuries in European life and letters. Ronald E. Pepin's translation is based directly on an edition published in Latin in 1538, collated against modern editions of the Latin where they exist. Publications by Pepin include English translation of works by notable Anglo-Norman and French authors: John of Salisbury's *Entheticus de dogmate philosophorum*, Bernard of Cluny's *De contemptu mundi* and *De octo vitiis*, Prior Robert of Shrewsbury's *Vita Sanctae Wenefredae*, and the *Satyræ* of Lodovico Sergardi.

## NORWEGIAN

Jens Bjørneboe. *Powderhouse: Scientific Postscript and Last Protocol [Krutttårnet]*. Tr. Esther Greenleaf Mürer. Chester Springs, PA. Dufour Editions. 2000 [Glydendal norsk forlag, 1969]. 202 pp. Paper: \$15.95; ISBN 0-8023-1331-0. *Powderhouse* continues to explore the themes set forth in the first novel in Jens Bjørneboe's infamous *History of Bestiality* trilogy, *Moment of Freedom*, specifically, what is the nature of evil and why does man behave so inhumanely to his fellow man? The story is set in a private and highly unorthodox asylum for the criminally insane in Alsace. Jean, the narrator, lives in a small cottage on the hospital grounds where he works, when he isn't

writing his monumental opus, "The History of Bestiality." Like the author himself, Jean is one of the few people who has the courage to look the universal madness straight in the eye. Described in Norway as one of the most important books written in our generation, *Powderhouse* is not an easy read. Although it contains passages of lyrical beauty, the novel is filled with a dark energy that paints a terrifying picture of human barbarity. Esther Greenleaf Mürer also translated Bjørneboe's 1973 novel, *The Sharks*, and is currently at work on the third volume in the trilogy, *The Silence*.

Sigrid Undset. *Kristin Lavransdatter III: The Cross [Korset]*. Tr. Tiina Nunnally. Intro. Sherril Harbison. New York. Penguin. 2000 [H. Aschehoug & Co, Oslo, 1922]. 432 pp. Paper: \$12.95; ISBN 0-14-118235-0. Penguin Twentieth-Century Classics. *The Cross* is the conclusion of the three-volume novel *Kristin Lavransdatter* by Sigrid Undset, winner of the Nobel Prize for Literature. Set in 14<sup>th</sup>-century Norway, *The Cross* finds Kristin returning with her husband, Erlend, and their sons to her childhood home, Jørungaard. As the boys grow older, Kristin is increasingly worried about their prospects, and she and Erlend become estranged. The most devastating and emotional volume of the trilogy, *The Cross* chronicles the trials and losses Kristin must bear, and how she finds the strength to endure them. This final chapter in her story emphasizes the medieval belief that the spiritual world has primacy over the material one, a belief with which Undset herself concurred but found lacking in most of her own contemporaries. Tiina Nunnally is known for her translations of novels and short stories from Danish, Norwegian, and Swedish. Sherrill Harbison has translated some of Undset's shorter works and edited the Penguin edition of Undset's *Gunnar's Daughter*.

Tarjei Vesaas. *Through Naked Branches: Selected Poems of Tarjei Vesaas*. Tr. Roger Greenwald. Princeton, NJ. Princeton University Press. 2000. 149 pp. Cloth: \$35.00; ISBN 0-691-00896-5. Paper: \$12.95; ISBN 0-691-00897-3. Bilingual. One of Scandinavia's greatest fiction writers, including the renowned novel *Is-slottet [The Ice Palace]*, Tarjei Vesaas proves to be an original and meditative poet as well. *Through Naked Branches*, which won the American-Scandinavian Foundation Translation Prize, presents 46 poems drawn from his six volumes of poetry. Translator Roger Greenwald includes an introduction that explores why Vesaas's poetry has often resisted critical analysis and how it challenges received notions of modernism. By explaining the poet's strong roots in the oral tradition, Greenwald illuminates Vesaas's work so that readers can begin to understand his allegiance towards "hearing" as opposed to "seeing," and the effect of this allegiance upon all poetry.

OCCITAN

Bernart de Ventadorn. *Sugar and Salt: A Bilingual Edition of the Love Songs of Bernart de Ventadorn in Occitan and*

*English.* Tr. with intro. Ronnie Apter. Singable translations co-translated by Mark Herman. Lewiston, NY. The Edwin Mellen Press. 1999. Cloth: ISBN 0-7734-8009-9. CD: ISBN 0-7734-8011-0. Studies in Medieval Literature, vol. 17. Bilingual. It is a tribute to the functionality of Ronnie Apter's modern English translation of these medieval Occitan troubadour poems that the combination of words and notes works equally well in either language. Not only *can* these verses be sung, they *are* sung in the recorded performances that accompany this book. Vocal style, instrumentation, and melodies are carefully cast in a vein that Bernart himself might well have employed. These recordings are a conscious attempt at actualization, reconstruction, and recovery of a lost art form. Of course, no one can restore the full effect of a nearly millennia-old style, but these translations, their recorded performances, and the informative apparatus that accompanies them, will take readers and listeners a considerable distance. Ronnie Apter is the author of *Digging for the Treasure: Translation After Pound*, and she has written 18 opera translations in collaboration with Mark Herman.

#### POLISH

Stanislaw Lem. *Memoirs of a Space Traveler: Further Reminiscences of Ijon Tichy.* Tr. Joel Stern and Maria Swiecicka-Ziemianek. Evanston. Northwestern University Press. 2000. 153 pp. Paper: \$15.95; ISBN 0-8101-1732-0. Ijon Tichy is an ordinary space traveler whose extraordinary curiosity leads him to scientists working on the fringes of knowledge whose plans are grandiose and whose bargains are too often Faustian. By turns philosophical, satirical, and absurd, Stanislaw Lem's stories follow Tichy's adventures as both an observer of, and a participant in, strange experiments with faulty time machines, intergalactic tourists, and intelligent (but suicidal) potatoes. The pieces in this book—the two voyages of Ijon Tichy, his reminiscences, his open letter—all appeared in the 1971 Polish edition of *Dzienniki gwiazdowe*, but were not included in the British and American editions of that work published in 1976 as *The Star Diaries*. Other works by Lem published in English translation by Northwestern include *A Perfect Vacuum*, *His Master's Voice*, and *The Chain of Chance*.

Zofia Nalkowska. *Medallions*[*Medaliony*]. Tr. and intro. Diana Kuprel. Evanston. Northwestern University Press. 2000 [Poland, 1946]. Cloth: \$39.95; ISBN 0-8101-1742-8. Paper: \$12.95; ISBN 0-8101-1743-6. Jewish Lives Series. The burning of the Warsaw ghetto broke Zofia Nalkowska's life in two; in the years to come, the need to bear witness to the horrors she had witnessed led this gifted member of the Polish avant-garde to write the stories collected in *Medallions*. Considered a masterpiece of anti-fascist world literature, *Medallions* stands as the culmination of Nalkowska's literary style—a style that the Polish writer Witold Gombrowicz once described as "the iron capital of her art and one of the very few exportables in our national literature." Written in documentary form with simple, concise, severely elegant prose, these narratives give voice to the

experience of victims of the Nazi genocide. *Medallions* includes seven short stories and one summation, "The Adults and Children of Auschwitz." These terse, sometimes fragmented pieces take the form of testimonials, private interviews, and chance conversations in which the protagonists, speaking for themselves with their sometimes limited understanding of the human drama, also speak on behalf of millions.

#### PORTUGUESE

António Lobo Antunes. *The Natural Order of Things* [*Ordem natural das coisas*]. Tr. Richard Zenith. New York. Grove Press. 2000 [Publicações Dom Quixote, Lisbon, 1992]. 298 pp. Cloth: \$15.00; ISBN 0-8021-1658-2. António Lobo Antunes tells the history of Portugal as family stories, tales of power and passion, violent fathers and helpless sons. In *The Natural Order of Things*, he draws readers into a labyrinth of disparate lives whose connections become clear only gradually, entwining the voices and memories of its characters in a tragicomic portrait of a disintegrating society. A teenage diabetic girl in a Lisbon apartment complex is kept awake by the whispered childhood memories of the middle-aged civil servant lover she despises. Her father, once a miner in South Africa, is now reduced to dreams of "flying underground." An officer in the pre-revolutionary army is tortured in prison on charges of conspiracy, plagued by memories of his illegitimate sister who has been locked away to live as a ghost in the attic. Rife with images of startling beauty, *The Natural Order of Things* corroborates Antunes's reputation as "the greatest Portuguese writer now living." His previous novels include *Act of the Damned*, *Fado Alexandrino*, and *The Inquisitors' Manual*.

#### QUECHUA

*She-Calf and Other Quechua Folk Tales* [*Cuentos Cusqueños*]. Comp., tr., and ed. Johnny Payne. Albuquerque. University of New Mexico Press. 2000 [Centro de estudios rurales andinos, Cusco, Peru, 1984]. 271 pp. Paper: \$22.50; ISBN 0-8263-2195-X. Bilingual. Classical mythology, Aesop's Fables, and Grimm's Fairy Tales have their parallels in the Quechua oral tradition: impossible but true love in *She-Calf* or *The Woman Who Tended Ducks*; the secular and sacred, the natural and the supernatural coexisting as in *The Wand* or *Apparition on a Gloomy Path*; betrayal and redemption in *The Promise* and *The Baker and the Lovers*; and living by one's wits but bearing witness to basic truths such as in *The River Siren* and *The Hacienda Owner's Daughter*. Humorous reversals in *The Chicha Seller* or *The Stupid Gringo* suggest the comedy of Chaucer or Shakespeare. This bilingual edition, the first collection of stories from the Cusco region of Peru to be published in English, captures a rich but fast-disappearing oral

tradition. The ethnographic introduction, a poignant re-creation of what living and working with Quechua speakers reveals to a perceptive and appreciative outsider, is conversational, witty, and memorable for its insights.

#### ROMANIAN

Daniela Crasnaru. *Sea-Level Zero*. Tr. Adam J. Sorkin with the Poet and with Sergiu Celac, Ioana Ieronim, Mia Nazarie, and Maria-Ana Tupan. Rochester, NY. BOA Editions. 1999. 139 pp. Paper: \$13.50; ISBN 1-880-238-79-9. In the first English translation of one of Romania's most important writers, Daniela Crasnaru tackles such diverse subjects as the concepts of civilization and nature, self, organized religion, totalitarian politics and the redemptive work and limitations of poetry. Anchoring the book is the seven-poem sequence, "Seven Illusory Contours of America," in which the poet examines the American landscape and its cultural icons through an outsider's perception. 49 of the 80 poems in the volume were translated by Adam Sorkin with the author, who read over and approved the rest; more than two-thirds of the total translations were designed specifically for inclusion here. Most of the works previously published in Romania appear in Crasnaru's 1987 book, *The Hemispheres of Magdeburg*.

#### RUSSIAN

Nina Berberova. *Cape of Storms [Mys bur']*. Tr. Marian Schwartz. New York. New Directions. 1999 [1951]. 256 pp. Cloth: \$23.95; ISBN 0-8112-1416-8. Originally published serially in the Russian journal *Novyi Zhurnal*, *Cape of Storms* is now available in English for the first time. The novel reveals what becomes of three sisters named Dasha, Sonia, and Zai, and their father when they flee the Russian Revolution to Paris. The story begins with the breathtaking scene of the rape and murder of Dasha's mother by the Bolsheviks. From there the family is continually caught up in flight and exile ending with the approach of the Nazi blitzkrieg toward Paris. Nina Berberova's work was first introduced to non-Russian readers in French translation and was extremely popular in France, where she was honored as a Chevalier of the French Order of Arts and Letters. Other works by Berberova (1901-1993) are *The Book of Happiness* (1999) and *The Ladies from St. Petersburg* (1998), also published by New Directions, a book of stories entitled *The Tattered Cloak*, and her autobiography, *The Italics are Mine*.

Nikolai Bukharin. *How It All Began: The Prison Novel [Vremena]*. Tr. George Shriver. Intro. Stephen F. Cohen. New York. Columbia University Press. 1999 [1998]. 345 pp. Cloth: \$29.00; ISBN 0-231-10730-7. Paper: \$16.95; ISBN 0-231-10731-5. Here is one of the most remarkable manuscripts to come out of the Stalin era, not only for the truths it uncovers about the darkest period of Soviet history, but also for what it reveals about art and human dignity in the face of defeat and

death. Nikolai Bukharin was a popular member of the Communist Party leadership during the years of revolution and civil war from 1917 to 1921, but as the new Stalinist majority came into power, he was stripped of his leadership positions and arrested in 1937 because of his criticism of Stalin's policies. It was in prison that Bukharin wrote *How It All Began*, his autobiographical novel buried for years in Stalin's archives and now published in English for the first time. The novel is presented here with the only surviving letter from Bukharin to his wife written during his incarceration. The introduction by Stephen F. Cohen articulates the author's significance in Soviet history and reveals the troubled journey of this novel from Stalin's archives into the light of day. George Shriver has translated and edited *On Soviet Dissent* by Foy Medvedev, *October Revolution*, and *Let History Judge* (Columbia).

Nikolai Dezhnev. *In Concert Performance [V kontsertnom ispolnenii]*. Tr. Mary Ann Szporluk. New York. Nan A. Talese/Doubleday. 1999 [1995]. 271 pp. Cloth: \$23.95; ISBN 0-385-49326-6. A bestseller in Russia, *In Concert Performance* brings readers into Russia's distressed past and present with wit and insight, while telling a love story that surpasses time and space. The story travels from contemporary Moscow to the times of the Spanish Inquisition and back again, hitting more than a few points in between. It is a unique novel—part fantasy, part meditation on love and time, and part historical satire, echoing the mixture of genres and stylistic sophistication of its worthy comparison, Mikhail Bulgakov's *The Master and Margarita*. This is Dezhnev's first work to be translated into English.

Nadezhda Khvoshchinskaya. *The Boarding-School Girl [Pansionerka]*. Tr., annot., and intro. Karen Rosneck. Evanston. Northwestern University Press. 2000 [Moskovskii rabochii, 1984]. 154 pp. Paper: \$16.95; ISBN 0-8101-1744-4. The tale of a young woman's not-so-sentimental education, set amid the lower provincial gentry of 19<sup>th</sup>-century Russia, introduces English-speaking readers to a Russian writer celebrated for her humorous and spirited prose style, lively imagination, and radical approach to the themes and intellectual trends of her day. *The Boarding-School Girl* is the story of 15-year-old Lolenka, who encounters an exiled radical named Veretitsyn and soon after begins to question her education at a private girls' school. Nadezhda Khvoshchinskaya (1824-1889), who wrote under the pseudonym V. Krestovsky, was one of the most successful women writers of the century, enjoying a wide-ranging literary career that produced poetry, prose, drama, children's literature, translations, and critical articles.

Leonid Latynin. *The Face-Maker and the Muse*. Tr. Andrew Bromfield. Birmingham, U.K. GLAS Publishers. U.S. Distributor: Ivan R. Dee. 1999 [1988]. 240 pp. Paper: \$14.95; ISBN 1-56663-275-7. New Russian Writing, vol. 21. *The Face-Maker and the Muse* is an anti-utopia about the society

where work is a giant machinery mutilating human beings, where everybody desperately tries to climb the social ladder, but success depends on the degree of the person's likeness to the Model Face, created by the Great Face-Maker. When from time to time the Model is changed, the entire social structure is overturned. Written in 1977-78, the novel predicted the turmoil of the Gorbachev era with its examination of the mental anguish suffered by spiritually aware people in an alien society. Latynin's novel *Sleeper at Harvest Time* was published in English translation by Zephyr Press in 1994.

Irina Muravyova. *The Nomadic Soul: A Story of Modern-Day Anna Karenina*. Tr. John Dewey. Birmingham, UK. GLAS Publishers. U. S. Distributor: Ivan R. Dee. 1999. 222 pp. Paper: \$14.95; ISBN 1-56663-276-5. New Russian Writing, vol. 22. *The Nomadic Soul* traces the dramatic history of several generations of an upper-class family during World War I and the Civil War in Russia. Historical events providing a background for the narrative are depicted not directly but rather as seismic shock waves overturning and transforming the lives of ordinary people. Also in this volume: *Lala, Natasha, Toma*, a tale of three young heroines, all from formerly affluent families, who are stripped of their wealth and status by the Revolution and are now struggling for their very survival; and *Philemon and Baucis*, the story of a married couple living in idyllic love and harmony through the perestroika years, yet through flashbacks it becomes apparent that the husband had been commandant of a women's labor camp and a confidant of Stalin himself.

Victor Pelevin. *The Blue Lantern and Other Stories*. Tr. Andrew Bromfield. New York. New Directions. 2000 [1997]. 192 pp. Paper: \$12.95; ISBN 0-8112-1434-6. Now available in paperback, *The Blue Lantern* contains eight of Pelevin's most bizarre and entertaining short stories. This first collection focuses on the traps and mysteries of Russian life during the glasnost era, when the country felt its Communist shackles loose and its consciousness shift. Winner of the Russian "Little Booker" Prize, *The Blue Lantern* shows in miniature the talent for the fantastic and the intellectual brilliance demonstrated in Pelevin's first two novels: *Omon Ra* and *The Life of Insects*. About this translation, the *New York Times Book Review* says, "Bromfield successfully captures Pelevin's irony and black humor and has found a fluid, contemporaneous English that suits the stories' post-Soviet outlook. Bromfield exists, I'm sure of it. As for Pelevin, his stories' sheer loopiness suggests that he is simply a figment of the readers' imagination."

Victor Pelevin. *Buddha's Little Finger [Chapaev I Pustota]*. Tr. Andrew Bromfield. New York. Viking Penguin. 2000 [1996]. 335 pp. Cloth: \$25.95; ISBN 0-670-89168-1. In novels such as *Omon Ra* (1997) and *The Life of Insects* (1998), and in the stories collected in *A Werewolf Problem in Central Russia* (1999) and *The Blue Lantern* (1997), Victor Pelevin has been celebrated for his manic inventiveness, his genius for metaphysical comedy, and his surreal fusion of oriental, fabulist,

and political theme. *Buddha's Little Finger*, Pelevin's first full-length novel, is a hallucinatory recasting of the life of the legendary Bolshevik commander Vasily Chapaev. Described by the author as "the first novel in world literature which takes places in an absolute void," *Buddha's Little Finger* employs the formlessness and abrupt dislocations of a dream to create an oddly topical fantasy about identity and Russian history. Published in Great Britain as *The Clay Machine Gun* (Faber and Faber), the novel reconfigures and parodies the myths of the Soviet past while offering a mind-bending elaboration of Buddhist philosophy. Andrew Bromfield has translated widely from Russian, including several of Pelevin's works, and was instrumental in establishing *Glas*, the English-language journal for contemporary Russian writing.

Andrey Platanov. *The Portable Platanov*. Comp. and intro. Robert Chandler. Tr. Robert and Elisabeth Chandler, with Nadya Bourova, Angela Livingstone, David Macphail, and Eric Naiman. Birmingham, U.K. GLAS Publishers. U. S. Distributor: Ivan R. Dee. 1999. 256 pp. Paper: \$14.95; ISBN 1-56663-272-2. Glas New Russian Writing, vol. 20. After a lifetime of persecution, Platanov has emerged as one of the great writers of the 20<sup>th</sup> century, an artist of demonstrable genius, integrity, and clarity of vision. His major novels *Chevengur* and *The Foundation Pit* (excerpts of which are included in this volume), have been published in numerous editions, and his influence on contemporary writing has marked a new era in Russian literature. Other entries published here for the first time in English include "Fourteen Little Red Huts" (a play); "Among Animals and Plants" (a short story); "Tales: No-Arms"; "Wool Over the Eyes"; and "The Chevengur Poems."

Irina Ratushinskaya. *Fictions and Lies*. Tr. Alyona Kojevnikova. London. John Murray. U. S. Distributor: Trafalgar Square Publishing. 2000 [1999]. 288 pp. Cloth: \$28.00; ISBN 0-7195-5685-6. A writer dies suddenly, in fear of KGB pursuit. His last manuscript, which is thought to be dangerously anti-Soviet, is missing from his apartment, so it immediately becomes the object of a rapid police search. Irina Ratushinskaya sets this, her second novel, among the writers of Soviet Moscow, where readers witness the risks attached to truth and imagination in a totalitarian world. Other works by Ratushinskaya in English-language editions are *Grey is the Colour of Hope*, which she wrote about her time in a Soviet work camp, and *In the Beginning*, a memoir of her earlier life in pre-Gorbachev Russia.

Boris Slutsky. *Things That Happened*. Ed., tr., and intro. G. S. Smith. Birmingham, U.K. GLAS Publishers. U.S. Distributor: Ivan R. Dee. 1999 [1998]. 314 pp. Paper: \$14.95; ISBN 1-5663-235-8. Glas New Russian Writing, vol. 19. Unlike his contemporary Solzhenitsyn, Boris Slutsky (1919-1986) remained inside the Soviet literary establishment, and kept his unacceptable work to himself. His best poetry and prose were

published only after his death. In this collection, the innermost thoughts of this clear-eyed tragedian are revealed as he endured the dynamism and terror of the 1930s, fought heroically in Russia, Romania, and Yugoslavia during the Second World War, and then became an increasingly sceptical witness to the de-stalinizations and re-stalinizations that preceded the "terminal senility" of the Brezhnev regime. Gerald Smith supplies a detailed running commentary to Slutsky's testament, which appears here for the first time in English translation.

Ludmila Ulitskaya. *The Funeral Party*. Tr. Cathy Porter. London. Victor Gollancz, an imprint of Orion Books Ltd. 1999. 156 pp. Cloth: ISBN 0-575-0677-48. New York, August, 1992. Russian emigré life descends on an artist's small and sweltering apartment where he lies dying. Friends and ex-lovers have crammed into the home of Alik and his wife Nina, crossing paths with a rabbi and an Orthodox priest who have both been invited to give the last rights. As the visitors reminisce, they see on television the public uprising in Moscow as tanks ominously close in on the city. Ludmila Ulitskaya describes with subtlety, humor, and warmth the nature of emigrant life, the dreams, and the impossibilities of changing countries, no matter how far removed from one's native land. This is Ulitskaya's first novel to be published in English.

Svetlana Vasilenko. *Shamara and Other Stories*. Tr. Andrew Bromfield, Helena Goscilo, Elisabeth Jezierski, Daria A. Kirjanov, Elena V. Prokhorova, and Benjamin Sutcliffe. Ed. and intro. Helena Goscilo. Evanston. Northwestern University Press. 2000. 247 pp. Cloth: \$45.95; ISBN 0-8101-1721-5. Paper: \$15.95; ISBN 0-8101-1722-3. Writings from an Unbound Europe. Svetlana Vasilenko gained instant fame in 1982 with the publication of her prize-winning debut book, *Going after Goat-Antelopes*. Though her subsequent novellas and short stories have been translated into various languages, this book marks Vasilenko's first sustained appearance in English. At the center of the volume is her only novel, *Little Fool*, which traces the transformation of Ganna, a child from the Volga, into a modern-day madonna who gives birth to a New World. The novella, "Shamara," chronicles a violent love triangle that unfolds in an atmosphere of rivalry, existential despair, and sexual ambiguity. Also included are short stories, "Piggy," "The Gopher," and "Poplar, Poplar's Daughter," as well as the aforementioned "Going after Goat-Antelopes."

#### SERBO-CROATIAN

Aleksandar Tišma. *The Book of Blam [Knjiga o Blamu]*. Tr. Michael Henry Heim. San Diego. Harvest/Harcourt. 2000 [Nolit, Beograd, 1972]. 240 pp. Paper: \$13.00; ISBN 0-15-600841-6. The war has ended, the 1942 Hungarian massacre of the Jews and Serbs of Novi Sad (then Yugoslavia, now Serbia) is only a memory, and Miroslav Blam walks through the empty streets, remembering. For him, the town is haunted by memories of its

dead: Aaron Grün, the hunchbacked watchmaker; Eduard Fiker, a lamp merchant; Jakob Mentele, a stove fitter; Arthur Spitzer, a grocer who played amateur soccer and had non-Jewish friends; and Sándor Vértes, a communist lawyer. All of them are as present as ever, but only as ghosts in Blam's mind. Blam lives, but he seeks no revenge or retribution. His spectator's life is made all the more agonizing by the clarity with which he sees the events around him. Two other fiction works by Aleksandar Tišma have been translated into English: *The Use of Man* and *Kapo*.

#### SPANISH

Leopoldo Alas/Clarín. *Ten Tales by Leopoldo Alas, "Clarín"*. Tr. Robert M. Fedorchek. Intro. John W. Kronik. Cranbury, NJ. Bucknell University Press. 2000. Cloth: \$38.50; ISBN 0-8387-5436-8. Translations into English. Leopoldo Alas was the university professor, Clarín was the writer. *Ten Tales* contains new English translations of three short novels and seven short stories spanning the period from 1883 to 1899, works that critics have singled out as representative of Alas/Clarín's short prose fiction. In his Introduction, Jon Kronik discusses the short story as a genre, provides an overview of Alas's work and his place in 19<sup>th</sup>-century Spanish fiction, and comments on each of the tales. Contents include *The Two Boxes*, *Doña Berta*, *The Lord*, "A Day Laborer," "Change of Light," "The Golden Rose," "Queen Margaret," "Torso," "The Burial of the Sardine," and "Two Scholars." This comprises approximately one-tenth of the total short story output by the writer who has been canonized as the finest practitioner of the art in modern Spain. Robert M. Fedorchek has translated a number of books published by Bucknell University Press, among them *The Nun and Other Stories* by Pedro Antonio de Alarcón (1999), *Death and the Doctor: Three Nineteenth-Century Spanish Tales* by Fernán Caballero, Antonio de Trueba, and Pedro Antonio de Alarcón (1997), and Alarcón's *The Nail and Other Stories* (1997).

Manlio Argueta. *A Place Called Milagro de la Paz [Milagro de la Paz]*. Tr. Michael B. Miller. Willimantic, CT. Curbstone Press. 2000 [Adelina Editores, San Salvador, 1996]. 203 pp. Paper: \$14.95; ISBN 1-880684-68-3. Manlio Argueta's first two novels, *The Valley of the Hammocks* (1970) and *Little Red Riding Hood in the Red Light District* (1978), present the social instability and political repression in El Salvador during the seventies. His third and fourth novels, *One Day of Life* (1980) and *Cuzcatlán Where the Southern Sea Beats* (1986), describe the escalating repression and rebellion of the late seventies. *A Place Called Milagro de la Paz* continues the saga of life among the common people by examining the legacy of civil strife in the lives of a Salvadoran woman and her children. It tells the story of the courage and strength of two women who have to overcome the trauma of murder and survive in an atmosphere of bitter poverty and repression. However, the

book is also filled with lyrical moments of hope and love. While the symbolic title [Miracle of Peace] and the characters' names underscore Argueta's message, magical realism is used to emphasize not only the macabre, but also the touching and spiritual.

Jorge Luis Borges. *Selected Poems*. Ed. Alexander Coleman. Trs. Willis Barnstone, Alexander Coleman, Robert S. Fitzgerald, Stephen Kessler, Kenneth Krabbenhoft, Eric McHenry, W. S. Merwin, Alastair Reid, Hoyt Rogers, Mark Strand, Charles Tomlinson, Alan S. Trueblood, John Updike. New York. Viking Penguin. 2000 [1999]. 484 pp. Cloth: \$40.00; ISBN 0-670-84941-3. Paper: \$17.95; ISBN 0-1405-8721-7. Bilingual. The second of a projected three-volume set of the collected works of Jorge Luis Borges is now available in paperback. This collection features some 200 of his best poems (roughly half of his entire corpus of verse) arranged chronologically in a bilingual edition with original text facing the translations. Nearly 70 new translations were commissioned for *Selected Poems*, which represents the largest collection of Borges' poetry ever assembled in English, including many never previously translated. The first volume, *Collected Fictions*, was published last year, and the third, *Selected Nonfictions*, is forthcoming from Viking.

(Spanish and French) Luis Buñuel. *An Unspeakable Betrayal: Selected Writings of Luis Buñuel [Le Christ à cran d'arrêt: oeuvres littéraires]*. Tr. Teresa Lavender Fagan. Berkeley. New Foreword by Jean-Claude Carrière. New Afterword by Juan Luis Buñuel and Rafael Buñuel. Berkeley. University of California Press. 2000 [Librairie Plon, Paris, 1995]. 266 pp. Cloth: \$27.50; ISBN 0-520-20840-4. Although Luis Buñuel, one of the great filmmakers of the 20<sup>th</sup> century, was notoriously reluctant to discuss his own work in public, he wrote—and wrote well—on many subjects over the years. This collection begins with poetry and short stories from Buñuel's youth in Spain and ends with an essay he wrote in 1980, not long before his death. Newly translated into English, the writings offer startling insights into the artist's life and thought. These pieces reveal the inventiveness of the mind that would later create such masterpieces of cinema as *L'Age d'or*, *Los Olvidados*, *Viridiana*, *The Milky Way*, *The Discreet Charm of the Bourgeoisie*, and *That Obscure Object of Desire*. Later works, which include screenplays and reflections on his films, illuminate many aspects of Buñuel's career, as well as the ways of thinking and perceiving that underlie his unique cinematic style.

Carlos Cerda. *To Die in Berlin [Morir en Berlin]*. Tr. Andrea G. Labinger. Pittsburgh. Latin American Literary Review Press. 1999. 176 pp. Paper: \$15.95; ISBN 1-891270-02-8. Discoveries Series. Carlos Cerda, who is considered one of the best Latin American "boomerang" writers, lived in exile in East Germany from 1973-85 while a military dictatorship led Chile. His tale of longing and emptiness, *To Die in Berlin*, exposes the experience of exile not just from one's country but also from the inner self. It is a passionate plea for human rights and a snapshot of the sad

condition millions of people live in today, cast from their homes into a foreign land and condemned to the heartless task of survival without hope. Cerda has published three novels, two short story collections, two critical works, and four plays. His novel *Una casa vacía [An Empty House]* won Chile's three most prestigious literary awards.

Julio Cortázar. *62: A Model Kit*. Tr. Gregory Rabassa. New York. New Directions. 2000 [1968; Pantheon, 1972]. 288 pp. Paper: \$14.00; ISBN 0-8112-1437-0. A New Directions Classic. *62: A Model Kit* was first published in English in 1972 and has long been out-of-print. The world of the novel is a special place of fantasy, comedy, cities, snatches of conversations and brief encounters; of characters' lives which begin at any moment and end in intense, brilliant encounters with others on a train, in poignant love-making, or at a restaurant. Carlos Fuentes declares this cityscape "seems drawn up by the Marx Brothers with an assist from Bela Lugosi!" An offshoot of a previous work, the book takes its title from Chapter 62 of *Hopscotch*, in which the character Morelli contemplates writing a novel based only on a few scattered notes and in which standard behavior would be inexplicable by means of current instrumental psychology.

Julio Cortázar. *Final Exam [Examen]*. Tr. and intro. Alfred Mac Adam. New York. New Directions. 2000 [Sudamericana, 1986]. 237 pp. Cloth: \$24.95; ISBN 0-8112-1417-6. A long-lost early novel now available in English for the first time, *Final Exam* prefigures Julio Cortázar's later fictions, including "Blow-up" ["Las babas del diablo"], which inspired Michelangelo Antonioni's classic film of the same name, and the 1963 novel many consider to be Cortázar's masterpiece, *Hopscotch*. Written in 1950 just before the fall of Perón's government, *Final Exam* is Cortázar's allegorical and melancholy farewell to an Argentina from which he was about to be permanently self-exiled. The setting of the story is a surreal Buenos Aires, where a strange fog has enveloped the city. Two students, Juan and Clara, are preparing to take their final exam but instead, they end up wandering the city with their friends, encountering strange happenings and pondering life in the cafés. The book is also a summary of the author's readings during the forties, from the almost forgotten Existential novels of André Malraux to Edgar Allan Poe, whose prose works Cortázar translated into Spanish and who, thanks to Baudelaire's translations, was part of the internationalized French culture permeating the novel.

Alicia Yáñez Cossío. *Bruna and Her Sisters in the Sleeping City [Bruna, soroche y los tios]*. Tr. Kenneth J. A. Wishnia. Evanston. Northwestern University Press. 1999 [1971]. 228 pp. Cloth: \$24.95; ISBN 0-8101-1408-9. *Bruna and Her Sisters in the Sleeping City* is the first novel by Ecuador's foremost woman writer, Alicia Yáñez Cossío. Available for the first time in English, this book chronicles the history of Brunna and her wealthy, eccentric family that has survived for centuries in "the sleeping city" of northern Ecuador, where changing winds in

the mountains induces a sickness called *soroche*. At first glance, the book is a rollicking tale full of outrageous adventures, but it also traces the complete history of Ecuador from the Conquest through the 1970s in a seriocomic examination of conflicts inherent in a world that wavers between tradition and change.

Ricardo Feierstein. *Mestizo*. Tr. Stephen A. Sadow. Intro. Ilan Stavans. Albuquerque. University of New Mexico Press. 2000 [Editorial Planeta, Buenos Aires, 1994]. 335 pp. Cloth: \$45.00; ISBN 0-8263-2115-1. Paper: \$19.95; ISBN 0-8263-2116-X. Jewish Latin America series. In this ingenious detective story, the police try to solve an assassination and a lost man tries to reconstruct his identity. These two searches are set against the story of four generations of a Jewish family, a social and cultural narrative that spans nearly a hundred years of cataclysmic events. Personal, cultural, and historical identity is the main theme of this novel, as is the experience of being "other." As the characters find ways to eliminate discrimination, it becomes clear there is no unblended race or religion, and that to be a mestizo (a person of mixed culture and blood) is to reject the concept of purity and homogeneity. With poet Jim Kates, Stephen Sadow translated and edited a bilingual edition of Feierstein's poetry entitled *We, the Generation in the Wilderness*.

Miguel Hernández. *I Have Lots of Heart: Selected Poems*. Tr. Don Share. Foreword Willis Barnstone. Newcastle upon Tyne. Bloodaxe Books/Dufour Editions. 1998. 160 pp. Paper: \$18.95; ISBN 1-85224-332-5. Bilingual. Miguel Hernández (1910-1942) is one of the most revered poets in the Spanish-speaking world. After fighting on the Republican side in the Spanish Civil War, Hernández was imprisoned in several of Franco's jails, where he continued to write until his death from untreated tuberculosis in 1942 at the age of 31. From his early formalism, paying homage to Góngora and Quevedo, to the final poems, which are passionate and bittersweet, Hernández's work is a dazzling reminder that force can never defeat spirit, and that courage has its own reward. Don Share's translations of Miguel Hernández received the P.E.N./New England Discovery Award for translation.

Gladys M. Iarregui. *The Cumæan Sibyl: Selected Poetry*. Tr. and intro. Judy B. McInnis. New Orleans. University Press of the South. 1999. 359 pp. Paper: \$49.95; ISBN 1-889431-61-3. Latin American Studies 10. Bilingual. In presenting herself as a Cumæan Sibyl, Gladys M. Iarregui is both archaic and modern. Her poetry orders fragments of myth, philosophy, science, personal experience, and literature to recreate the experience of the late 20<sup>th</sup> century. As the scenes move easily over the Western world from the Americas to Europe, the ancient ideas of microcosm/macrocsm and of the four elements are seen to be as crucial as the modern idea of particles and perspectivism. The joining together of such diverse phenomena into a distinctive individual framework places Iarregui in the forefront of Post Modern poets. Judy B. McGinnis provides a translation and detailed analysis of three short books of poetry: *Indian Journeys*,

*Roles and Persons*, and *Guide for the Perplexed*.

Enrique Lihn. *Figures of Speech: Poems by Enrique Lihn [Figuras de Palabras]*. Tr. Dave Oliphant. Austin. Host Publications, Inc. 1999. 187 pp. Paper: \$12.00; ISBN 0-924047-17-8. Bilingual. The last book of poems in English translation by Enrique Lihn, one of Chile's most important poets, was published by New Directions in 1978. This is the largest collection of Lihn's poetry and includes work from his last years, in particular from his *Diary of Death* published posthumously in 1989. A number of the poems in *Figures of Speech* were never before collected and will be a revelation to admirers of his work. Lihn was a winner of the prestigious Casa de las Americas poetry prize in 1966, and both his poetry and criticism have been highly influential on younger generations of South American writers. Dave Oliphant has been translating Chilean poetry for over 30 years, his translations appearing in periodicals such as *Chicago Review*, *New Orleans Review*, and *Latin American Literary Review*.

José Lezama Lima. *Paradiso*. Tr. Gregory Rabassa. Normal, IL. Dalkey Archive Press. 2000 [Ediciones Era, 1968; Farrar, Straus and Giroux, 1974]. Paper: \$14.50; ISBN 1-56478-228-X. Latin American Literature Series. A classic of modern literature, *Paradiso* was hailed as a masterpiece by such eminent writers as Julio Cortázar and Mario Vargas Llosa shortly after its original publication. The novel tells the story of José Cemí, who, in the wake of his father's premature death, comes of age in turn-of-the-century Cuba. Weaving the exhilarations and defeats of love into erotic verbal tapestries, Lezama Lima narrates Cemí's search for his dead father and for an understanding of love and the powers of the mind. Both an archetype and a microcosm of Cuban society, *Paradiso* is reminiscent of Proust's vision of France and Faulkner's Yoknapatawpha County.

Javier Mariás. *When I Was Mortal [Cuando fui mortal]*. Tr. Margaret Jull Costa. New York. New Directions. 2000 [Editorial Alfaguara, Madrid, 1996]. 176 pp. Cloth: \$21.95; ISBN 0-8112-1431-1. Never before available in the U.S., *When I Was Mortal* introduces English-speaking readers to the work of one of Spain's most renowned contemporary authors, Javier Mariás. These 12 stories show him at his most witty and sardonic, from the satirical ghost of the title, to a grisly tale of murder at the racetrack ("Broken Binoculars"), and a surprising insight into the life of a porn movie actor ("Fewer Scruples"). Mariás is the translator of Laurence Sterne, Robert Louis Stevenson, Thomas Hardy, Faulkner, Conrad, and Nabokov into Spanish. His own novels have been translated into more than 20 languages. New Directions will publish two more titles by Mariás this year: *All Souls* and the award-winning *A Heart So White*.

Manuel Vázquez Montalbán. *Murder in the Central Committee [Asesinato en el Comité Central]*. Tr. Patrick Camiller. London.

A Five Star Paperback from Serpent's Tail. U. S. Distributor: Consortium. 1999 [Editorial Planeta, Barcelona, 1981; 1996]. 224 pp. Paper: \$12.99; ISBN 1-85242-131-2. When the lights go out during a meeting of the Central Committee of the Spanish Communist Party, Fernando Garrido, the general secretary, is murdered. Pepe Carvalho, who has worked for both the Party and the CIA, is well suited to track down Garrido's murderer. Unfortunately, the job requires a trip to Madrid, an inhospitable city whose gastronomic and sexual agendas are far inferior to those of Pepe's beloved Barcelona. Manuel Vázquez Montalbán's many works have been translated into all major languages.

Manuel Vázquez Montalbán. *Southern Seas [Los Mares del Sur]*. Tr. Patrick Camiller. London. A Five Star Paperback from Serpent's Tail. U. S. Distributor: Consortium. 1999 [Editorial Planeta, Barcelona, 1979]. 224 pp. Paper: \$13.00; ISBN 1-85242-700-0. The body of Stuart Pedrell, a powerful businessman, is found in a Barcelona suburb after he has disappeared on his way to Polynesian in search of the visionary spirit of Paul Gauguin. Who better to find the killer of a dead dreamer than Pepe Carvalho, overweight *bon vivant* and ex-communist? The trail for Pedrell's killer unearths a world of disillusioned lefties, graphic sex, and *nouvelle cuisine*—major ingredients of post-Franco Spain.

Adelaida García Morales. *The South and Bene. [El sur y bene]*. Tr. with preface Thomas G. Deveny. Lincoln. University of Nebraska Press. 1999 [Editorial Anagrama, S.A., 1985]. 121 pp. Cloth: \$30.00; ISBN 0-8032-2178-9. Paper: \$12.00; ISBN 0-8032-7080-1. European Women Writers Series. *The South* and *Bene* are poignant and haunting first-person narratives, each delving into the consciousness of a young girl in the context of post-civil war Spain. In *The South*, the adult narrator's visit to her childhood home and to the grave of her father, who committed suicide, evokes memories that constitute both a confession and a struggle to come to terms with the tragic death. *Bene* exudes an aura of the supernatural. The memories of this narrative revolve around the family maid, Bene, a gypsy with a terrible secret. Adelaida García Morales, who is also a translator, has published six other novels. Thomas G. Deveny is the author of *Cain on Screen: Contemporary Spanish Cinema*.

Mario Roberto Morales. *Face of the Earth, Heart of the Sky [Señores bajo los árboles]*. Tr. Edward Waters Hood. Tempe, AZ. Bilingual Review/Press. 2000. 156 pp. Paper: \$11.00; ISBN 0-927534-88-6. *Face of the Earth, Heart of the Sky* depicts the horrors of the Guatemalan civil war of the 1980s. In this experimental testimonial novel, Mario Roberto Morales makes a conscious effort to reflect the distinct voices of the elderly, the children, and the men and women whose stories he has collected. Weaving together the voices of victims from both the political right and the left, the work searches for balance rather than easy answers, giving it a power and credence that most novels on war never achieve. One the leading Central American novelists, Morales was also a member of the Guatemalan guerilla army for

many years before being arrested and imprisoned by the Sandinistas for denouncing the movement's participation in the massacre of indigenous peoples.

(Catalan and Spanish) Baltasar Porcel. *Springs and Autumns [Les primaveras i les tardors]*. Tr. John L. Getman. Fayetteville. University of Arkansas. 2000 [Enciclopèdia Catalana, Barcelona, 1986]. 256 pp. Paper: \$22.00; ISBN 1-55728-609-4. *Springs and Autumns* is a compelling novel set in Orlandis (a fictional version of the author's hometown on the island of Majorca) that chronicles the intriguing history of an extended Majorcan family through the voices of several family members. Even though the novel rises from this specific island setting, it ultimately appeals to universal emotions. Working from the original Catalan and Spanish texts, John Getman has remained faithful to the feel and tone of Porcel's narrative while creating a lucid English version. In scope and narrative intensity, *Springs and Autumns* rivals the best "magical realism" of Latin American fiction, though with a particular Mallorcan and Porcelian flair. Getman also translated Porcel's *Horses into the Night* (Arkansas, 1995).

Ignacio Solares. *Lost in the City. Tree of Desire and Serafin: Two Novels by Ignacio Solares*. Tr. Carolyn and John Brushwood. Austin. University of Texas Press. 1998. 160 pp. Cloth: \$27.50; ISBN 0-292-77731-0. Paper: \$14.95; ISBN 0-292-77732-9. The Texas Pan American Series. These two novels by one of Mexico's premier writers illuminate many aspects of contemporary Mexico City described with Dickensian realism. His focus on young protagonists, unusual in Mexican literature, opens a window onto problems of children's vulnerability that knows no national borders. At the same time, his use of elements of the fantastic and the paranormal, and his evocative writing style, make his work both terrifying and surprising. The worlds of the novels' protagonists intersect but do not parallel each other. Cristina, the 10-year-old main character of *Tree of Desire*, moves from middle-class to lower-class within Mexico City, while Serafin's story instead moves from a rural to an urban environment. The two novels, read together, offer a multidimensional view of Mexican society.

Paco Ignacio Taibo II. *Just Passing Through [De Paso]*. Tr. Martin Michael Roberts. El Paso. Cinco Puntos Press. 2000 [Leega Literaria. 1986]. 192 pp. Cloth: \$21.95; ISBN 0-938317-47-4. In this literate adventure novel set in 1920s post-revolutionary Mexico, Taibo is searching for a hero, specifically a leftist hero, and he thinks he has found him in the person of Sebastian San Vicente. But everyone—including the baffled novelist—is trying to figure out who San Vicente really is. There is some record of him in FBI records during the Wilson era, and some mention of him in anarchist records and rumors, but the rest has to be filled in. And who better to do this than Taibo? Meanwhile, San Vincente goes about his heroic avocation of organizing strikes against the capitalists,

dodging military thugs, and igniting dreams in the hearts of hookers and hunchbacks. Besides his quirky mystery novels, Taibo is known for his non-fiction work, most recently *Guevara, Also Known as Che* (St. Martin's, 1997), also translated by Martin Michael Roberts.

David Toscana. *Tula Station [Estación Tula]*. Tr. Patricia J. Duncan. New York. A Thomas Dunne Book for St. Martin's. 2000 [Editorial Joaquín Mortiz, 1995]. 288 pp. Cloth: \$23.95; ISBN 0-312-20538-4. David Toscana's subtle, provocative novel begins with a hurricane washing away Froylan Gomez's existence. His car is found totaled and he is declared missing and presumed dead. Years later, his wife finds piles of papers that belonged to him and determines he is, in fact, not dead. She asks his friend, the author David Toscana, to sift through the papers and make sense of her husband's disappearance. *Tula Station* is a striking mix of old and new, deploying the distinctive Mexican literary tradition of weaving actual places and historical events into a novel with fictional characters and multiple narrators. This novel is the author's first work to appear in English translation. Patricia J. Duncan has also translated Pino Cacucci's biography of Tina Modotti.

Luisa Valenzuela. *Clara [Hay que sonreír]*. Tr. Andrea G. Labinger. Pittsburgh. Latin American Literary Review Press. 1999. 159 pp. Paper: \$15.95; ISBN 1-891270-09-5. Discoveries series. Clara is a free-spirited young woman, a prostitute in Buenos Aires who is full of vague plans and dreams, trying to shield herself from an ominous world. Answering to her own laws, Clara reacts with inner strength and autonomy to save herself from certain death. The novel mixes social commentary with humor, its lively spontaneity capturing a certain segment of humanity in Buenos Aires, Argentina, during the turbulent 1950s. *Clara* is the first major novel of Latin American writer Luisa Valenzuela, who is perhaps best known for *The Lizard's Tail*, *Black Novel with Argentines*, and *Symmetries*. A previous English translation of *Clara* was published by Harcourt Brace in 1976.

René Vázquez Díaz. *The Island of Cundeamor [Isla del Cundeamor]*. Tr. David E. Davis. Pittsburgh. Latin American Literary Review Press. 2000. 232 pp. Cloth \$26.95; ISBN 1-891270-04-4. *The Island of the Cundeamor* is the American Dream as envisioned by Miami Cubans. It is the name of a geographical invention, the imaginary replica of an ideal Cuba, built in the peninsula of Florida. The inhabitants express their feelings about exile, and with tenderness and sarcasm, create an impassioned narrative replete with obsessive love, betrayal, sex, exile, and crime. Other works in translation by René Vázquez Díaz include *The Imaginary Era* (1986), *Beloved Traitor* (1993), and *Frederika in Paradise* (2000). David E. Davis has also translated *Steps Under the Water* by Alicia Korameh.

## SWEDISH

Victoria Benedictsson. *Money [Pengar]*. Tr. with afterword by Sarah Death. Norwich, UK. Norvik Press/Dufour Editions. 2000 [1885]. 186 pp. Paper: \$22.95; ISBN 1-870041-40-2. Norvik Press Series B: No. 27. The young Swedish author Victoria Benedictsson published this, her first novel, under the pseudonym Ernst Ahlgren. The story is set in rural southern Sweden where Benedictsson lived, and follows the fortunes of Selma Berg, a girl whose fate has much in common with that of Madame Bovary and Ibsen's Nora. The gifted young Selma is forced to give up her dreams of going to art school when her uncle persuades her to marry, at the age of 16, a rich older squire. Profoundly shocked by her wedding night and by the mercenary nature of the marriage transaction, she finds herself trapped in a life of idle luxury, ultimately choosing to leave her marriage and take the first difficult steps on the road to independence. This is the first English translation of Benedictsson's novel. Death has also translated Fredrika Bremer's *The Colonel's Family* (Norvik, 1995).

Per Jorner. *After the Campfires*. Tr. Laurie Thompson. London. The Toby Press. 1999 [Norstedts Förlag, Stockholm, 1998]. 586 pp. Cloth: \$39.99; ISBN 1-902881-04-0. *After the Campfires* is the story of Tim, a young man leading a carefree life in the Wild Boar Forest with his three friends until his happiness comes to an abrupt end when the foursome becomes involved in a chain of events that hint at a conspiracy threatening to plunge the Realm into a civil war. Having already achieved the reputation of a classic in Sweden—especially among young readers of fantasy and adventure tales—this debut novel hints at other classics such as *The Hobbit* and *The Lion, the Witch, and the Wardrobe*, but also shares the mass appeal of the enormously popular Harry Potter series. The book is illustrated with a special series of engravings by the Australian artist David Bromley.

## TAMIL

*The Four Hundred Songs of War and Wisdom: An Anthology of Poems from Classical Tamil, The Purāṇanūru*. Tr. and ed. George L. Hart and Hank Heifetz. New York. Columbia University Press. 2000. 397 pp. Cloth: \$39.50; ISBN 0-231-11562-8. Translations from the Asian Classics. These works were composed by more than 150 poets in old Tamil, the literary language of ancient Tamilnadu, and compiled between the first and third centuries C.E. before Aryan influence has penetrated the south. The *Purāṇanūru* is one of the oldest Tamil works in existence, embodying a unique literary tradition that includes meditations on the core themes of a warrior society—heroism, death, glory, and stoicism—which speak not only to Tamils, but to the entire human race. The translators have rendered this ancient South Asian text into vibrant English verse and supplied introductions to the

work and its cultural context, as well as a guide to the poems' thematic content. George L. Hart is the translator and editor of *Poets of the Tamil Anthologies: Ancient Poems of Love and War*. Hank Heifetz's translations from the Spanish, Sanskrit, and Tamil include *The Origin of the Young God: Kalidasa's Kumarasambhava* and *Mexico: Biography of Power* by Enrique Krauze.

#### UKRAINIAN

Oleh Lysheha. *The Selected Poems of Oleh Lysheha*. Tr. by the author and James Brasfield. Cambridge, MA. Ukrainian Research Institute/Harvard University Press. 1999. 126 pp. Paper: \$12.95; ISBN 0-916458-90-3. Harvard Papers in Ukrainian Studies. Bilingual. The poems in this collection were chosen by Oleh Lysheha, a dissident and iconoclast who was forbidden to publish in the Soviet Union from 1972 to 1988, and translated by James Brasfield from Lysheha's literal trots. "Song 551" and "He" open and close Part I as they do Lysheha's first book, *Great Bridge* [*Velykyi mist*, 1989], which collects work written between 1976 and 1984, when the author was also translating poetry by Robert Penn Warren and D. H. Lawrence. Part II contains both the English and Ukrainian versions of Lysheha's play, *Friend Li Po, Brother Tu Fu* (written 1979-89), which was published 1992 in the journal, *Suchasnist'*. The poems in Part III, "Fox," "Carp," "Swan," and "Doll," were published in *Suchasnist'* and *Scito-vyd* from 1992 to 1994. James Brasfield's translation of "Swan" will appear in the *Pushcart Prize XXIV* anthology.

#### URDU

Qurratulain Hyder. *River of Fire* [*Aag ka Darya*]. Transcreated by the author from her Urdu original. New York. New Directions. 1999 [Kali for Women, New Delhi, 1998]. 446 pp. Cloth: \$25.95; ISBN 0-8112-1418-4. Now available in English for the first time, this novel was originally published in Urdu in 1959 and is one of the most discussed in contemporary India. The story begins sometime in the 4<sup>th</sup> century BC, in a cool grotto, where Gautam Nilambar, a student at the forest University of Shravasti, happens upon Hari Shankar, a princeling yearning to be a Buddhist monk. He falls in love with the beautiful, sharp-witted Champak, and thus begins a tale that flows through Time, through Maghadhan Pataliputra, the Kingdom of Oudh, the British Raj, and into a Time of Independence. The tale comes full circle in post-Partition India when modern-day incarnations of the two friends meet in a grotto in the forest of Shravasti and mourn the passing of their lives into meaninglessness. What happens then and now is history. Qurratulain Hyder is one of the leading writers of Urdu fiction in India and is also the translator of the Indian classic *The Dancing Girl* by Hasan Shah (New Directions, 1993).

#### VIETNAMESE

Duong Thu Huong. *Memories of a Pure Spring*. Tr. Nina McPherson and Phan Huy Duong. New York. Hyperion East. 1999. 340 pp. Cloth: \$23.95; ISBN 0-7868-6581-4. Although her novels are banned in her native country, Duong Thu Huong remains Vietnam's most popular writer and her books have received critical acclaim all over the world. *Memories* tells the story of the marriage between Suong, a young peasant girl, and her husband, Hung, and their relationship's passionate growth amidst the chaos of war and its tragic aftermath. During the war, the two meet and become a team; however, when the war ends, Hung is forced from his job and sent to a brutal "re-education camp." The author vividly depicts the betrayal she and a generation of Vietnamese artists and writers experienced after the war and the corruption that gnaws at the heart of the postwar regime. Nina McPherson and Phan Huy Duong also translated Huong's *Paradise of the Blind* (the first Vietnamese novel to be translated into English and published in the U.S.) and *Novel Without a Name*.

Nguyen Duy. *Distant Road: Selected Poems of Nguyen Duy*. Tr. Kevin Bowen and Nguyen Ba Chung. Williamantic, CT. Curbstone Press. 1999. 294 pp. Paper: \$15.95; ISBN 1-880684-61-6. Widely considered the most important poet of his generation, Nguyen Duy began his career as a writer on the battlefields of Viet Nam. The power of his highly-crafted poetry stems from its distinct sense of time and place, his unrelenting honesty, and his deep compassion. Whether he writes about love, family, war, current or lost friends, or his self-mockery, his poetry is infused with an understanding of hardship and suffering. The Introduction by Nguyen Ba Chang places Duy's poetry in the historical context of Vietnamese literature and in the political context of present-day Viet Nam. These works have been considered controversial since they address honestly and passionately the disappointments of the post-war era, which has given Duy a place in the hearts of the Vietnamese people who admire his forthrightness as well as his command of language.

#### WELSH

William Owen Roberts. *Pestilence* [*Y Pla*]. Tr. Elisabeth Roberts. Bridgend, Wales. Seren Books/Dufour Editions. 2000 [1987, 1991]. 214 pp. Paper: \$17.95; ISBN 1-85411-198-1. From the elegance and refinement of Cairo's Madrasa Academy, Salah Ibn al Khatib sets out on a mission to avenge his wronged family by killing the King of France. In a bizarre and exotic journey, the luckless Salah encounters whores and rogues, popes and priests, bishops, kings, and queens. And as he penetrates the dark and Boschian heart of Europe, something implacable and murderous accompanies him—pestilence. William Owen Roberts' prize-winning novel has been

compared to the writing of Chaucer, Shakespeare, Boccaccio, and Voltaire. His vivid, picaresque narrative is underlain by a searching inquiry into the nature of medieval life.

## YIDDISH

Sholem Aleichem. *Nineteen to the Dozen: Monologues and Bits and Bobs of Other Things [Monologen]*. Tr. Ted Gorelick. Ed. Ken Frieden. Syracuse. Syracuse University Press. 2000 [1997]. 177 pp. Cloth: 0-8156-0477-7. Paper: \$17.95; ISBN 0-8156-0634-6. Judaic Traditions in Literature, Music, and Art. First paperback edition. As early as 1902, Sholem Aleichem began using the term *monologue* to describe his short first-person narratives in a quasi-oral mode. But not until three years before his death did he employ this key word in the title of a set of works in his collected writings. From Aleichem's collected works, which span 28 volumes of novels, plays, and essays, the present translation makes available one of the most important volumes of his prose monologues. His greatest achievement was to evoke the voices of Yiddish speakers, and nowhere does he create a more distinctive cast of characters than in these monologues, which tap into the essence of Yiddish language, literature, and culture.

## NON-FICTION

### ART AND ARCHITECTURE

(French) Jacques Derrida and Paule Thévenin. *The Secret Art of Antonin Artaud*. Tr. Mary Ann Caws. Cambridge, MA. The MIT Press. 2000 [Schirmer/Mosel Verlag, Munich, 1986; MIT, 1998]. 176 pp. Cloth: ISBN 0-262-04165-0. Paper: \$16.00; ISBN 0-262-54108-4. Stage and film actor, director, writer, drug addict, and visual artist, Antonin Artaud (1896-1948) was a man of rage and genius. *The Secret Art of Antonin Artaud* is the first English translation of two famous texts on his drawings and portraits. In one, Derrida examines the works that he first saw on the walls of Paule Thévenin's apartment. His text, as frenzied as Artaud's, struggles with Artaud's peculiar language and is punctuated by footnotes and asides that reflect this strain ("How will they translate this?"). The more straightforward text of Paule Thévenin describes the history of Artaud's drawings and portraits. Thévenin was the editor of many of Artaud's works and the person who best knew him and his work. Mary Ann Caws has translated dozens of books on the 20<sup>th</sup>-century avant-garde, including *The Surrealist Look* (1997) and *Surrealism and Women* (1991), both published by The MIT Press.

(Dutch) Cees Nooteboom. *Roads to Santiago [De Omweg Naar Santiago]*. Tr. Ina Rilke. San Diego. Harvest Books/Harcourt. 2000 [1996]. 368 pp. Cloth: 0-15-100197-9. Paper: \$15.00; ISBN 0-15-601158-1. The consummate portrait of Spain for all readers, *Roads to Santiago* is an evocative travelogue through the architecture, art, and landscapes of Spain past and present. A

richly detailed chronicle of one writer's 35-year love affair with his adopted second country, Cees Nooteboom's meditation offers a world not visible to the casual tourist. He creates a reverie of Spain by invoking the great spirits of her past—El Cid, Cervantes, the ill-fated Hapsburgs, Velázquez, and Zurbarán. Whether describing his trip to the magnificent Prado Museum or a visit to the shrine of the Black Madonna of Guadalupe, Nooteboom writes with the depth and intelligence of a historian, the bravado of an adventurer, and the passion of a poet. Previous books by Nooteboom available in English translation include *The Following Story*, *Rituals*, and *In the Dutch Mountains*. As poetry editor of *Avenue*, he has translated Neruda, Pavese, and Hughes.

Adolf Max Vogt. *Le Corbusier, the Noble Savage: Toward an Archaeology of Modernism*. Tr. Radka Donnell. Cambridge, MA. The MIT Press. 2000. 381 pp. Cloth: ISBN 0-262-22056-3. Paper: \$25.00; ISBN 0-262-72033-7. This revelatory study by Adolf Max Vogt looks to the early, formative years of the architect's life as a key to understanding his mature practice, taking aim at such fundamental riddles as where his design vocabulary comes from and how his aesthetic sense was formed. By uncovering crucial dimensions of Le Corbusier's early life and resurrecting primary documents and source materials overlooked by other scholars, this book changes the face of LC studies.

## AUTOBIOGRAPHY, LETTERS, MEMOIRS, INTERVIEWS

(Yiddish) Jacob Adler. *A Life on the Stage*. Tr., ed., and with commentary by Lulla Rosenfeld. Intro. Stella Adler. New York. A Borzoi Book by Alfred A. Knopf. 1999. 403 pp. Cloth: \$30.00; ISBN 0-679-41351-0. A lost document of theatrical history written more than seven decades ago is now translated for the first time into English. This autobiography of the great Yiddish actor Jacob Adler is also a history of the Yiddish theatre in Russia, England, and the United States. Jacob Adler's astonishing career took him from tsarist Russia first to London in the late 1800s, then to New York at the turn of the century, where he was applauded and lionized (he was called Neshet Hagodel, "The Great Eagle") in role after role. Slowly, Adler began to understand that the work of the actor is not to imitate but to play the part as he feels it. "The gifted artist will always give it another nuance because he lives it through in himself, in his temperament, in his life experience." Twice Adler was invited to perform his Shylock on Broadway, speaking Yiddish in an otherwise English-speaking cast, a role that brought him world-wide recognition as one of the greatest actors of his time. Finally, he was almost responsible for building the Grand Theatre at the Bowery and Canal—the first house specially built as a Yiddish theatre for the more than half a million immigrants who came through Ellis Island from 1905

to 1908. Translator Lulla Rosenfeld was Adler's granddaughter.

Marjorie Agosin. *The Alphabet in My Hands: A Writing Life*. Tr. Nancy Abraham Hall. Piscataway, NJ. Rutgers University Press. 1999. 200 pp. Cloth: \$24.00; ISBN 0-8135-2704-X. In *The Alphabet in My Hands*, Marjorie Agosin takes readers on a personal journey of discovery that is as much internal reflection as it is an exodus across continents and time. The first part of the book concerns Agosin's childhood and early adolescence spent with her Jewish family in Chile in the 1960s and 70s; the second half recounts the events that forced her family to emigrate to America, and her new life in Athens, Georgia. The final chapters address her current residence in New England and the central role of writing and literature in her life. The book is ultimately the story of a poet coming of age in two cultures and the spiritual power of language to transform and to create identity.

(French) Gilberte Brassai. *Conversations with Picasso [Conversations avec Picasso]*. Tr. Jane Marie Todd. Chicago. University of Chicago Press. 1999 [Editions Gallimard, 1964 and 1997]. 392 pp. Cloth: \$32.50; ISBN 0-226-07148-0. The noted photographer Brassai—nicknamed "the eye of Paris" by Henry Miller—was hired by Picasso from 1943 to 1946 to document the painter's work. What emerged from these sessions was a series of extraordinary conversations about personalities, art, history, and contemporary events. Join Brassai as he sits in the cafés and studios of war-torn Paris, arguing with Picasso and his colleagues about slippers, flashlights, and Cézanne, all recorded in this new translation of the 1964 masterpiece. These conversations treat not only the great master but everyone who comes into his life, the artistic and intellectual debates of the time, and the events of World War II from those in its midst. Paul Eluard, André Breton, Man Ray, Jean-Paul Sartre, Henri Matisse—all make appearances in these pages, offering an intimate portrait of one of the most creative milieux of modern times. Jane Marie Todd's translations include *Largesse* by Jean Starobinski and *Women's Words* by Mona Ozouf, both published by University of Chicago Press.

(French) Isabelle de Charrière. *There Are No Letters Like Yours: The Correspondence of Isabelle de Charrière and Constant d'Hermenches*. Tr. and intro. Janet Whatley and Malcolm Whatley. Lincoln. University of Nebraska Press. 2000. 538 pp. Cloth: \$29.95; ISBN 0-8032-1714-5. Isabelle de Charrière (1740-1805) is best known for four of her novels: *Lettres neuchateloises*, *Lettres de Mistriss Henley*, *Lettres écrites de Lausanne*, and *Caliste*. These finely drawn representations of provincial courtship, marriage, and domestic life have been called the closest thing in French to the novels of Jane Austen. At the age of 20, Isabelle began a clandestine correspondence with Baron de Constant d'Hermenches, a middle-aged Swiss colonel stationed in Holland, a friend of Voltaire, an accomplished musician, amateur writer, and ladies' man. Their letter-writing lasted almost 15 years, and nearly all of the documents are extant. Readers acquainted with Charrière's novels will see in

these letters the same finely observed detail, epistolary style, and moral and intellectual awareness.

(French) Francine Christophe. *From A World Apart: A Little Girl in the Concentration Camps [Une Petite fille privilégiée: Une Enfant dans le monde des camps]*. Tr. Christine Burls. Intro. Nathan Bracher. Lincoln. University of Nebraska Press. 2000 [Editions l'Harmattan]. 187 pp. Paper: \$15.00; ISBN 0-8032-6402-X. Francine Christophe's account begins in 1939, when her father was called up to fight with the French army and only a year later, was taken prisoner by the Germans. Hearing of the Jewish arrests in France from his prison camp, he begged his wife and daughter to flee Paris for the unoccupied southern zone. They were arrested during their attempted escape and subsequently interned in the French camps of Poitiers, Drancy, and Beaune-la-Rolande before being deported to Bergen-Belsen in Germany in 1944. In short, seemingly neutral paragraphs, Christophe relates the trials that she and her mother underwent in this present tense, unemotional, non-judgmental account of one child's death camp experience.

(French) Guillevic. *Living in Poetry: Interviews with Guillevic [Vivre en poésie]*. Tr. Maureen Smith. Poetry translated by Denise Levertov. Dublin. Dedalus Press/Dufour Editions. 2000 [1980]. 178 pp. Paper: \$15.95; ISBN 1-901233-40-5. The Poet in Person 1. Guillevic (1907-1997) was one of France's finest contemporary poets whose life spans the greater part of the twentieth century. This book, then, contains not only revelations about this great poet's work and working methods but also documents history as lived by one who experienced early poverty, the hardship and terror of Paris during WWII, and the intricacies of friendship with many eminent artists and writers of the century. The poems included in this volume were translated by Denise Levertov, whose translations of Guillevic's poetry were published by New Directions in 1970.

(Polish) Szymon Laks. *Music of Another World [Gry Oswiecimski]*. Tr. Chester A. Kisiel. Evanston. Northwestern University Press. 2000 [1979]. 138 pp. Paper: \$15.95; ISBN 0-8101-1802-5. Jewish Lives. Rejected for publication in Poland because its portrayal of the Nazis was "too sympathetic," *Music of Another World* presents a disturbing description of a phenomenon seldom mentioned in the literature of the Holocaust: the presence of music among the crematoria. Szymon Laks, the kapellmeister of the Auschwitz orchestra, recounts the inconceivable spectacle of SS guards who grew teary at the sound of familiar melodies giving themselves up to the furies of extermination. Music led to the salvation of some; for others it led the way to the gas chambers. That Laks was capable of making music at Auschwitz is almost beyond belief, and this book is a powerful testament not only to the human spirit but also to music itself—the beauty of which Laks and others honored even as the lives of so many were being destroyed. Chester A. Kisiel is the translator of Jerzy Szacki's

*Liberalism After Communism.*

(German) Christa Ludwig. *In My Own Voice: Memoirs [... un ich wäre so gern Primadonna gewesen]*. Tr. Regina Domeraski. New York. Proscenium Publishers. 1999 [Herschel Verlag, Berlin, 1994]. 306 pp. Cloth: \$30.00; ISBN 0-87910-281-0. First Limelight edition. In the spring of 1999, British music critics voted Christa Ludwig number 10 on their list of the 100 most important vocal artists of the 20<sup>th</sup> century. Born in Berlin in 1928, Christa was a singer from the age of three. After the war, she won almost immediate recognition and made her professional debut with the Frankfurt Opera in 1946. So began a career that soared for close to 50 years, encompassing dozens of roles and ending with her farewell appearance in Vienna in 1994 as Klytämnestra in *Electra*.

(Spanish) Madre María de San José. *A Wild Country Out in the Garden: The Spiritual Journals of a Colonial Mexican Nun*. Sel., ed., and tr. Kathleen A. Myers and Amanda Powell. Bloomington. Indiana University Press. 2000. 480 pp. Cloth: \$39.95; ISBN 0-253-33581-7. The autobiographical writings of mystic, chronicler, and co-founder of an Augustinian convent, Madre María de San José (1656-1719), capture the spirit of Baroque Mexico and the circumstances in which the majority of Spanish and Spanish-American religious women wrote. A relatively uneducated woman from a family of Spanish descent, María entered the Convent of Santa Monica at Puebla at age 31. There her confessor became concerned about the orthodoxy of María's vivid spiritual life, which was filled with supernatural visions of God, saints, and demons. He asked her to record her thoughts and experiences in a journal, which she continued in 12 volumes throughout more than 30 years in the convent. This volume gives readers a rare and vivid glimpse of a complex society and a charismatic woman living according to Counter Reformation guidelines in the New World. Through her writings, she illuminates how class, race, gender—and even birth order and convent prestige—helped shape the roles people played in society and the ways in which they contributed to community belief and identity.

(Russian) Nikolay Punin. *The Diaries of Nikolay Punin 1904-1953*. Ed. Sidney Monas and Jennifer Greene Krupala. Tr. Jennifer Greene Krupala. Austin. University of Texas Press. 1999. 323 pp. Cloth: \$29.95; ISBN 0-292-76589-4. Harry Ransom Humanities Research Center Imprint Series. The first English translation of the diaries of notable Russian art critic Nikolay Punin (1888-1953), this volume represents 10 diary notebooks that Punin wrote between 1915 and 1936, as well as selections from his earlier and later diaries and some 30 documents relating to his affair with poet Anna Akhmatova. Letters exchanged by the two lovers offer insight into the private dynamics of their long-standing intimacy and into their individual experiences of current events. These materials give a rare glimpse into the life of art and artists in Russia, but they also present vivid scenes from the 1905 Revolution, World War I, the

1917 Revolution, World War II, and Stalinist oppression through the reflections of a talented man who lived to tell the tale, unlike many of his generation. Today there is a considerable revival of enthusiasm for Punin in Russia, and much of his work is being published there under the editorship of his daughter, Irene Nikolaevna Punina.

(German) Rainer Marie Rilke. *Letters to a Young Poet [Briefe an einen jungen Dichter]*. Tr. Joan M. Burnham. Foreword Kent Nerburn. Novato, CA. New World Library. 2000. 128 pp. Cloth: \$15.00; ISBN 1-57731-155-8. Hardcover gift edition. It has been said that the 10 letters that form the text of *Letters to a Young Poet* are perhaps the most famous and beloved letters of our century. Rilke himself said that much of his creative expression went into his correspondence, and here he touches upon a wide range of subjects. In this modernized translation by Joan Burnham, Rilke offers sage counsel to writers, artists, thinkers, and all people who seek to know and express their inner truths.

(French) Jean-Jacques Rousseau. *The Reveries of The Solitary Walker, Botanical Writings, and Letter to Franquières*. Tr. and annotated by Charles Butterworth, Alexandra Cook, and Terence E. Marshall. Ed. Christopher Kelly. Hanover, NH. Dartmouth College/University Press of New England. 349 pp. Cloth: 65.00; ISBN 1-58465-007-9. The Collected Writings of Rousseau, Vol. 8. Although very different in style, these three works concern overlapping subjects. Their unity comes from the relation of the other writings to the *Reveries*, which consists of 10 meditative “walks” during which Rousseau considers his life and thought. The third and fourth walks discuss truth, morality, and religious belief, which are the themes of the Letter to Franquières, while the seventh walk is a lengthy discussion of botany as a model for contemplative activity. All were written at the end of Rousseau's life, a period when he renounced his occupation as author and ceased publishing his works. Presenting himself as an unwilling societal outcast, he nonetheless crafted each with a sharp eye to his readership. Whether he is addressing himself, a mother hoping to interest her child in botany, or a confused young nobleman, his dialogue reflects the needs of his interlocutor and of future readers.

(French) Marquis de Sade. *Letters from Prison*. Tr. and intro. Richard Seaver. New York. Arcade. 1999. 416 pp. Cloth: \$29.95; ISBN 1-55970-411-X. Donatien-Alphonse-François de Sade was perhaps, in the words of Apollinaire, “the freest spirit that ever lived.” Here in one volume for the first time in English translation is a generous sample of Sade's correspondence over more than a 13-year period, from the time he was first incarcerated in the Vincennes fortress near Paris in 1777, until he was transferred from the Bastille shortly before the onset of the French Revolution. Impassioned, angry, querulous, plaintive, caustic, indignat, cajoling, self-justifying—but also sadly moving—Sade gives vent to his

profoundest thoughts and opinions of the moment, vilifies those who have brought him low, offers insights into society, the body politic, and his fellow man (and woman). Richard Seaver has been writing about and translating the Marquis de Sade for over 30 years.

(French) Elie Wiesel. *And the Sea is Never Full: Memoirs, 1969- [...et la mer n'est pas remplie]*. Tr. Marion Wiesel. New York. A Borzoi Book by Alfred A. Knopf. 1999 [Editions du Seuil, Paris, 1996]. 429 pp. Cloth: \$30.00; ISBN 0-679-43917-X. As this concluding volume of his memoirs begins, Elie Wiesel is 40 years old and a writer of international repute. Determined to speak out more actively for both Holocaust survivors and the disenfranchised everywhere, he sets himself a challenge to become militant, to teach, share, bear witness, to reveal and try to mitigate the victims' solitude. In these pages, readers relive with him his unstinting battles and share the feelings evoked by his return to Auschwitz, his recollections of Yitzhak Rabin, and by his memories of his own vanished family. The first volume of Wiesel's memoirs is entitled *All Rivers Run to the Sea [Tous les fleuves vont à mer]*. Most of his recent books have been translated into English by his wife, Marion.

(German) Marion Yorck von Wartenburg. *The Power of Solitude: My Life in the German Resistance [Die Stärke der Stille: Erzählung eines Lebens aus dem deutschen Widerstand]*. Tr. and ed. Julie M. Winter. Intro. Peter Hoffman. Lincoln. University of Nebraska Press. 2000 [Eugen Diederichs Verlag GmbH, Köln, 1984]. 96 pp. Cloth: \$40.00; ISBN 0-8032-4915-2. Paper: \$15.00; ISBN 0-8032-9915-X. Marion Yorck von Wartenburg was involved in the Nazi resistance group known as the Kreisau Circle, whose cofounder was her husband, Peter. The Kreisau Circle participated in the failed assassination attempt on Hitler in July 1944, following which hundreds of people were arrested and executed, including Peter. Marion and other members of the conspirators' families were also arrested and spent months jailed under miserable conditions. In this memoir, Marion recreates the terrifying reality of her life as the wife of a resistance fighter and at the same time conveys the depth of the bond that existed with her husband.

## BIOGRAPHY

(French) Antoine de Baecque and Serge Toubiana. *Truffaut [François Truffaut]*. Tr. Catherine Temerson. New York. A Borzoi Book by Alfred A. Knopf. 1999 [Editions Gallimard, 1996]. 464 pp. Cloth: \$30.00; ISBN 0-375-40089-3. One of the most celebrated filmmakers of all time, François Truffaut was an intensely private individual who cultivated the public image of a man completely consumed by his craft. But his personal story—from which he drew extensively to create the characters and plots of his films—is itself an extraordinary human drama. This new volume gives readers the definitive story of this beloved artist based on unprecedented access to Truffaut's papers, including

notes toward an unwritten autobiography. Antoine de Baecque is editor in chief of *Cahiers du Cinéma* and author of a forthcoming book on the French New Wave. Serge Toubiana co-directed the documentary film *François Truffaut: Stolen Portraits* in 1993.

(French) Hélène Carrère d'Encausse. *Nicholas II: The Interrupted Transition [Nicolas II, La transition interrompue: une biographie politique]*. Tr. George Holloch. New York. Holmes & Meier. 2000 [Librairie Arthème Fayard, 1996]. 336 pp. Cloth: \$39.95; ISBN 0-8419-1397-8. Paper: ISBN 0-8419-1398-6. In 1917, the last of the Romanovs were executed in the palatial home of an Ekaterinburg merchant, an act that sealed the success of the Bolshevik Revolution and ushered in the Communist era of Russian history. Now after the Communist era has ended almost as abruptly as it began, distinguished historian and French Academy member Hélène Carrère d'Encausse offers a detailed history of the last Romanov czar, Nicholas II. The book includes a close, critical examination of his early years growing up in the imperial court, constantly in the shadow of his famous father, and also provides background on the Romanov dynasty as a whole, which was well into its second century at the time of Nicholas II. Other English translations of Carrère d'Encausse's work published by Holmes & Meier include *The Great Challenge: Nationalities and the Bolshevik State, 1917-1930* and *The Russian Syndrome: One Thousand Years of Political Murder*. A new biography of Lenin is forthcoming.

(German) Gordon A. Craig. *Theodor Fontane: Literature and History in the Bismarck Reich [Über Fontane]*. New York. Oxford University Press. 1999 [C. H. Beck'sche Verlagsbuchhandlung, München, 1997]. Cloth: \$35.00; ISBN 0-19-512837-0. First published in Germany to popular and critical acclaim, this volume is a unique portrait of the life and work of Theodor Fontane, the greatest German novelist of his age, as well as a major poet, theatre critic, and travel writer. Gordon A. Craig interpolates a cohesive historical biography of Fontane with his own reflections on the art, culture, and politics of Fontane's world. Although Fontane's *Wanderings through the Mark Brandenburg* and his novels are more widely read in Germany today than they were in his own time, and although his masterpiece, *Effi Briest*, was the basis for a famous Fassbinder film, Theodor Fontane remains little known in the English-speaking world. This volume is the ideal introduction to this important European writer.

(German) György Dalos. *The Guest from the Future: Anna Akhmatova and Isaiah Berlin*. Written with the collaboration of Andrea Dunai. Tr. Antony Wood. New York. Farrar, Straus and Giroux. 1999 [Europäische Verlagsanstalt, Hamburg, 1996; John Murray, Ltd., London, 1998]. 250 pp. Cloth: \$13.00; 0-374-16727-3. First American edition. In 1945 Isaiah Berlin, working in Russia for the British Foreign Office, met Anna Akhmatova almost by chance in what was

then Leningrad. The brief time they spent together one November evening was a transforming experience for both, and has become a cardinal movement in modern literary history. For Akhmatova, Berlin was "a guest from the future," her ideal reader outside the nightmare of her own time and country. Soviet authorities thought she was a British spy, and Akhmatova, who was never a dissident, became an ideological enemy, persecuted by the KGB until her death in 1966. György Dalos tells the inside story of how Stalin and other Soviet leaders dealt with her, ending with the touching story of Akhmatova's posthumous rehabilitation, when Russian astronomers named a newly-discovered star after her.

(German) Hans A. Neunzig. *Dietrich Fischer-Dieskau: A Biography* [*Dietrich Fischer-Dieskau: Eine Biographie*]. Tr. Kenneth S. Whitton. Portland. Amadeus Press, an imprint of Timber Press. 1998 [Deutsche Verlags-Anstalt GmbH, Stuttgart, 1995]. 312 pp. Cloth: \$29.95; ISBN 1-57467-035-2. No other singer has recorded so much material with so indelible a personal stamp as baritone Dietrich Fischer-Dieskau. The predominant Lieder singer of his generation, he has also had a distinguished career on the operatic stage, originally coming to prominence in performances of Bach's sacred music. This first definitive biography provides a comprehensive and frank account of Fischer-Dieskau's career from his debut in Verdi's *Don Carlos* in 1948 to his farewell concert appearance in 1992. Complete with chronology, CD discography, and selected bibliography, Hans A. Neunzig's book traces Fischer-Dieskau's life as a singer while also exploring his other artistic endeavors as painter, writer, and director.

(Spanish) Ramón Pérez. *Diary of a Guerilla* [*Diario de un guerilla*]. Tr. Dick J. Reavis. Houston. Arte Público Press. 1999. 147 pp. Cloth: \$19.95; ISBN 1-55885-282-4. In its most literal sense, *Diary of a Guerilla* is a simple self-portrait of a naïve, idealistic Mexican teenager drawn into armed rebellion against the national government out of love for his homeland. This is not the urban world of Mexico City, but the *campo* of Mexico, where Spanish is a second language, native Indian languages predominate, and hired gunmen settle land disputes. At the same time, the book is also a portrait of the guerilla leader Florencio Medrano Mederos, a Maoist-trained ideologue perpetually hiding or on the run from Mexican police and soldiers. Ultimately, *Diary of a Guerilla* is a portrait of Mexico itself—a land still wracked by civil violence, ethnic clashes, and economic turmoil, whose ongoing internal troubles threaten all of North America. Dick J. Reavis also translated Pérez's first book, *Diary of an Undocumented Immigrant*, into English.

(French) P. F. Prestwich. *The Translation of Memories: Recollections of the Young Proust*. London. Peter Owen Ltd/Dufour Editions. 1999. 268 pp. Cloth: \$45.95; ISBN 0-7206-1056-7. In *The Translation of Memories*, P. F. Prestwich

recounts the relationship between Marie Nordlinger, a young painting student from Manchester, her cousin, the composer and performer Reynaldo Hahn, and his close friend, Marcel Proust. Through an analysis of the correspondence—much of it only now being translated into English—kept by Marie after her return to England, this book describes their friendship based on a passion for literature, music, and the Parisian countryside. Marie proved invaluable to Marcel in translating into French for him the works of Ruskin when he embarked on a five-year study of the English writer. Their close relationship was to last nearly 30 years, ending only with Proust's death in 1922. Many of the events recounted form part of the mosaic of memories that comprise *A la recherche du temps perdu*.

(Italian) Serena Vitale. *Pushkin's Button* [*Il Bottone di Puškin*]. Tr. Ann Goldstein and Jon Rothschild. Chicago. University of Chicago Press. 2000 [Adelphi edizioni, Milano, 1995; Farrar, Straus and Giroux, New York, 1999]. 355 pp. Paper: \$16.00; ISBN 0-226-85771-9. *Pushkin's Button* recreates the four months leading up to the duel on 27 January 1837 when a young Frenchman killed Russia's greatest living artist. Serena Vitale's astute detective work has unearthed fascinating, revealing details, which she assesses with originality and insight. Vitale is also the translator and editor of many Russian literary works, including those of Mandelstam, Tsvetaeva, and Nabokov.

## **CULTURAL STUDIES**

(French) François Berthier. *Reading Zen in the Rocks: The Japanese Dry Landscape Garden* [*Le jardin du Ryōanji: Lire le Zeb dans les pierres*]. Tr. with philosophical essay by Graham Parkes. Chicago. University of Chicago Press. 2000 [Société Nouvelle Adam Biro, 1989, 1997]. 166 pp. Cloth: \$20.00; ISBN 0-226-04411-4. The Japanese *karesansui* (dry landscape) garden has long fascinated—and long baffled—viewers from the West. While museums across the United States are replicating these "Zen rock gardens" in their courtyards and miniature versions of the gardens are now office decorations, they remain enigmatic, their cultural and aesthetic significance obscured. This new translation of *Reading Zen in the Rocks*, the classic work by French art historian François Berthier, provides English-speaking readers with a concise, thorough, and lavishly illustrated history of these "Zen" gardens. The accompanying essay by Graham Parkes delves into the philosophical importance of rocks and their "language of stone," delineating the difference between Chinese and Japanese rock gardens and their relationship to Buddhism.

(French) Jean Bottéro, Clarisse Herrenschildt, and Jean-Pierre Vernant. *Ancestor of the West: Writing, Reasoning, and Religion in Mesopotamia, Elam, and Greece* [*L'Orient ancien et nous: L'écriture, la raison, les dieux*]. Tr. Teresa Lavender Fagan. Chicago. University of Chicago Press. 2000 [Editions Albin Michel, 1996]. 206 pp. Cloth: \$25.00; ISBN 0-226-

06715-7. In this accessible introduction to the ancient world, three leading French scholars explore the emergence of rationality and writing in the West, tracing its development and its survival in our own traditions. We learn that the supposed twin pillars of Western civilization—Greece and the Bible—were hardly freestanding, but instead were built on logical and religious structures that had their origins much earlier in Mesopotamia. These cultures were precursors of our own precisely because they possessed an intelligence and a way of thinking that we still recognize. Jean Bottéro focuses on writing and religion in ancient Mesopotamia, Clarisse Herrenschildt considers a broader history of ancient writing, and Jean-Pierre Vernant examines classical Greek civilization in the context of Near Eastern history.

(French) Jean-François Breton. *Arabia Felix from the Time of The Queen of Sheba, Eighth Century B.C. to First Century A. D. [L'Arabie heureuse au temps de la reine de Saba: VIII-I siècles avant J.C.]*. Tr. Albert LaFarge. Notre Dame, IN. University of Notre Dame Press. 2000 [Hachette Littératures, Paris, 1998]. 226 pp. Cloth: \$27.00; ISBN 0-268-02002-7. Paper: ISBN 0-268-02004-3. Sheba, or Saba, is a region of high mountains and vast deserts situated in the southwest of the Arabian peninsula in present-day Yemen. In the ancient Mediterranean world, it was the fabled source of merchant caravans laden with aromatic spices. The mysteries and riches of Sheba and its people figured in the works of classical authors like Herodotus, and enticed the likes of King Solomon, Alexander the Great, the Emperor Augustus, and the kings of Ethiopia and Byzantium. Jean-François Breton provides a fascinating and detailed description of this remote civilization, the uniqueness of the region's geography and climate, and the major events that shaped its history. He offers valuable insights into the Sabaeans's daily life, their agriculture and skill in irrigation, their customs and religion, their modes of commerce, and their relations with neighboring civilizations.

(French) Nancy Cunard. *Beckett in Black and Red: The Translations for Nancy Cunard's Negro (1934)*. Tr. Samuel Beckett. Ed. Alan Warren Friedman. Lexington. University Press of Kentucky. 2000. 248 pp. Cloth: \$34.95; ISBN 0-8131-2129-9. Irish Literature, History and Culture. In 1934, Nancy Cunard published *Negro: An Anthology*, which brought together more than 200 contributions, serving as a plea for racial justice, an exposé of black oppression, and a hymn to black achievement and endurance. Beckett, who was a close friend of Cunard, translated from French into English 19 of the contributions for *Negro*, constituting Beckett's largest single prose publication (more than 63,000 words). Only in recent years have Cunard's ideas begun to receive serious consideration. *Beckett in Black and Red* radically revalues Cunard and reconceives Beckett, whose work on *Negro* shows a commitment to cultural equality and worth that Beckett consistently demonstrated throughout his life, both in personal relationships and in his writing. Alan Warren Friedman is co-editor of *Beckett Translating/Translating*

*Beckett*.

(Czech) Ivan Klíma. *Between Security and Insecurity*. Tr. Gerry Turner. New York. Thames & Hudson. 1999. 88 pp. Paper: \$12.95; ISBN 0-500-28158-0. Prospects for Tomorrow series. As a child, Ivan survived three years in a Fascist concentration camp, only to then undergo nearly two decades of censorship under the Communist regime. Perhaps surprisingly, the voice that emerges in these 20 succinct and thought-provoking chapters is a profoundly humane one. The essays deal with topics of essential interest to readers poised at the threshold of a new century, including the role of rationality and irrationality, apathy and aggressiveness, the abdication of art, the mass media, virtual reality and escapism, and youth's own particular vision. Among Klíma's English translations are *The Spirit of Prague* and *The Ultimate Intimacy*.

(German) Walter Kolneder. *The Amadeus Book of the Violin: Construction, History, and Music [Das Buch der Violine]*. Tr. and ed. Reinhard G. Pauly. Portland. Amadeus Press. 1998 [Atlantis Musikbuch-Verlag, Zurich and Mainz, 1972 and 1993]. 600 pp. Cloth: \$49.95; ISBN 1-57467-038-7. When it was first published in 1972, Walter Kolneder's book quickly established itself as the standard work on the violin, dealing with every aspect of the instrument in encyclopedic fashion. Part One examines the violin's construction, history, and literature. Part Two traces the evolution of the instrument's form, treating not only great masters of the Amati, Guarneri, and Stradivari families but luthiers everywhere in Europe and throughout the world. Part Three is a chronological survey of the violin's musical aspects, treating performance techniques, pedagogical philosophy, and compositions from the 16<sup>th</sup> century onward. Together the three parts form the best single volume on the violin and its music, a valuable resource for the general music lover as well as for professional violinists. This first English-language version, which is based on the fifth German edition published in 1993, also includes details of recent developments unavailable to the author.

(French) Albert Memmi. *Racism [La Racisme]*. Tr. and intro. Steve Martinot. Foreword Kwame Anthony Appiah. Minneapolis. University of Minnesota Press. 2000 [Gallimard, Paris, 1982, rev. 1994]. 176 pp. Cloth: \$39.95; ISBN 0-8166-3164-6. Paper: \$15.95; ISBN 0-8166-3165-4. Racism is social, not "natural"; it is general, not "personal"; and it is tragically effective. In a remarkable meditation on a subject at the troubled center of American life, Albert Memmi investigates racism as social pathology—a cultural disease that prevails because it allows one segment of society to empower itself at the expense of another. In the book's three sections, Memmi delineates racism's causes and hidden workings, examines its close affinity to colonialism, and considers its everyday manifestations over a period of centuries throughout the West. Topics include bigotry against Blacks, anti-Semitism, the meaning of "whiteness," and the status of the Québécois.

Writing in the tradition of Frantz Fanon, Memmi redirects debates about racism and offers a rare chance for progress against social prejudice.

(Middle French) Christine de Pizan. *The Book of The City of Ladies* [*Le Livre de la Cité des Dames*]. Tr. and intro. Rosalind Brown-Grant. London. Penguin. 1999 [France, 1405; Flanders, 1475; England, 1521]. 284 pp. Paper: \$12.95; ISBN 0-14-044689-3. Penguin Classics. "Philosophers, poets and orators too numerous to mention . . . all seem to speak with one voice and are unanimous in their view that female nature is wholly given up to vice." It was this misogynist consensus that Christine de Pizan (1364-1430), France's first professional woman of letters, confronted head-on in *The City of Ladies*. With the help of Reason, Rectitude, and Justice, she constructs an allegorical city in which to defend womankind, using examples of female virtue and achievement both from the past and her own day as the stone with which to build the city's walls. A key text in the history of feminism, this book not only provides positive images of women, but also offers a fascinating insight into the debates and controversies about the position of women in medieval culture. Rosalind Brown-Grant's translation attempts to remain faithful to the "legalistic style" of the original text and to render as much of its polemical tone as possible. Because *The City of Ladies* contains literally hundreds of references to places, people, and other works, a substantial glossary and notes on biblical references and aspects of medieval culture are included at the end of the text.

## HISTORY AND POLITICS

(German) Hannah Arendt. *The Portable Hannah Arendt*. Ed. and intro. Peter Baehr. New York. Penguin Putnam. 2000. 576 pp. Paper: \$16.95; ISBN 0-1402-6974-6. The Viking Portable Library. *The Portable Hannah Arendt* offers substantial excerpts from the three works that insured her international and enduring stature: *The Origins of Totalitarianism* (Harcourt Brace, 1951), *The Human Condition* (University of Chicago Press, 1958), and *Eichmann in Jerusalem: A Report on the Banality of Evil* (Viking, 1963). Additionally, this volume includes several provocative essays, as well as correspondence with other influential figures of her time. Translators of Arendt's early German-language writings included in this volume are Joan Stambaugh, Robert and Rita Kimber, Gordon C. Wells, and Richard and Clara Winston.

(French) Tahar Ben Jelloun. *French Hospitality: Racism and North African Immigrants* [*Hospitalité française*]. Tr. Barbara Bray. New York. Columbia University Press. 1999 [Editions du Seuil, 1984 and 1997]. 153 pp. Cloth: \$24.50. ISBN 0-231-11376-5. European Perspectives Series. The novelist and author

of the international bestseller *Racism Explained to My Daughter* uses his own experience to illuminate the experience of the Other in his adopted land—and everywhere. A Moroccan who emigrated to France in 1971, Tahar Ben Jelloun draws upon his personal encounters with racism along with his insights as a practicing psychologist and novelist to elucidate the racial divisions that plague contemporary French society. His profound and compelling appeal for tolerance in both public discourse and law is a passionate yet reasoned argument that racism simply does not make sense in today's multicultural world. Ben Jelloun won the 1987 Prix Goncourt for *La Nuit sacrée*, translated as *The Sacred Night* by Alan Sheridan, who also translated *The Sand Child* (both published by Johns Hopkins). Two additional novels available in English translation are *Silent Day in Tangiers* and *Corruption*. Barbara Bray's translations include *The Lover* by Marguerite Duras, Jacques Lacan by Elisabeth Roudinesco (Columbia, 1997), and three novels by Julia Kristeva: *Possessions*, *The Old Man and the Wolves*, and *The Samurai* (all published by Columbia).

(French) Alain Boureau. *The Lord's First Night: The Myth of the Droit de Cuissage* [*Le Droit de cuissage: La fabrication d'un mythe (XIII-XX siècle)*]. Tr. Lydia G. Cochrane. Chicago. University of Chicago. 1999 [Editions Albin Michel S. A., 1995]. 300 pp. Cloth: ISBN 0-226-06742-4. Paper: ISBN 0-226-06743-2. From the late Middle Ages to Beaumarchais's *The Marriage of Figaro* to Mel Gibson's *Braveheart*, the ultimate symbol of feudal barbarism has been the droit de cuissage, or right of a feudal lord to sleep with a vassal's bride on her wedding night. Also known as the droit de seigneur or jus primae noctis, reference to the practice resurfaced in the debate over the French Penal Code of 1992 as a synonym for sexual harassment. But as Alain Boureau demonstrates in this original and informative study, the droit de cuissage is a myth. Under contextual examination, nearly all the supposed evidence for this custom melts away—yet belief in it has survived for 700 years. A fascinating case study of the folklore of sexuality, *The Lord's*

First Night also offers evocative insights into popular (mis)conceptions of the Middle Ages.

(French) Alain Finkielkraut. In the Name of Humanity: Reflections on the Twentieth Century [L'Humanité perdue: Essai sur le XX<sup>e</sup> siècle]. Tr. Judith Freidlander. New York. Columbia University Press. 2000 [Editions du Seuil, 1996]. 128 pp. Cloth: \$24.50; ISBN 0-231-11020-0. European Perspectives. The notion that all the world's peoples constitute a "brotherhood of man" is not a given among all human beings—it is rather the product of history. So suggests acclaimed philosopher Alain Finkielkraut in In the Name of Humanity, an unsettling reflection on the 20th century in which he asks us to rethink our assumptions about universalism and humanism. While many people look to humanist ideals as a deterrent to nationalist chauvinism, Finkielkraut challenges the abstract idea of universalism by describing the terrible crimes "civilized" Europe has committed in its name. Lucidly connected to the ideas of past thinkers from Plato to Livinas to Hannah Arendt, Finkielkraut's latest work is a troubling indictment of our century that refuses to back away from the "messiness" of human life and culture. Other books by Finkielkraut available in English include The Defeat of the Mind, also translated by Judith Friedlander (Columbia, 1995), The Imaginary Jew, and Remembering in Vain: The Klaus Barbie Trial and Crimes Against Humanity.

(Italian) Carlo Ginzburg. The Judge and the Historian: Marginal Notes on a Late-Twentieth Century Miscarriage of Justice [Il giudice es lo storico]. Tr. Antony Shugaar. London and New York. Verso, an imprint of New Left Books. 1999 [Giulio Einaudi editore s.p.a.,

1991; Editions Verdier, 1997]. 211 pp. Cloth: ISBN 1-85984-869-9. In December 1969, 16 people are killed by a bomb in Milan, and the accused plummets to his death from the office of Luigi Calabresi, police superintendent. In May 1972, Calabresi is gunned down in front of his home, but no one is arrested until 1988. The subsequent judicial inquiry encompasses seven dubious court cases in nine years. In The Judge and the Historian, Carlo Ginzburg draws on his work on 16th- and 17th-century witchcraft trials to dissect the weaknesses and contradictions of the state's case. Carefully exposing the twists and turns of the various proceedings, Ginzburg also takes the opportunity to reflect on the similarities and differences between the roles of judge and historian. In the tradition of Zola's famous J'accuse polemic against the Dreyfus trial at the end of the 1900s, Ginzburg's book demonstrates the continuing potency of intellectual rigor and passion against political opportunism and dishonesty at the end of this century.

(Arabic) The History of al-Tabari [Ta'rikh al-rusul wa'l muluk]. Vol. V, The Sasanids, the Byzantines, the Lakhmids, and Yemen. Tr. and annotated by C. E. Bosworth. Albany. State University of New York Press. 1999. Cloth: ISBN 0-7914-4355-8. Paper: \$21.95; ISBN 0-7914-4356-6. SUNY Series in Near Eastern Studies. The History of al-Tabari is by common consent the most important universal history produced in the world of Islam. It has been translated here in its entirety for the first time for the benefit of non-Arabists, with historical and philological notes for those interested in the particulars of the text. Al-Tabari explores the history of the ancient nations, with special

emphasis on biblical peoples and prophets, the legendary and factual history of ancient Iran, the rise of Islam, the life of the Prophet Muhammad, and the history of the Islamic world down to the year 915. This book is one of 39 volumes, each of which covers about 200 pages of the original Arabic text in the Leiden edition, the page numbers of which appear in the margins of the translation.

(Italian) *A History of Reading in the West* [Storia della lettura nel mondo occidentale]. Ed. Guglielmo Cavallo and Roger Chartier. Tr. Lydia G. Cochrane. Amherst. University of Massachusetts Press. 1999 [Giuseppe Laterza and Figli Spa, Rome-Bari, 1995; Polity Press with Blackwell Publishers, Great Britain, 1999]. 478 pp. Cloth: \$40.00; ISBN 1-55849-213-5. *Studies in Print Culture and the History of the Book*. Written by a distinguished group of international contributors, *A History of Reading in the West* analyzes transformations of reading methods and materials over the ages, showing that revolutions of reading have generally preceded revolutions of the book. The authors examine not only the technical innovations that changed physical aspects of books and other texts, but also the evolving forms of reading and the growth and transformation of the reading public.

(German) *The Meeting: An Auschwitz Survivor Confronts an SS Physician* [Die Begegnung: Auschwitz—Ein Opfer und ein Täter im Gespräch]. Tr. and anno. Susan E. Cernyak-Spatz. Ed. Bernhard Frankfurter. Syracuse. Syracuse University Press. 1999 [Verlaf für Gesellschaftskritik GmbH, 1995]. 192 pp. Cloth: \$29.95; ISBN 0-8156-0604-4. *Religion, Theology, and the Holocaust*. Fifty years after the war Dagmar Ostermann, a former prisoner at

Auschwitz-Birkenau, and ex-Nazi physician Hans Wilhelm Münch talk face-to-face in this rare interview. The Meeting grew out of a documentary film that features Münch being interviewed by Viennese filmmaker Bernhard Frankfurter. Intrigued by Münch's responses, Frankfurter arranged for Ostermann, whose mother was German and her father Jewish, to conduct a book-length interview for which Frankfurter provided a concluding essay. The dramatic structure of the discussion follows the events of the Nazi occupation chronologically, adding important new information to the testimonial literature of the Holocaust. Susan Cernyak-Spatz is the author of *German Holocaust Literature and Hitler's Gift to the Jews: Translation of Norbert Troller Diaries*.

(Spanish) *General Manuel de Mier y Terán. Texas by Terán: The Diary Kept by General Manuel de Mier y Terán on His 1828 Inspection of Texas*. Tr. John Wheat. Ed. Jack Jackson. Austin. University of Texas Press. 2000. 312 pp. Cloth: \$40.00; ISBN 0-292-78168-7. Paper: \$19.95; ISBN 0-292-75235-0. The Jack and Doris Smothers Series in Texas History, Life, and Culture 2. Texas was already slipping from the grasp of Mexico when Manuel de Mier y Terán made his tour of inspection in 1828 to assess the political situation in Texas and establish its boundary with the U.S. His diary—which has never before been published—offers perhaps the most perceptive accounting of the people, politics, natural resources, and future prospects of Texas during the critical decade of the 1820s. Contents include the full text of Terán's diary, as well as letters he wrote during the inspection, observations by other members of the expedition, and brief accounts by several foreign travelers who

visited Texas at this time.

(French) Daniel Roche. *France in the Enlightenment* [France des Lumières]. Tr. Arthur Goldhammer. Cambridge. Harvard University Press. 2000 [1998; Librairie Arthème Fayard, 1993]. 723 pp. Cloth: ISBN 0-674-31747-5. Paper: \$24.95; ISBN 0-674-00199-0. Harvard Historical Studies, 130. A panorama of a whole civilization, a world on the verge of cataclysm, unfolds in this work by Daniel Roche, the foremost historian of 18th-century France. Since de Tocqueville's account of the Old Regime, historians have struggled to understand the social, cultural, and political intricacies of this efflorescence of French society before the Revolution. Roche presents the France of the peasant, the merchant, the noble, and the King, from Paris to the provinces, from the public spaces to the private homes. By placing politics and material culture at the heart of historical change, Roche captures the complexity and depth of that extraordinary episode known as the Enlightenment.

(Italian) Aldo Schiavone. *The End of the Past: Ancient Rome and the Modern West* [Rome antica e Occidente moderno]. Tr. Margery J. Schneider. Cambridge, MA. Harvard University Press. 2000 [Gius. Laterza e Figli SpA, Roma-Bari, 1996]. 278 pp. Cloth: \$45.00; ISBN 0-674-00062-5. *Revealing Antiquity* 13. As he attempts to answer the most fundamental questions about the fall of the Roman Empire, Aldo Schiavone provides a lively and provocative examination of "the eternal theater of history and power." He contends that Western history is split into two discontinuous eras—the ancient world was fundamentally different from the modern one. Overall, Schiavone sees these differences as moral rather than religious, an

assessment that has interesting implications for our own age. Both a general history book and a specialized work for classicists, *The End of the Past* offers a stimulating opportunity to view modern society in light of the experience of our Roman forebears.

(French) Karen Sullivan. *The Interrogation of Joan of Arc*. Minneapolis. University of Minnesota Press. 1999. 208 pp. Cloth: \$42.95; ISBN 0-8166-3267-7. Paper: \$16.95; ISBN 0-8166-3268-5. *Medieval Cultures Series*, vol. 20. The transcripts of Joan of Arc's trial for heresy at Rouen in 1431 and the minutes of her interrogation have long been recognized as our best source of information about the Maid of Orleans. Historians generally view these legal texts as a precise account of Joan's words and, by extension, her beliefs. Focusing on the minutes recorded by clerics, however, Karen Sullivan challenges the accuracy of the transcript. In *The Interrogation of Joan of Arc*, Sullivan re-reads the record not as a perfect reflection of a historical personality's words, but as a literary text resulting from the collaboration between Joan and her interrogators. Conflicts are traced not to differing political allegiances, but to fundamental differences between clerical and lay cultures. This innovative study suggests a powerful new interpretive model and redefines our sense of Joan and her time.

(French) Chantal Thomas. *The Wicked Queen: The Origins of the Myth of Marie-Antoinette* [La Reine scélérate: Marie-Antoinette dans les pamphlets]. Tr. Julie Rose. New York. Zone Books/MIT Press. 1999 [Editions du Seuil, 1989]. 255 pp. Cloth: \$26.00; ISBN 0-942299-39-6. *The Wicked Queen* is not a biography of one of the most

infamous queens in all history. Rather, Chantal Thomas presents the history of the verbal and visual representations of Marie-Antoinette, a history of her mythification. Working as a historian and writing as a novelist, Thomas reveals how Marie-Antoinette came to symbolize the marginalization and negation of women in French society before the Revolution—which, according to a series of pamphlets, she caused "through her wickedness." The book exposes the complicated history and power of an image, the elaborate process by which mythical Marie-Antoinette emerged as the counterrevolutionary symbol par excellence.

(French) Tzvetan Todorov. *Voices from the Gulag: Life and Death in Communist Bulgaria* [Au nom du peuple: Témoignages sur les camps communistes]. Tr. Robert Zaretsky. University Park, PA. Pennsylvania State University Press. 1999 [Editions de l'Aube, 1992]. 178 pp. Cloth: \$28.50; ISBN 0-271-01961-1. Tzvetan Todorov singles out the experiences of concentration camp inmates in communist Bulgaria during its years of operation from 1959 to 1962. The voices heard in this book belong to people from various social, professional, and economic backgrounds who shared a common fate: they were torn from their homes by secret police, brutally beaten, charged with fictitious crimes, and incarcerated at Lovech. The testimonies here were written specifically for this volume, or have been previously published in Bulgaria. Todorov has included an introductory essay reflecting upon his own experience living in Bulgaria during the years when Lovech was in operation. Other books by Todorov translated into English include *Facing the Extreme* (Holt, 1996), *A French Tragedy* (Bew England, 1996), *On Human Diversity* (Harvard, 1993), and *The Conquest*

of America (HarperCollins, 1984).

(German) Stefan Zweig. *Brazil: A Land of the Future* [*Brasilien*]. Tr. and afterword Lowell A. Bangerter. Riverside, CA. Ariadne Press. 2000 [Williams Verlag, Zürich]. 259 pp. Cloth: \$22.50; ISBN 1-57241-083-3. *Studies in Austrian Literature, Culture, and Thought*. Based upon his own impressions of Brazil and personal experiences there, the author portrays a vast, inviting, fertile land with seemingly endless resources; a history devoid of major wars, in which all conflicts are resolved in a spirit of conciliation. It is the type of society for which he himself longed, composed of multinational elements that combine to form a harmonious whole. All of these contribute to Zweig's vision of an almost utopian place that seems to stand apart from the ills of the modern world while providing refuge from its hostility and hope that mankind can find a more peaceful direction in the future. Stefan Zweig found refuge in Brazil, where he committed suicide in 1942. Lowell A. Bangerter's translations for Ariadne Press include *I Want to Speak* by Margarete Glas-Larsson, *The Baron and the Fish* by Peter Marginter, *Dona Leopoldina* by Gloria Kaiser, and *Decisive Moments in History* by Stephen Zweig.

### **LITERARY THEORY AND CRITICISM**

(Hungarian) Péter Balassa. *The Transfiguration of the Novel* [*A regény átváltozása és az Education sentimentale*]. Tr. H. Paul Olchváry. Budapest. Akadémiai Kiadó. U. S. Distributor: International Specialized Book Services. 1999 [Szépirodalmi Könyvkiadó]. 164 pp. Paper: \$32.00; ISBN 963-05-7654-6. *Studies in Modern Philology*. *The Transfiguration of the Novel* has a two-fold aim: to analyze Flaubert's novel, *L'Education sentimentale*, as a turning point in the genre, while charting the methods and techniques of novelistic interpretation. Central to this study is the notion that *L'Education sentimentale* masterfully embodies what was to become a central feature of literary modernism—the displacement of the traditional hero and conventional novel-structure by time. Péter Balassa's study is both an astute analysis of the novel and an uncompromising assessment of the opportunities and limitation of Marxist aesthetics as interpreted by a former teacher of his, György Lukács.

(French) Maurice Blanchot. *Friendship* [*L'Amitié*]. Tr. Elizabeth Rottenberg. Stanford, CA. Stanford University Press. 1997 [Editions Gallimard, 1971]. 311 pp. Cloth: \$55.00; ISBN 0-8047-2758-9. Paper: \$19.95; ISBN 0-8047-2759-7. Meridan: Crossing Aesthetics. For the past half century, Maurice Blanchot has been an extraordinarily influential figure on the French literary and cultural scene. He is arguably the key figure after Sartre in exploring the relation between literature and philosophy. This collection of critical essays and reviews on art, politics, literature, and philosophy documents the wide

range of Blanchot's interests, from the enigmatic paintings in the Lascaux caves to the atomic era. Essays are devoted to works of fiction (Louis-René des Forêts, Pierre Klossowski, Roger Laporte, Marguerite Duras), to autobiographies or testimonies (Michel Leiris, Robert Antelme, André Gorz, Franz Kafka), or to authors who are more than contemporary (Jean Paulhan, Albert Camus). Chapter Five is devoted to the subject of translating, and more specifically, to Walter Benjamin's "Task of the Translator." Blanchot writes, "Do we know all that we owe to translators and, even more, to translation? We do not properly know. And even when we are grateful to the men who valiantly enter into the enigma that is the task of translating, when we salute them from afar as the hidden masters of our culture, tied to them as we are and docilely subject to their zeal, our recognition remains silent, a little disdainful—owing to our humility, for we are in no measure able to be grateful to them."

(Welsh) Joseph P. Clancy. *Other Words: Essays on Poetry and Translation*. Cardiff and Concord, MA. University of Wales Press. U. S. Distributor: Paul & Company. 2000. 147 pp. Cloth: \$39.95; ISBN 0-7083-1558-5. Paper: \$19.95; ISBN 0-7083-1554-2. This collection of essays by Joseph P. Clancy includes, among others, "Poetry in Translation" (a lecture given in 1980); "Hymns and Poems: An Experiment in Translation" (translations of eight hymns by William Williams Pantycelyn and five poems by Ann Griffiths); "Capturing Poems" (an article for the special translation issue of *Poetry Wales* published in April 1994), "Modern Welsh Poetry: Observations of an American Translator" (a lecture given in January 1994), and "The Value of Translation" (an essay published in Welsh translation in 1997). Clancy has translated extensively from Welsh literature, most recently a collection of folk poems, *Where There's Love: Welsh Folk Poems of Love and Marriage*, and *The Light in the Gloom, Poems and Prose by Alun Llywelyn-Williams*. He has also translated works by Gwyn Thomas, Saunders Lewis, Bobi Jones, and Kate Roberts.

(Italian) Umberto Eco. *Serendipities: Language and Lunacy*. Tr. William Weaver. San Diego. A Harvest Book by Harcourt Brace & Company. 1999. 144 pp. Paper: \$12.00; ISBN 0-15-600751-7. *Serendipities* is a careful unraveling of the fabulous and the false, an exposition of how unanticipated truths often spring from false ideas. From Leibniz's belief that the *I Ching* illustrated the principles of calculus to Marco Polo's mistaking a rhinoceros for a unicorn, Umberto Eco offers a dazzling tour of intellectual history, illuminating the ways in which we project the familiar onto the strange to make sense of the world. Uncovering layers of mistakes that have shaped human history, Eco offers with wit and clarity such instances as Columbus's voyage to the New World, the fictions that grew around the Rosicrucians and Knights Templar, and the linguistic endeavors to recreate the language of Babel, to show how serendipities can evolve out of mistakes. Essays in this collection include "The Force of Falsity," "Languages in Paradise," "From Marco Polo to Leibniz: Stories of Intellectual Misunderstanding," "The Language of the Austral

Land," and "The Linguistics of Joseph de Maistre."

Yael S. Feldman. *No Room of Their Own: Gender and Nation in Israeli Women's Fiction*. New York. Columbia University Press. 1999. 248 pp. Cloth: \$30.50; ISBN 0-231-11146-0. Paper: \$16.50; ISBN 0-231-11147-9. Gender and Culture series. Until recently, Hebrew literary history differed from that of the United States, England, and France, in that it was completely lacking in women novelists. Israeli women wrote poetry, but until the 1980s, Israeli fiction was the domain of male writers. *No Room of Their Own* is a comparative analysis of recent Israeli fiction by women and some of its Western models, from Virginia Woolf and Simone de Beauvoir to Marilyn French, Jean Rhys, and Marie Cardinal. Feldman explores themes of gender and nation, as well as the (non)representation of the "New Hebrew Woman" in five authors who are considered the "foremothers" of the contemporary boom in Israeli women's fiction: Amalia Kahana-Carmon (*Up on Montifer, With Her on Her Way Home*), Shulamith Hareven (*City of Many Days, Thirst, The Vocabulary of Peace*), Netiva Ben Yehuda (*The Palmach Trilogy*), Ruth Almog (*Women, The Story of a [Writer's] Block, Roots of Air*), and Shulamit Lapid (*Gei Oni*).

(Various) Manuel de Costa Fontes. *Folklore and Literature: Studies in the Portuguese, Brazilian, Sephardic, and Hispanic Oral Traditions*. Albany. State University of New York Press. 2000. 288 pp. Cloth: \$57.50. Paper: \$18.95; ISBN 0-7914-4492-9. SUNY Series in Latin American and Iberian Thought and Culture. *Folklore and Culture* shows how modern folklore supplements an understanding of the early oral tradition and enhances our knowledge of the early literature. Besides documenting how writers incorporated folklore into their works, this book allows us to understand crucial passages whose authors took for granted a familiarity with the oral tradition, thus enabling the restoration of intended meaning for modern readers. Studying the vicissitudes of oral transmission in detail, this is the first book exclusively dedicated to the relationship between folklore and literature in a Luso-Brazilian context.

(German) Susette Borckenstein Gontard. *The Recalcitrant Art: Diotima's Letters to Hölderlin and Related Missives*. Ed. and tr. Douglas F. Kenney and Sabine Menner-Bettscheid. Foreword David Farrell Krell. Albany. State University of New York Press. 255 pp. Cloth: ISBN 0-7914-4601-8. Paper: \$20.95; ISBN 0-7914-4602-6. SUNY Series in Contemporary Continental Philosophy. In its entirely unique approach to the life of Friedrich Hölderlin, *The Recalcitrant Art* combines the techniques of fiction and nonfiction as it examines the love between the poet and Susette Gontard ("Diotima"). On the verso pages of the book appear Gontard's letters, presented here in English translation for the first time, with an introduction and afterword by Douglas Kenney that focus on historical documentation and literary analysis. On the recto

pages appear Sabine Menner-Bettscheid's scholarly responses to Kenney and fictional responses to Susette, giving life to an entire series of voices in a unique and highly original approach to literary criticism.

Olivia Holmes. *Assembling the Lyric Self: Authorship from Troubadour Song to Italian Poetry Book*. Minneapolis. University of Minnesota Press. 2000. 240 pp. Cloth: \$34.95; ISBN 0-8166-3344-4. *Assembling the Lyric Self* examines the transition in the 13<sup>th</sup> and 14<sup>th</sup> centuries from the first surviving Provençal and Italian manuscripts (mostly multiauthor lyric anthologies prepared by scribes) to the single-author codex—the form we think of today as the book of poems. Working from extensive archival and philological research, Olivia Holmes explores the efforts of individual poets to establish poetic authenticity and authority in the context of expanding vernacular literature. As she moves from an overview to a consideration of particular authors and manuscripts, she both demonstrates the narrative and structural subtlety of many of the works and reveals unsuspected phases in a gradual historical shift. A major reassessment and redefinition of an entire tradition, this book will be of interest to scholars not only of the Middle Ages but also of the early modern period whose precedents this book realigns.

Jan Knappert. *Survey of Islamic Epic Sagas*. Lewiston, NY. Edwin Mellen Press. 1999. 169 pp. Cloth: \$79.95; ISBN 0-7734-7880-9. Studies in Swahili Language and Literature, Vol. 1. It is likely that the Swahili oral tradition had its roots far back in the pre-Islamic period and that its poetic form was adopted by the poets of the Islamic tradition after the Portuguese period (which ended about 1700). Because poets used the epic form to promulgate the Islamic faith by means of legends they introduced from Arabia, the contents of Swahili epics is almost entirely Islamic, as is the art of writing itself in East Africa. This volume surveys the entire corpus of known Swahili epic poems and other narrative songs, transcribed from recorded performances or recitations and transliterated into Roman script, and finally translated into English by the author. Knappert discusses this complicated process in the Introduction: "It is the translation together with the anthropological elucidations that will open the thought world of the people to us and so, add new knowledge to the still insufficient store of knowledge of human mythology, because the epic is the storehouse of myths."

Maria Nicolai Paynter. *Ignazio Silone: Beyond the Tragic Vision*. Toronto. University of Toronto. 2000. 287 pp. Cloth: \$50.00; ISBN 0-8020-0705-8. Paper: 0-8020-7654-8. s. Throughout his life, the novelist, short story writer, and journalist Ignazio Silone struggled for social justice. In this new, expanded English version of an earlier Italian-language book, Maria Nicolai Paynter discusses the many controversial issues surrounding Silone and his writing, analyzing in detail his intellectual and political convictions and assessing the artistic achievement and stylistic development in his works. This analysis of Silone's entire literary production proposes that his

works should be appreciated not only for their individual value, but also as chapters of a macrotext probing into the dynamics of power and the struggle of an individual to thwart the dehumanizing forces of history.

*Rereading Russian Poetry*. Ed. Stephanie Sandler. New Haven. Yale University Press. 1999. 368 pp. Cloth: \$42.00; ISBN 0-300-07149-3. Russian Literature and Thought. In this wide-ranging collection of writings on poets and poetic trends in Russia, contributors from the United States, Britain, and Russia examine the place of poetry in Russian culture. Through a variety of critical approaches, these scholars, translators, and poets consider a broad cross-section of writers, from Pushkin to Brodsky, Shvarts, and Kibirov. The book includes a substantive introduction that establishes the integrating themes of the volume and summarizes modern Russian and Western scholarship on Russian poetry. Some essays are devoted to individual poets, while others address broader trends, including poetry and biography, intertextuality, translation, gay male poetic identity, postmodernism, feminist criticism, and canon formation. In all cases, poetry is cited both in Russian and in English translation.

G. G. Rowley. *Yosano Akiko and The Tale of the Genji*. Ann Arbor, MI. Center for Japanese Studies, University of Michigan. 2000. 221 pp. Cloth: \$32.95; ISBN 0-939512-98-X. Michigan Monograph Series in Japanese Studies, No. 28. Yosano Akiko (1878-1942) has principally been known for her early poetry and for her contributions to 20<sup>th</sup>-century debates about women. Less emphasis has been placed on a major part of her career that was devoted to work on the Japanese classics, and in particular, the great Heian-period text, *The Tale of the Genji*. This study traces for the first time the full range of Akiko's involvement with *Genji*, including modernizing its formal aspects, pioneering some promising avenues of modern academic research on the text, and to a great extent, giving it the prominence it now enjoys as a translated classic of world literature. Through Akiko's work, *The Tale of the Genji* became that most modern of literary genres—the novel. G. G. Rowley is currently translating Masuda Sayo's memoir, *Geisha*.

(Spanish) Elsa Tamez. *When the Horizons Close: Rereading Ecclesiastes [Cuando los horizontes se cierran: Relectura del libro de Eclesiastés o Qohélet]*. Tr. Margaret Wilde. Maryknoll, NY. Orbis Books. 2000 [EDI, Costa Rica, 1998]. 176 pp. Paper: \$18.00; ISBN 1-57075-313-X. On its surface the Book of Ecclesiastes appears to offer a type of "wisdom" that bears little reference to contemporary social or historical issues. But from her own perspective in Central America, Elsa Tamez finds there a surprisingly current message. Ecclesiastes reflects a time when utopian hopes have been crushed, when the prospects for change seem remote, and the challenge is how to live faithfully in the present while maintaining some openness to a different future. Because that describes the situation of many people today, especially in the third world, the Book of

Ecclesiastes bears a message of unusual relevance. The book is divided into three sections, plus an introduction. At the beginning of each part there is a commentary on the whole section, and a synthesis of each unit within the sections precedes a detailed exploration of the verses. The book ends with an appendix of sayings or proverbs that reflect the complexity of life and the popular wisdom needed "to endure the times of frustration under the sun."

Kenneth J. A. Wishnia. *Twentieth-Century Ecuadorian Narrative: New Readings in the Context of the Americas*. Cranbury, NJ. Bucknell University Press. 1999. 202 pp. Cloth: \$38.50; ISBN 0-8387-5432-5. This study introduces selected examples of 20<sup>th</sup>-century Ecuadorian literature to non-Ecuadorian specialists and to a larger, non-Spanish speaking audience of readers interested in the interrelations between literatures of the Americas. Works by several of Ecuador's most important writers are examined in terms of history and myth, of realism and magic realism, and of the problems of using orality and dialogism to actively undermine authoritative discourse. Appendices supply the author's translations of selections from Pablo Palacio, José de la Cuadra, Alicia Yáñez Cossío, and Eliécer Cárdenas, since most of them are not yet available in English. Wishnia's translations include *Bruna, soroché y los tíos* by Yáñez Cossío, Ecuador's foremost woman writer.

(Hebrew) Eli Yassif. *The Hebrew Folktale: History, Genre, Meaning*. Tr. Jacqueline S. Teitelbaum. Foreword Dan Ben-Amos. Bloomington. Indiana University Press. 1999. 576 pp. Cloth: \$59.95; ISBN 0-253-33583-3. *Folklore Studies in Translation*. The definitive history of the Hebrew folk narrative from Biblical times to contemporary Israel, this book documents the transmission of Hebrew folktales from the oral tradition into the medieval, Renaissance, and modern periods. Eli Yassif describes major structural, thematic, and functional trends of folk narrative in the central periods of Jewish culture and shows the social function and cultural meaning of the Hebrew folktale. The folktale is presented as a continuous and developing narrative that "moves" with Jewish history as a central component in the interpretation and memory of this history. This study offers an opportunity for understanding the place of folklore in the development of culture, and the complicated relationships between elite and folk culture, oral and written literature, historical reality, and narrative fiction.

Gordana Yovanovich. *Play and the Picaresque: Lazarillo de Tormes, Libro de Manuel, and Match Ball*. Toronto. University of Toronto Press. 1999. 152 pp. Cloth: \$55.00; ISBN 0-8020-4704-1. This study takes a fresh look at the picaresque genre as seen in two important contemporary Latin American novels, *Libro de Manuel* (1973) by Julio Cortázar and *Match Ball* (1989) by Antonio Skármeta, and the first picaresque novel, *Lazarillo de Tormes* (1554). Gordana Yovanovich considers the genre in relation to the concept of play and shows how the traditional picaresque has been replaced by a distinctly modern version. The

relationship of the magical to the real in Latin American fiction is, the book argues, comparable to the child's world of pretending and playing with toys. The act of playing and living in these novels is a recreative experience—a concept inadequately explored in contemporary criticism.

Phyllis Zatlin. *The Novels and Plays of Eduardo Manet: An Adventure in Multiculturalism*. University Park, PA. Pennsylvania State University Press. 2000. 243 pp. Cloth: \$42.50; ISBN 0-271-01949-2. Despite Eduardo Manet's impressive accomplishments extending over half a century, this talented Cuban-French author remains relatively unknown in the US. Phyllis Zatlin's book is the first to examine the career of this dynamic bilingual playwright, novelist, film and theatre director whose works have been translated into 21 languages. However, his writing has often been overlooked by both French and Spanish-American critics because of his unique position as a Latin American writing in French. Zatlin offers a detailed analysis of Manet's genres and themes, examines his seven full-length novels, his youthful poetry, and his plays through lenses of multiculturalism, post-modernism, metatheater, and farce, providing a perceptive and comprehensive examination of this significant yet neglected writer. Zatlin's previous works include *Cross-Cultural Approaches to Theatre: The Spanish-French Connection* (Scarecrow, 1994), *Jaime Salom* (G. K. Hall, 1982), *Victor Ruiz Iriarte* (G. K. Hall, 1980), and *Elena Quiroga* (G. K. Hall, 1977).

## NATURAL HISTORY AND SCIENCE

(Italian) Marco Lambertini. *A Naturalist's Guide to the Tropics [Guida alla natura tropicale]*. Tr. John Venerella. Chicago. University of Chicago Press. 2000 [Franco Muzzio & Co. Editore, Padova, Italy, 1992]. 312 pp. Paper: \$25.00; ISBN 0-226-46828-3. Ranging from South and Central America to Africa, Southeast Asia, Oceania, and the Caribbean, *A Naturalist's Guide to the Tropics* provides overviews of the geology, climate, soils, plants, animals, and major ecosystems of the Tropics. The first field guide in English to cover all the world's tropics in one volume, special features of the book include text boxes that define scientific terms or explore side topics in more detail, a sturdy flexibound cover and compact size ideal for travelers, and color photographs, plates, and drawings by Kitty Caplan.

Scott L. Montgomery. *Science in Translation: Movements of Knowledge Through Cultures and Time*. Chicago. University of Chicago Press. 2000. 338 pp. Cloth: \$28.00; ISBN 0-226-53480-4. Translation has played, and continues to play, a crucial role in the transmission of scientific knowledge from culture to culture (and often back again). But just as a poem can't be translated exactly, neither can science; something is always gained or lost in the process, as *Science in Translation*

demonstrates. In the first book of its kind, Scott L. Montgomery explores the diverse roles that translation has played in the development of Western science from antiquity to the present. Detailed case histories of science in translation from a variety of disciplines and cultural contexts are presented, including an extended treatment of the origin and evolution of modern science in Japan. Montgomery concludes this innovative work by highlighting key historical and philosophical issues illuminated by the case studies, including the instability of the scientific text and the impossibility of a truly universal technical language.

(Italian) Giambattista Vico. *New Science*. Tr. David Marsh. Intro. Anthony Grafton. London. Penguin. 1999. Paper: \$14.95; ISBN 0-14-043569-7. Penguin Classics. Although Vico (1668-1744) lived his whole life as an obscure academic in Naples, his *New Science* is an astonishingly ambitious attempt to decode the history, mythology, and law of the ancient world. It argues that the key to true understanding lies in accepting that the customs and emotional lives of the Greeks and Romans, Egyptians, Jews and Babylonians were utterly different from our own. In examining these huge themes, Vico offers countless fresh insights into topics ranging from physics to (poetic) politics, money to monsters, and family structures to the Flood. *New Science* even inspired the framework for Joyce's *Ulysses*. This new translation by David Marsh makes it clear why this work marked a turning point in humanist thinking as significant as Newton's contemporary revolution in physics.

## PHILOSOPHY AND RELIGION

(Japanese) Yamaji Aizan. *Essays on the Modern Japanese Church: Christianity in Meiji Japan [Gendai Nihon kyōkai shiron]*. Tr. Graham Squires. Intro. Graham Squires and A. Hamish Ion. Ann Arbor. Center for Japanese Studies, The University of Michigan. 1999 [1906]. 197 pp. Cloth: \$28.95; ISBN 0-939512-93-9. Michigan Monograph Series in Japanese Studies 27. Yamaji Yakichi—Aizan was a pen name adopted when he was 20 years old—produced a huge number of books and essays during his long career as a journalist and writer. This book of essays is important because Yamaji was one of the most influential historians of the mid-Meiji period, and this is one of his most important works. Also, as this was the first Japanese-language history of the Protestant Church in Meiji Japan, it has done much to set the tone for subsequent studies of this subject. The objective of this translation is to make this work available to a wider audience and thereby to enhance understanding of both Yamaji's life and the social, political, and intellectual life of Meiji Japan. Introductory essays give an overview of the author's life and thought as they relate to some of the key elements in his *Essays*.

(French) Alain Badiou. *Deleuze: The Clamor of Being*. Tr. Louise Burchill. Minneapolis. University of Minnesota Press. 1999. 142 pp. Cloth: 0-8166-3139-5. 8166-3140-9. Theory Out

of Bounds 16. The works of Gilles Deleuze on cinema, literature, painting, and philosophy, have made him one of the most widely read thinkers of his generation. This compact critical volume is not only a powerful reappraisal of Deleuze's thought, but also the first major work by Alain Badiou available in English. Badiou compellingly redefines "Deleuzian," throwing down the gauntlet in the battle over the very meaning of Deleuze's legacy. This volume draws on a five-year correspondence undertaken by Badiou and Deleuze near the end of Deleuze's life, when the two put aside long-standing political and philosophical differences to exchange ideas about similar problems in their works. The result is a critical tour de force that radically revises reigning interpretations and offers new insights to even veteran Deleuze readers.

Margaret H. Case. *Seeing Krishna: The Religious World of a Brahman Family in Vrindaban*. New York. Oxford University Press. 2000. 167 pp. Cloth: ISBN 0-19-513010-3. Paper: ISBN 0-19-513011-1. *Seeing Krishna* is the vivid account of how a group of Hindu devotees in north India saw Krishna appear in 1992, and of the historical, social, and ritual context that makes it possible to believe that this event was actually an appearance of the god. In eight chapters, this book relates the life stories of the members of an influential brahman family, describing the rituals of service to the deity and the vibrant culture that is supported by them, and recounts the cycle of plays enacting 24 hours in the life of Krishna. The text is enriched by translations of relevant passages in the *Bhagavata Purana* and detailed summaries of the scripts of the plays. *Seeing Krishna* offers a close-up view of the way a living religion is nurtured and developed by the creative guardians of a tradition.

(French) René Descartes. *Discourse on Method and Related Writings*. Tr., intro., and notes by Desmond M. Clarke. London. Penguin. 1999 [1637]. 208 pp. Paper: \$7.95; ISBN 0-14-044699-0. Descartes did major research in optics, geometry, astronomy and physiology, although he published nothing until he was over 40. The *Discourse* forms the preface to his first collection of scientific papers, sketching in a new method based on hypothesis and deduction which was soon to replace traditional techniques derived from Aristotle. This edition puts Descartes' work in context by including extracts from his correspondence, the *Rules for Guiding One's Intelligence*, and *The World*, a posthumously published summary of his physical theories (which at one point in its checkered life had to be rescued from the river Seine). A companion volume, *Meditations and Other Metaphysical Writings*, is also published in Penguin Classics.

(German) *German 20<sup>th</sup> Century Philosophy: The Frankfurt School*. Ed. Wolfgang Schirmacher. New York. Continuum. 2000. 245 pp. Cloth: ISBN 0-8264-0966-0. Paper: \$19.95; ISBN 0-8264-0967-9. The German Library, vol. 78. The writings of the thinkers associated with the Frankfurt Institute

for Social Research, the so-called Frankfurt School, speak more directly to us, at the dawn of a new century, than ever before. This collection includes an introduction by Wolfgang Schirmacher (tr. Virginia Cutrufelli), key writings by Max Horkheimer, an essay on Theodor W. Adorno by Martin Hielscher (tr. Daniel Theisen), an important selection by Horkheimer and Adorno (tr. John Cumming), as well as works by Walter Benjamin (tr. Harry Zohn), Leo Löwenthal, Herbert Marcuse (tr. Jeremy J. Shapiro), Norbert Elias, and Jürgen Habermas (tr. Frederick G. Lawrence).

(Greek) Jill Gordon. *Turning Toward Philosophy: Literary Device and Dramatic Structure in Plato's Dialogues*. University Park, PA. The Pennsylvania State University Press. 1999. 182 pp. Cloth: \$32.50; ISBN 0-271-01925-5. Paper: \$17.95; ISBN 0-271-01926-3. Acknowledging the powerful impact that Plato's dialogues have had on generations of readers, Jill Gordon shows how the literary techniques Plato used function philosophically to engage readers in doing philosophy and attracting them toward the philosophical life. Gordon construes the relationship of Plato's text to its audience as an analogue of Socrates's relationship with his interlocutors in the dialogues, seeing both as fundamentally dialectic. On this insight she builds her detailed analysis of specific literary devices in chapters on dramatic form, character development, irony, and image-making (which includes myth, metaphor, and analogy). Translations for most passages in Plato, Aristotle, and Diogenes Laertius are from the Loeb Classical Library collection, with changes made from British to American spelling. Unless otherwise noted, translations of *Meno* and *Protagoras* are the author's own.

(German) Martin Heidegger. *Contributions to Philosophy: From Enknowing [Beiträge zur Philosophie (Vom Ereignis)]*. Tr. Parvis Emad and Kenneth Maly. Bloomington. Indiana University Press. 2000 [1989, Vittorio Klostermann, Frankfurt am Main]. 464 pp. Cloth: \$39.95; ISBN 0-253-33606-6. Studies in Continental Thought. Written in 1936-38, this is Heidegger's most ground-breaking work after the publication of *Being and Time* in 1927. Now available in English for the first time, *Contributions* undertakes nothing less than to reshape the very project of thinking, which becomes a dimension of time and space, a way of experiencing the divine. Parvis Emad and Kenneth Maly have translated *Hegel's Phenomenology of Spirit, Phenomenological Interpretation of Kant's Critique of Pure Reason* by Heidegger, and *Encounters with Martin Heidegger* by Heinrich Weigand Petzet.

(Hungarian) George Konrád. *The Invisible Voice: Meditations on Jewish Themes*. Tr. by Peter Reich. San Diego. Harvest/Harcourt. 2000. 252 pp. Paper: \$14.00; ISBN 0-15-601294-4. A Kurt and Helen Wolff Book. Written between 1985 and 1997, the essays in this collection speak to what it means to be Jewish—historically, theologically, ideologically, philosophically—within the context of the Holocaust and the disintegration of Communism. A Hungarian Jew himself, George

Konrád covers much ground in *The Invisible Voice*, from German collective guilt to assimilation, from the Diaspora Jew to Israel and Palestine. He argues that if Jews and Christians want to live together, they must reject dogmatism and accept a third authority beyond the Bible and the Torah. Konrád's writings have a deeply moral strain, a historical consciousness, and an unmistakably Jewish thread winding its way through these soul-searching meditations on life in post-war Hungary and the world at large.

(French) Emmanuel Levinas. *Entre Nous: On Thinking-of-the-Other [Entre Nous: Essais sur le penser-à-l'autre]*. Tr. Michael B. Smith and Barbara Harshav. New York. Columbia University Press. 2000 [Editions Grasset & Fasquelle, 1991; Columbia, 1998]. 256 pp. Cloth: ISBN 0-231-07910-9. Paper: \$17.50; ISBN 0-231-07911-7. European Perspectives. The work of Emmanuel Levinas constitutes a key piece in the development of 20<sup>th</sup>-century philosophy, bridging many of the gaps between philosophy, religion, ethics, and law. Published a few years before his death, *Entre Nous* represents the culmination of Levinas's philosophy. These essays and interviews venture into topics as diverse as the liberal state, legal theory, Jewish philosophy, and love. Ranging in its purview from explorations of metaphysical issues to urgent questions of suffering and responsibility, *Entre Nous* sounds the major theme of Levinas's philosophy: that philosophy begins with ethics and that ethics begins in the face of the other.

(French) Antoine Pecquet. *Diverse Thoughts on Man [Pensées diverses sur l'homme]*. Tr. Murray D. Sirkis and Aleksandra Gruzinska. New York. Peter Lang. 1999 [1738]. 136 pp. Cloth: \$41.95; ISBN 0-8204-4452-9. The Age of Revolution and Romanticism, Interdisciplinary Studies, Vol. 27. Antoine Pecquet (1704-1964) wrote in the 18<sup>th</sup> century during the reign of Louis XV. Although he included Pascal among those he admired, he considered Alexander Pope his true mentor. In Part 1 of *Diverse Thoughts on Man*, Pecquet reflects on Man's responsibilities as an individual; in Part 2, on Man's responsibilities as a member of society. In the tradition of Montaigne, Pecquet intended his work to help readers learn more about themselves.

(French) Jean-François Revel and Matthieu Ricard. *The Monk and the Philosopher: A Father and Son Discuss the Meaning of Life [La Moine et le Philosophie: Le Bouddhisme Aujourd'hui]*. Tr. John Canti. Foreword Jack Miles. New York. Schocken Books. 1999 [NiL éditions, Paris, 1997; Thorsons, London, 1998]. 351 pp. Cloth: \$14.00; ISBN 0-8052-1103-9. Jean-François Revel, a pillar of French intellectual life in our time, became world famous for his challenges to both Communism and Christianity. Twenty-seven years ago, his son, Matthieu Ricard, gave up a promising career as a scientist to study Buddhism—not as a detached observer but by immersing himself in its practice under the guidance of its

greatest living masters. Meeting at an inn overlooking Katmandu, these two profoundly thoughtful men explore the questions that have occupied humankind throughout its history, engaging East with West, ideas with life, and science with the humanities.

(French) Paul Ricoeur. *The Just [Le Juste]*. Tr. David Pellauer. Chicago. University of Chicago Press. 2000 [Editions Esprit, 1995]. 161 pp. Cloth: \$20.00; ISBN 0-226-71339-3. The essays in this collection grew largely out of a series of invited lectures given in France on the question of the nature of justice and the law at the Institut des Hautes Etudes pour la Justice in Paris. Gathered under the title, *The Just*, the essays represent a sustained reflection on the relation between the concept of the judicial—as embedded in written laws, tribunals, judges, and verdicts—and the philosophical concept of right, situated between moral theory and politics. Ricoeur revisits the work of Plato, Aristotle, and Kant in relationship to contemporary thinkers such as John Rawls, Michael Walzer, Hannah Arendt, and Ronald Dworkin.

(Chinese) Harold D. Roth. *Original Tao: Inward Training (Nei-yeh) and the Foundations of Taoist Mysticism*. Tr. David Pellauer. New York. Columbia University Press. 1999. 275 pp. Cloth: \$29.50; ISBN 0-231-11564-4. Translations from the Asian Classics. With a complete translation and commentary that revolutionize prevailing opinion of Taoism's origins in light of historic new discoveries, Harold D. Roth has uncovered China's oldest mystical text—the original expression of Taoist philosophy. Roth exhumes the seminal text of Taoism, *Inward Training (Nei-yeh)*, from the pages of the *Kuan Rzu*, the voluminous text on politics and economics in which this mystical tract had been "buried" for centuries. The author's comprehensive analysis explains what *Inward Training* meant to the people who wrote it, how this work came to be lost, and why it was largely overlooked after the early Han period. The book is composed of short poetic verses devoted to the practice of breath meditation and to the insights about the nature of human beings and the form of the cosmos derived from this practice. Its form and tone closely resemble the *Tao-te Ching*; moreover, the work clearly evokes Taoism's affinities to other mystical traditions, notably aspects of Hinduism and Buddhism.

Friedrich Wilhelm Joseph Schelling. *The Ages of the World*. Tr. and intro. Jason M. Wirth. Albany. State University of New York Press. 2000. 224 pp. Cloth: \$54.50; ISBN 0-7914-4417-1. Paper: \$17.95; ISBN 0-7914-4418-X. SUNY Series in Contemporary Continental Philosophy. A new translation of the third and most sustained version of Schelling's magnum opus, this great heroic poem is a genealogy of time. Anticipating Heidegger, as well as contemporary debates about post-modernity and the limits of dialectical thinking, Schelling struggles with the question of time as the relationship between poetry and philosophy. Thinking in the wake of Hegel, although trying to think beyond his grasp, this extraordinary work is a poetic and philosophical address of

difference, and of thinking's relationship to its inscrutable ground.

(Arabic) John Walbridge. *The Leaven of the Ancients: Suhrawardi and the Heritage of the Greeks*. Albany. State University of New York Press. 1999. 305 pp. Cloth: \$26.95; ISBN 0-7914-4359-0. Paper: ISBN 0-7914-4360-4. SUNY Series in Islam. The 12<sup>th</sup>-century Persian philosopher Suhrawardi was the key figure in the transition of Islamic philosophy from the neo-Aristotelianism of Avicenna to the mystically-oriented Islamic philosophy of later centuries. *The Leaven of the Ancients* traces the intellectual background of Suhrawardi's thought and of the Greek roots of non-Aristotelian philosophy in the Islamic world. The author argues that Suhrawardi typifies an approach to philosophy characteristic of Neoplatonism, in which Pythagoras is the key pre-Socratic, Plato is the central figure, Aristotle is respected but corrected by reference to Pythagoras and Plato, and philosophy is ultimately an eclectic revelation known symbolically by different nations. This book provides a translation of Suhrawardi's famous dream in which Aristotle reveals the epistemological foundations of the Illuminationist system.

## REFERENCE

Andrew Dalby. *Dictionary of Languages: The Definitive Reference to More than 400 Languages*. New York. Columbia University Press. 1999. 800 pp. Cloth: \$50.00; ISBN 0-231-11568-7. *Dictionary of Languages* is the essential guide to the languages of the world, comprehensively detailing more than 400 languages in a clear, alphabetical listing. Every language that has official status is included, as well as all those that have a written literature and 175 minor languages with special historical or anthropological interest. Covering the political, social, and historical background of each, this dictionary offers a unique insight into human culture and communication. In a world where geopolitical boundaries often explain little about the people that live within them, Dalby's authoritative text helps make sense of our modern world's rich linguistic mosaic. *The Dictionary of Languages* is enriched by more than 200 maps, sidebars showing alphabets, numerals, and significant cultural anecdotes, and charts breaking down extensive language groups by geographic region and approximate number of speakers.

Wilt Idema and Lloyd Heft. *A Guide to Chinese Literature*. Ann Arbor, MI. Center for Chinese Studies, University of Michigan. 1997. 358 pp. Cloth: \$50.00; ISBN 0-89264-099-5. Paper: \$25.00; ISBN 0-89264-123-1. Michigan Monographs in Chinese Studies, No. 74. A comprehensive overview of China's 3,000 years of literary history, from its beginnings to the present day. After an introductory section discussing the concept of literature and other features of traditional Chinese

society crucial to understanding its writings, the second part is broken into five major time periods corresponding to changes in book production. The development of the major literary genres is traced in each of these periods. The reference section in the cloth edition includes an annotated bibliography of more than 120 pages; the paper edition has a shorter version and is intended for classroom use.

### REPRINTS

C. T. Hsia. *A History of Modern Chinese Fiction*. Intro. David Der-wei Wang. Bloomington. Indiana University Press. 1999 [Yale, 1961 and 1971]. 726 pp. Cloth: \$49.95; ISBN 0-253-33477-2. Paper: \$24.95; ISBN 0-253-21311-8. Third edition. This pioneering classic study of 20<sup>th</sup> century Chinese fiction by C. T. Hsia covers some 60 years, from the Literary Revolution of 1917 through the Cultural Revolution of 1966-76. First published in 1961 as *A History of Modern Chinese Fiction 1917-1757*, the book examines major writers from Lu Hsun to Eileen Chang as representatives of the spirit of modern Chinese literature, as well as a variety of issues concerning the formation of Chinese literary and cultural history. An Epilogue discusses Chinese communist literature from the aftermath of the Anti-Rightist campaign to the outbreak of the Great Cultural Revolution, and three appendices list works since 1949 from both mainland China and Taiwan. Throughout the study, Hsia demonstrates a critical skill and vision which enable him to stand alongside his peers in European and American literature. "Thanks to C. T. Hsia's achievement, it is not at all original to treat modern Chinese literature *as if it really were a modern literature*, and to be that original again requires courage of Hsia's kind, to show that Chinese writers have been doing what no one expected of them." (Introduction)

(Japanese) Donald Keene. *Seeds in the Heart: Japanese Literature from Earliest Times to the Late Sixteenth Century*. New Preface by the author. New York. Columbia University Press. 2000. 1265 pp. Paper: \$32.50; ISBN 0-231-11441-9. History of Japanese Literature Vol. 1. Donald Keene employs his wealth of knowledge, critical insight, and narrative aplomb to guide readers through the first nine centuries of Japanese literature—a period that not only defined the unique properties of Japanese prosody and prose but also produced some of its greatest works. Covering courtly fiction, Buddhist writings, war tales, diaries, poems, and more, *Seeds in the Heart* explores a vast and variegated treasury of writings. Detailed examinations of classic texts, from the *Kojiki* to *The Tale of Genji* to *The Pillow Book of Sei Shonagon*, provide a new understanding and enjoyment of this great literature. Other books in the series: *Volume 2, World Within Walls: Japanese Literature of the Pre-Modern Era, 1600-1867* (which see below); *Volume 3, Dawn to the West, Japanese Literature of the Modern Era—Fiction*, and *Volume 4, Dawn to the West: Japanese Literature of the Modern Era—Poetry, Drama, Criticism*.

(Japanese) Donald Keene. *World Within Walls: Japanese Literature of the Pre-Modern Era, 1600-1867*. New York. Columbia University Press. 1999 [Holt, Rinehart, and Winston, New York, 1978]. 606 pp. Paper: \$25.00; ISBN 0-231-11467-2. History of Japanese Literature, Vol. 2. *World Within Walls* spans the age in which Japanese literature began to reach a popular audience, as opposed to the elite aristocratic readers to whom it had previously been confined. Japanese scholars usually refer to the poetry, prose, and drama written during this period as Edo literature because the shoguns who ruled the country had their capital in Edo, the modern Tokyo. Others refer to this period as the *kinsei*, meaning "recent times." Finally, the same period is sometimes also called the Tokugawa, after the name of the family who served as shoguns. Donald Keene comprehensively treats each of the new, popular genres that arose from 1600-1967, including haiku, kabuki, and the witty, urbane prose of the newly ascendant merchant class. This edition contains a new preface written by the author.

(Spanish) Raquel Tibol. *Frida Kahlo: An Open Life [Frida Kahlo: Una Vida Abierta]*. Tr. Elinor Randall. Albuquerque. University of New Mexico Press. 2000 [Editorial Oasis, 1983; New Mexico, 1993]. 230 pp. Cloth: ISBN 0-8263-1418-X. Paper: \$14.95; ISBN 0-8263-2188-7. Now available in paperback for the first time, *Frida Kahlo: An Open Life* reveals the complexities, profound sadness, and immutable creative spirit of the famed Mexican painter. The author, a prominent Mexican art critic and historian, befriended Diego Rivera, Kahlo's husband, in Chile and in 1953 came with him to Mexico City, where she met and interviewed Frida Kahlo a year before Kahlo's death. The book uses medical records, journals, letters, interviews, and personal recollections to bring readers close to the artist and her world.

### SOCIAL SCIENCES

(French) Françoise Héritier. *Two Sisters and Their Mother: The Anthropology of Incest [Deux sœurs et leur mère: Anthropologie de l'inceste]*. Tr. Jeanine Herman. New York. Zone Books/MIT Press. 1999 [Editions Odile Jacob, 1994]. 341 pp. Cloth: \$28.00; ISBN 0-942299-33-7. The sharing of a sexual partner between relatives has always been taboo. In this work, Françoise Héritier charts the incest prohibition throughout history, from the strict decrees of Leviticus to modern civil codes, and finds a secondary type of incest, which she calls the incest of two sisters. The term refers not to incest between two sisters, or between sisters and their mother, but to a love triangle of sorts in which the transfer of bodily fluids among sexual partners, two of whom are related to each other, creates undeniable bonds. The intricate connections among the social, the natural, and the bodily emerge and new light is shed on the complexities of kinship theory.

## TRANSLATION STUDIES

Sirkku Aaltonen. *Time-Sharing on Stage: Drama Translation in Theatre and Society*. Clevedon, England. Multilingual Matters. U. S. office: Tonawanda, NY. 2000. 120 pp. Cloth: \$74.95; ISBN 1-85359-470-9. Paper: \$24.95; ISBN 1-85359-469-5. Topics in Translation 17. *Time-Sharing on Stage* compares theatre texts to apartments where tenants move in temporarily and may make considerable changes during their residency. Translated theatre texts should be seen in relation to these tenants—producers and directors—who respond to various codes in the surrounding societies in their effort to integrate the texts into a sociocultural discourse of their time. The books reject notions of superiority and authorial intentions in determining how translations are made, and studies when and how theatrical systems cannibalize each other. The line between writing and translating has at times become so blurred that instead of originals and translations, we have a multitude of texts which can be used to serve many. *Time-Sharing on Stage* argues that translation comprises inherently egotistically motivated strategies that can only hope to produce cultural hybrids. Sirkku Aaltonen has published *Acculturation of the Other: Irish Milieux in Finnish Drama Translation* and has edited a collection of articles by Finnish theatre translators.

William H. Gass. *Reading Rilke: Reflections on the Problems of Translation*. New York. A Barzoi Book by Alfred A. Knopf. 1999. 233 pp. Cloth: \$25.00; ISBN 0-375-40312-4. The greatly admired essayist, novelist, and philosopher, author of *Cartesian Sonata*, *Finding a Form*, and *The Tunnel*, reflects on the art of translation and on Rainer Maria Rilke's *Duino Elegies*—and gives us his own translation of Rilke's masterwork. After nearly a lifetime of reading Rilke in English, William Gass undertook the task of translating Rilke's writing in order to see if he could get closer to the work he so deeply admired. Gass examines the genesis of the ideas that inform the *Elegies* and discusses previous translations, but he also writes about Rilke the man: his character, his relationships, his life. In addition, he translates more than three dozen other poems by Rilke. Finally, Gass's own translation of the German masterwork offers readers the experience of reading Rilke with a new and fuller understanding of "what real art ought to be."

Fotios Karamitroglou. *Towards a Methodology for the Investigation of Norms in Audiovisual Translation: The Choice Between Subtitling and Revoicing in Greece*. Amsterdam. Rodopi. U. S. office: Atlanta. 2000. 300 pp. Paper: \$61.00; ISBN 90-420-0619-6. Approaches to Translation Studies 15. Audiovisual translation has not received much attention in translation studies, especially at the theoretical level. "Audiovisual" translation is the term used to refer to what has also been called "screen" or "film" translation—written text (subtitling) or spoken text (revoicing or dubbing) that accompanies moving images with built-in sound. Unlike

communication through books, radio, telephone, or sign language, audio-visual communication implies that both the acoustic channel through air vibrations and the visual channel through light waves are simultaneously utilized. Audio-visual translation then stresses the need to accommodate the requirements of both channels. Presented here for the first time is a methodology for the investigation of norms that operate in the field of audiovisual translation. Human agents, audiovisual products, recipients, and the mode itself are thoroughly investigated and stratified, and specific techniques for collecting and analyzing data suggested. This volume should be of great interest not only to audiovisual translation practitioners, but also to students of general translation studies.

Edmund Keeley. *On Translation: Reflections and Conversations*. Amsterdam. Harwood Academic Publishers. 2000. 117 pp. Cloth: \$28.00; ISBN 90-5755-071-7. The Greek Poetry Archive, vol. 3. Is translation a craft, an art, or something in between? When novelist, translator, and critic Edmund Keeley began his work in this field 45 years ago, he thought of translation essentially as a craft. But as he points out in the preface to this collection of his thoughts and conversations with colleagues about this complex process, sometimes translation is "a form of art that deserves to abide on equal terms with all other literary arts." In this unusual study, Keeley also deals with the often neglected topic of the commerce of translation. Additionally he provides valuable insights into his collaboration as a translator with his wife Mary, with Phillip Sherrard and George Savidis, and with several of the poets he has translated. These partnerships have resulted in making the poetry of Cavafy, Elytis, Ritsos, Seferis, and Sikelianos internationally known and admired in the English-speaking world.

*The Oxford Guide to Literature in English Translation*. Ed. Peter France. New York. Oxford University Press. 2000. 656 pp. Cloth: \$95.00; ISBN 0-19-818359-3. Written by eminent scholars and translators from many countries, this comprehensive volume highlights the place of translation in our culture, encouraging awareness of the process of translating and the choices involved. Concentrating on major writers and works, it covers translations out of Arabic, the Bible, French, German, Greek, Hebrew and Yiddish, Indian, Italian, Latin, and Russian, as well as African, Celtic, Central and East European, East and West Asian, Hispanic, and Northern European languages. For some works that have been much translated, the discussion is historical and critical, showing how translation has evolved over the centuries and bringing out the differences between versions. With less familiar literatures, the *Guide* examines the extent to which translation has done justice to the range of work available. The book is divided into two parts, linked by cross-references. Part I contains substantial essays on theoretical questions, a pioneering outline of the history of translation into English, and discussions of the specific types of text, such as poetry and oral

literature. The second part consists of entries grouped by language of origin; some are devoted to individual texts, but most offer a critical overview of a genre or national literature. Each entry has a selective bibliography, and there is an extensive index of authors and translators.

Morris Salkoff. *A French-English Grammar: A Contrastive Grammar on Translational Principles*. Amsterdam. John Benjamins Publishing. 1999. 342 pp. Cloth: \$75.00; ISBN 1-55619-752-7. Paper: \$34.95; ISBN 1-55619-199-5. Studies in French and General Linguistics/Etudes en Linguistique Française et Générale, Vol. 22. Comparisons between French structures and their English equivalents are formulated as rules which associate a French schema (of a particular grammatical structure) with its translation into an equivalent English schema. The grammar contains all the rules giving the English equivalents of the principal grammatical structures of French: the verb phrase, the noun phrase and the adjuncts (modifiers). In addition to its intrinsic linguistic interest, this comparative grammar has two important applications. The translation equivalences it contains can provide a firm foundation for the teaching of the techniques of translation. Furthermore, such a work is a necessary preliminary to any program of machine translation, which needs a set of formal rules for translating the syntactic structures encountered in the source language into the target language.

Kristian Smidt. *Ibsen Translated: A Report on English Versions of Henrik Ibsen's Peer Gynt and A Doll's House*. Oslo. Solum Verlag. U. S. Distributor: International Specialized Book Services. 2000. 125 pp. Paper: \$28.00; ISBN 82-560-1210-2. Henrik Ibsen wrote all his plays in a language which was understood by only a few million people. Today, a majority of readers and audiences around the world probably became acquainted with his work through their English translations. Not only that, but many foreign translations have been based on the English version rather than Ibsen's original text. This book offers a close examination from a Norwegian critic's point of view of all extant and meritorious English translations of two widely known plays, *Peer Gynt* and *A Doll's House*. Addressed both to readers with little knowledge of Norwegian, as well as those with a competence in that language, *Ibsen Translated* aims to pinpoint imperfect renderings of the original Norwegian texts and to suggest possible improvements. Kristian Smidt has previously published *Shakespeare I norsk oversettelse*, a study of Norwegian translations of Shakespeare's plays.

*Terminologie de la traduction / Translation Terminology / Terminología de la traducción / Terminologie der Übersetzung*. Ed. Jean Delisle, Hannelore Lee-Jahnke, and Monique C. Cormier. Amsterdam. John Benjamins Publishing. 1999. 433 pp. Paper: \$37.95; ISBN 1-55619-212-6. FIT Monograph Series 1. Approximately 200 concepts that can be considered the basic vocabulary for the practical teaching of translation are included in this volume, with each entry given in French, English, Spanish and German. Nearly 20 translation teachers and terminologists

from universities in eight countries defined the concepts and tried to present them in pedagogical form, with notes and examples. The English Terminology section was authored by John Humbley, Geoffrey S. Koby, and Sue Ellen Wright. The terms describe specific language acts, the cognitive aspects involved in the translation process, the procedures involved in transfer from one language to another, and the results of these operations. All of the terms are cross-referenced, a dozen tables help readers understand the relationship between the concepts, and a bibliography completes each section.

*Translation and the (Re)Location of Meaning: Selected Papers of the CETRA Research Seminars in Translation Studies 1994-1996*. Ed. Jeroen Vandale. Leuven, Belgium. CETRA: The Leuven Research Centre for Translation, Communication, and Cultures/St. Jerome. 1999. 449 pp. Paper: no ISBN number listed. As in previous CETRA volumes, this book contains essays on topics as varied as journalism, documentaries, film, sociolects, dialects and "new languages," children's literature, emigrant literatures, and technical language. Generally speaking, the essays in this volume testify to the fact that translation is seen as a "relocation of meaning" in the sense that a "relocation" automatically implies a change at the core of meaning itself. Contributors include Siobhan Brownlie, Mette Rudvin, Erkka Vuorinen, Luis Pegenaute, Ernst-Norbert Kurth, Kate Sturge, Laurence Malingret, Patrick Zabalbeascoa, Lukasz Bogucki, Ieva Zauberga, Nike Kocijancic, Mieke Desmet, Jeroen Vandaele, Jürgen Gercken, Eliana Franco., Alexandra Assis Rosa, Carmen Millán Varelo, Francisco Javier Diaz, Sonia Colina, Ilse Coppieters, Sung Hee Kirk, Martine Ozbob, and Anthony Pym.

*Translating Life: Studies in Transpositional Aesthetics*. Ed. Shirley Chew and Alistair Stead. Liverpool. Liverpool University Press. 2000. 421 pp. Cloth: \$49.95; ISBN 0-85323-674-7. Paper: 0-85323-684-4. Liverpool English Texts and Studies. This volume brings together 18 substantial essays by scholars, critics, and translators to explore the idea and practice of translation. The individual, but conceptually related, contributions examine topics from the Renaissance to the present in the context of apt exploration of the translation process, involving both restricted and extended senses of translation. The endeavor is to study in detail the theory, workings, and implications of what might be called the art of creative transposition, effective at the level of interlingual transcoding, dynamic rewriting, theatrical and cinematic adaptation, intersemiotic and intermedial translation, and cultural exchange. Several entries from theatre practitioners underscore the immense practical importance of the translator on the stage and the business of both acting and directing as a species of translation. Contributors include Martin Banham, John Barnard, John Barton, Jonathan Bate, Mark Batty, Richard Brown, Martin Butler, Shirley Chew, Kelvin Everest, David Fairer, Sir Peter Hall, Geoffrey Hill, Peter Holland, Lynette Hunter, Peter Lichtenfels, David Lindley, Gail

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