**ANOTATED 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 *bona 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 19th- and 20th-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*. 

**Non-Fiction**

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*Translation Review - Annotated Books Received - Vol. 6, No. 1 - July 2000*
Brooks Haxton writes that these short poems "still offer, much as
here 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
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
countries have produced some of the world's liveliest and most
durability 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
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
centralizes the renaissance of poetry in postwar Germany.

(English) Eight Twentieth-Century Russian Plays. Tr., ed., and
intro. Timothy Langen and Justin Weir. Evanston. Northwestern

(Russian) German Poetry in Transition 1945-1990. Ed. and tr.
Charlotte Melin. Hanover, NH. University Press of 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
centralizes the renaissance of poetry in postwar Germany.

(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 humourous 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 Columbrian Fathers in Korea. All of the poems 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, 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.

(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.


By 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 Williams); Shangshuping Chronicles by Chen Zidu, Yang Jian, in influence on world cinema. Contents include: WM by Wang significance in the history of Chinese filmmaking and its respect, 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 when it generated a series of national controversies. In important respects, this was the golden age of drama in the People's Republic of this period, and the film script was chosen for its high 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. (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 Boll (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 Conjurer 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 Skarameta (tr. Donald L. Schmidt and Federico Cordovez); "Inem" by Pramoedya 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.


(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 [Blöðakur]. 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, paranoid 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 Hammet.


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 Oszváth 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 sanitorium. 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-affected': The search for Attila József” by Zsuzsanna Oszváth, and “The Ars Poetica of Attila József” by Frederick Turner.


(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 Requited Love and Eternal Curse on the Reader of These Pages, also published by Minnesota.


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 Arabic 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 (3rd century BC to 2nd 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 Panyuan 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.

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 Tang 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 Solijan’s first book, *Trailer* (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 Berman. 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.


**DUTCH**


Anna Enquist. *The Secret* [Het geheim]. Tr. Jeannette K.
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 18th-century Italy and suffused with historical detail, using the opera as a focal point for a tale of passion and heartbeat. 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.


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, surrealistic 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

Aristide.


Georges Bernanos. *Monsieur Ouine*. Tr. and intro. William S. Bush. Lincoln. University of Nebraska Press. 2000 [Librarie 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. Singarily 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.


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 rhetorical 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 20th-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."


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.*


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 Smaïl. *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 Smaïl 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 Smaïl is a pseudonym for the author who lives in Morocco:

**GERMAN**


condition. After awaking to discover he has been transformed into an enormous insect, Gregor Samsa becomes an object of disgust 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 afterward Lowell A. Bangarter. 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 Bangarter and published by Ariadne in 1998.

Adam Makkai. Canto Nocturna Peregrini Aviumque: A Puzzle in Eight Languages. Based on Johann Wolfgang von Goethe's "Ein Gleiches" attached to his "Wandrers 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).


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 20th 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: Zweitaundneunzig 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 20th 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 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.


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 Dykmaster], 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.


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. *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, Palutus, 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 Pucell'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 Atkins. 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.'"

Thanassios 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 vraite 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.

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.


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 Közőrt]. Tr. Mark Griffith. Intro. George Szirtes. London. Mare's Nest Publishing/Dufour Editions. 1994 [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."


**ICELANDIC**

Thórarinn Eldjárn. *The Blue Tower* [Brotahöfud]. Tr. Bernard Scudder. Mare's Nest/Dufour Editions. 1999 [Forlagid, Reykjavík, Iceland, 1996]. 186 pp. Paper: $19.95; ISBN 1-899197-45-1. Gudmundur Andrèsson 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).

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 1000th 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 Gunning, Ruth C. Ellison, Martin S. Regal, Katrina C. Attwood, George Clark, and Anthony Maxwell.

ITALIAN


Salvatore Di Giacomo. _Love Poems: A Selection_. Tr. Frank J. Palescandolo. 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.


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).

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 own "anxiety of influence" vis-à-vis the great melodic tradition.

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 Pierro, and other dialect poets.

Manlio Santangelo. 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 Neapolitan 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: Crepapure, 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."

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 Tierba a taccone of the baroque Neapolitan poet Felippo Sgruttendo de Scafato. Luigi Bonaffini has translated works by Eugenio Cirese, Albino Pierro, Dino Campana, Mario Luzi, and Giose Rimanelli.


Fulvio Tomizza. Materada. Tr. and foreword Russell Scott Valantino. 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.


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 20th-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.


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 *Manyoshu*. 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.


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, desparately 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

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 psychological 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 Catu and Ecologue of Theodulbus, as well as collections of proverbs, fables, and a Biblical epylion (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 vitii, Prior Robert of Shrewsbury's Vita Sanctae Wenefredae, and the Satyrae of Lodovico Sergardi.

NORWEGIAN

Jens Bjørneboe. Powderhouse: Scientific Postscript and Last Protocol [Kruttårnet]. Tr. Esther Greenleaf Mürer. Chester Springs, PA. Dufour Editions. 2000 [Glyndadal 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.


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. Lewison, 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 Bernard 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


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


QUECHUA

Shé-Calí 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 Shé-Calí 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*.


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. *Buddha's Little Finger [Chapaev I Pustotara].* 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.


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.


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


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


(Spanish and French) Luis Buñuel. An Unspeakable Betrayal: Selected Writings of Luis Buñuel [Le Christ à cran d'arrêt: œuvres 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 20th 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, Virdiana, 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.


Julio Cortázar. 62: A Model Kit. Tr. Gregory Rabassa. New York. New Directions. 2000 [1968; Pantheon, 1972]. 288 pp. Paper: $14.00; ISBN 0-8112-1417-6. 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 Pérón'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.

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 Quevado, 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.


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*.


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*.

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.


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.


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 [Estacion Tula]. Tr. Patricia J. Duncan. New York. A Thomas Dunne Book for St. Martin's. 2000 [Editorial Joaquin 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.


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 this 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 Puranaguru. 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 Puranaguru 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

**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.

**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 4th 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).
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


Marjorie Agosín. *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 Agosín 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 Agosín'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 Brassaï. *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 Brassaï—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 Brassaï 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 [Editions l'Harmattan, 1996]. 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 Burl. 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.


(Polish) Szymon Laks. *Music of Another World [Gry Oswieczimskie].* Tr. Chester A. Kisiél. 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. Kisiél is the translator of Jerzy Szacki's
Christa Ludwig's career that soared for close to 50 years, encompassing dozens of professional 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 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. Harcover gift edition. It has been said that the 10 letters that form the text of Letters to a Young Poet are the most famous 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, ignignant, cajoling, self-justifying—but also sadly moving—Sade gives vent to his
profundest 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 unceasing 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**


(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.

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.


(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 courtside. 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.

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 Herring-Schmidt 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:VIIIe 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 Sabean's daily life, their agriculture and skill in irrigation, their customs and religion, their modes of commerce, and their relations with neighboring civilizations.


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 0-14-046689-3. 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**


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 XXè siècle]. Tr. Judith Friedlander. 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.

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.


(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.


(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.

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 Glass-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


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."


(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 makes 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 Montifé, With Her on Her Way Home), Shulamith Hareven (City of Many Days, Thirst, The Vocabulary of Peace), Netiva Ben Yehuda (The Palmeh Trilogy), Ruth Almog (Women, The Story of a [Writer's] Block, Roots of Air), and Shulumit Lapid (Gei Oni).


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 13th and 14th 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 subtilty 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.

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. Yoasono Akiko (1878-1942) has principally been known for her early poetry and for her contributions to 20th-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 20th-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 Cossio, and Eliécer Cárdenas, since most of them are not yet available in English. Wishnia's translations include Bruna, sorocoche y los tios by Yáñez Cossio, Ecuador's foremost woman writer.


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


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. 2000. 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 longstanding 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.


(French) Réné 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.

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 Cutchufelli), 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 interlocuters 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.


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.


(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 resembles Taoism's affinities to other mystical traditions, notably aspects of Hinduism and Buddhism.


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.

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 20th 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)


**(French)** Françoise Hértier. *Two Sisters and Their Mother: The Anthropology of Incest [Deux soeurs 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 Hértier 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.

**SOCIAL SCIENCES**

**(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 1600-1677, including haiku, kabuki, and the witty, urbane prose of the newly ascendant merchant class. This edition contains a new preface written by the author.

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."

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 0-19-81359-3. 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, 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 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.

Sirkuu 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. Sirkuu Aaltonen has published Acculturation of the Other: Irish Milieux in Finnish Drama Translation and has edited a collection of articles by Finnish theatre translators.

Foitos 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
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/Études 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 / 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.


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