

ANNOTATED BOOKS RECEIVED

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LITERARY WORKS

ANTHOLOGIES

(French) *Belgian Women Poets: An Anthology*. Ed. and tr. Renée Linkhorn and Judy Cochran. New York. Peter Lang. 2000. 479 pp. Cloth: \$72.95; ISBN 0-8204-4456-1. Belgian Francophone Library, Vol. 11. Bilingual. Designed to acquaint an English-speaking public with an important aspect of Belgian literature, this bilingual anthology includes poetry and prose poems by 28 women, presented in chronological order according to their dates of birth and each introduced with a bio-bibliographical summary. A wide variety of themes, styles, moods, and poetic movements are represented. The foreword offers a general survey of the Belgian poetic scene from a literary and sociological point of view. Renée Linkhorn is the editor and translator of *The Prose and Poetry of Andrée Chédid* (1990), and Evelyn Wilwerth's *Neel Doff: A Biography* (Peter Lang, 1997). Judy Cochran writes poetry in French which she reads and publishes in Paris, and is the editor and translator of *Selected Poems of Andrée Chédid*.

(Chinese) *Classical Chinese Literature: An Anthology of Translations. Volume 1- From Antiquity to the Tang Dynasty*. Ed. John Minford and Joseph S. M. Lau. New York. Columbia University Press. 2000. 1248 pp. Cloth: \$65.00; ISBN 0-231-09676-3. Asian Studies. The summation of more than 2,000 years of one of the world's most august literary traditions, this massive volume contains nearly a thousand entries from translators including Ezra Pound, Cyril Birch, Witter Bynner, Kenneth Rexroth, David Hawkes, and Burton Watson. Selections include poetry, drama, fiction, songs, biographies, and works of early Chinese philosophy and history. Arranged chronologically and by genre, each chapter is introduced by definitive quotes and brief introductions chosen from classic Western sinological treatises. Special highlights include individual chapters on early literary criticism, each of the luminaries of Tang poetry, women poets from the first to tenth century AD, and the poetry of Zen and the Tao. Bibliographies, explanatory notes, copious illustrations, a chronology of major dynasties, and two-way romanization tables coordinating the Wade-Giles and Pinyin transliteration systems provide helpful tools with

which to explore this rich tradition of world literature.

(Spanish) *An Anthology of the Spanish Sonnet in English Verse Translation. Volume 1: The Golden Age*. Tr. and comp. Carl W. Cobb. Lewiston, N.Y. Edwin Mellen. 2000. 225 pp. Cloth: \$89.95; ISBN 0-7734-7863-9. Hispanic Literature, vol. 52. The sonnets in this collection were written from 1492 to 1681, from the Golden Age to roughly the death of Calderón. During this period, the poetry of courtly love and Neo-Platonic vision prevailed as represented by Garcilaso de la Vega and Quevedo. The remaining two volumes of this series will cover periods from 1700-1915 and 1915 toward the present. Poets represented here are listed in the Table of Contents chronologically by date of birth (insofar as possible), with the exception of Calderón. With the major poets, specific sonnets well-known in Spanish literature are identified.

(French) *Crosscut Universe: Writing on Writing from France*. Ed. and tr. Norma Cole. Providence. Burning Deck. 2000. 160 pp. Paper: \$15.00; ISBN 1-886224-39-0. Norma Cole has combed through books, little magazines, and correspondence to gather an exciting body of writing by our French contemporaries. There are letters, poems, interviews, critical pieces, and texts that cannot be classified. The authors include Anne-Marie Albiach, Joë Bousquet, Danielle Collobert, Jean Daive, André Du Bouchet, Dominique Fourcade, Liliane Giraudon, Emmanuel Hocquard, Claude Royet-Journoud, Jacques Roubaud, and Agnès Rouzier. Most of these pieces are appearing in English for the first time.

(Chinese) *Crossing the Yellow River: Three Hundred Poems from the Chinese*. Tr. and intro. Sam Hamill. Preface W. S. Merwin. Rochester, NY. BOA Editions. 2000. 280 pp. Cloth: \$35.00; ISBN 1-880238-97-7. Paper: \$19.95; ISBN 1-880238-98-5. New American Translations Series, vol. 13. Sam Hamill has translated both familiar and little-known Chinese poems from three millenia to compile the most comprehensive collection of its kind. This volume contains the rarely-translated social poems of Tu Fu, the poems and songs of Tzu Yeh and Li Ch'ing-Chao, and lyrical selections from Li Po, Shih Ching, Wang Wei, and others. In his Preface, W. S. Merwin says, "The great Chinese poets, for all their formality and regard for conventions, speak often with a directness which makes them seem surprisingly intimate and close to us . . . We sense Hamill's relation to these poets through how he weighs the poems syllable by syllable before trying to hear syllables for them in English." Hamill's numerous translations include *The Art of Writing: Lu Chi's Wen Fu*, *The Essential Chuang Tzu*, *The Essential Basho*, *The Spring of My Life & Selected Haiku* by Kobayashi Issa, *River of Stars*, and *The Infinite Moment: Poems from Ancient Greek*.

(Spanish) *The Fat Man from La Paz: Contemporary Fiction from Bolivia*. Ed. Rosario Santos. Intro. Javier Sanjines. New York. Seven Stories Press. 2000. 314 pp. Cloth: \$30.00; ISBN 1-58322-030-5. Paper: \$16.95; ISBN 1-58322-032-1. The 20 stories collected in this volume offer a comprehensive look at

the variety and invention of Bolivian literature, nearer to the heart and soul of Bolivia than a warehouse full of American newspaper reports. Offering a kaleidoscopic view of the country's last 50 years, these stories capture Bolivia with eloquence, vitality, and humor. Authors include Claudia Adriázola, Ximena Arnal Franck, Virginia Ayllón Soria, René Bascopé, Adolfo Cáceres Romero, Homero Carvalho, Oscar Cerruto, Augusto Céspedes. Alfonso Gumucio Dragón, Gonzalo Lema, Ricardo Ocampo, Blanca Elena Paz, Edmundo Paz-Soldán, Giancarla de Quiroga, Giovanna Rivero Santa Cruz, Javier Sanjines, Jorge Suárez, Néstor Taboada Terán, Raul Teixidó, Manuel Vargas, and César Verduguez.

(Korean) *Early Korean Literature: Selections and Introductions*. Tr. and comp. David R. McCann. New York. Columbia University Press. 2000. Cloth: \$49.50; ISBN 0-231-11946-1. Paper: \$18.50; ISBN 0-231-11947-X. Translator David McCann presents a brief history of traditional Korean literature followed by an anthology of his own translations of major works representing various genres of Korean writing—stories, legends, poems, historical vignettes, and other works—and a set of critical essays on major themes. Translations begin with *Samguk sagi [History of the Three Kingdoms]*, written in 1145, and end with "The Story of Master Hō," written in the late 1700s. Three exploratory essays raise interpretive and comparative issues that provide a creative, sophisticated framework for approaching the selections. McCann's previous publications include *Selected Poems of Sō Chōngju* and *Form and Freedom in Korean Poetry*.

(Chinese) *The Moon in the Pines: Zen Haiku*. Sel. and tr. Jonathan Clements. New York. Viking/Penguin. 2000. 93 pp. Cloth: \$19.95; ISBN 0-670-89229-7. Famously the shortest form of poetry, haiku is filled with the spirit of Zen Buddhism. In a spare three lines and 17 syllables, the haiku isolates a mood, insight, or aspect of nature, subtly drawing the reader's own experience into complicity with the poet. Each word is chosen to unlock a world of memories and associations in the reader—haiku, like Zen, is an intensely personal experience. Here, illustrated with Japanese paintings from the Art Institute of Chicago's renowned collection, are haikus from classical masters including Sokan, Chiyo-Ni, Soseki, and Basho, alongside some modern-day writers. Breaking with a tradition that groups haiku by date or season, this book clusters poems around the moods of different times of the day: dawn, daylight, dusk, and moonlight. Jonathan Clements's new translations unlock a fresh spirituality that, proffering an instant evocation, invites a transcendent meditation. Clement, who was dubbed "the medium's most sought-after translator" by the London *Sunday Times* for his work in Japanese animation, has also published *The Little Book of Chinese Proverbs* and the translations of Takeshi Maekawa.

(Various) *The Multilingual Anthology of American Literature: A Reader of Original Texts with English Translations*. Ed. Marc Shell and Werner Sollors. New York. New York University Press. 2000. 749 pp. Cloth: ISBN 0-8147-9752-0. Paper: \$26.00; ISBN 0-8147-9753-9. An 1830s African-American slave narrative written in Arabic. The Native American epic *Walum Olum* in the Lenape language. Theodor Adorno's dream transcripts in German. A short story about the politics of abortion in working-class Chinatown. "Lesbian Love," a surprisingly explicit chapter from an 1853 New Orleans novel. "The Revenge of the Forests," a haunting ballad that is one of the first expressions of radical environmentalism in the United States. Largely ignored in the debates over canon and multiculturalism in America, indigenous American works written in languages other than English have disappeared from view over time. The first anthology of its kind, *The Multilingual Anthology of American Literature* brings together American writings in diverse languages from Arabic and Spanish to Swedish and Yiddish, among others. Presenting each work in its original language with facing page translation, the book provides an important compliment to all other anthologies of American writing.

(Welsh) *Oxygen: New Poets From Wales [Beirdd Newydd O Gymru]*. Ed. Amy Wack and Grahame Davies. Brigend, Wales. Seren/Poetry Wales Press. U. S. Distributor: Dufour Editions. 2000. 184 pp. Paper: \$25.95; ISBN 1-85411-284-8. Bilingual. Celebrating the vitality of contemporary poetry from Wales, *Oxygen* provides an essential overview of 30 recently established and newly-emerging Welsh poets. It is a heady and eclectic mix of work in both languages from the younger generation of poets, with English translations accompanying the Welsh. Urban and rural, ironic and passionate, lyrical and lively, *Oxygen* re-affirms the central place of poetry in one of Europe's oldest cultures.

(Various) *Poetry Like Bread: Poets of the Political Imagination from Curbstone Press*. Ed. Martín Espada. Willimantic, CT. Curbstone Press. 2000 [1994; 1996; 1998]. 330 pp. Paper: \$15.95; ISBN 1-880684-74-8. *Poetry Like Bread* is Curbstone's most popular book, going into four printings with 10,000 copies in print. There are over 100 poems in the anthology by writers such as Claribel Alegría, Otto René Castillo, Ernesto Cardenal, Devorah Major, Daisy Zamora, and Margaret Randall. This new edition adds a number of new authors, including Doug Anderson, Ferruccio Brugnaro, Nguyen Duy, Maketa Groves, Efraín Huerta, Leroy Quintana, and William Jay Smith. These works demonstrate with eloquence that the task of poetry—and all literature—is to challenge us, to illuminate our world and our lives, and to force us to examine what we have always taken for granted.

(Italian and dialect) Giose Rimaneli and Achille Serrao. *Viamerica (The Eyes)*. Tr. Luigi Bonaffini and Justin Vitiello. Toronto-Buffalo-Lancaster (U.K.). Guernica. 1999. 51 pp. Paper: \$10.00; ISBN 1-55071-079-6. Essential Poets Series 86. Bilingual. Giose Rimaneli and Achille Serrao met for the first time in this scant collection of sonnets written under the aegis of the gaze, of certain thematic and stylistic preferences that include the use of dialect and a marked experimentalism that always undermines the classical model of the sonnet. The "dreamed America" sought by the poets is finally reached with melancholy. Serrao is the author of several books of poetry in Italian and in the dialect of Campania. Rimaneli's novels *Benedetta in Guysterland* (1993) and *Accademia* (1997) were also published by Guernica.

(German) *Romantic Fairy Tales*. Tr. and ed. Carol Tully. London. Penguin. 2000. 159 pp. Paper: \$11.00; ISBN 0-14-044732-6. Deeply affected by the turmoil of the French Revolution and Napoleonic era, many of the great German Romantics adopted the *Kunstmärchen*, or literary fairy tale, to express their fascination with mystery, medievalism, and the darker side of human nature. Goethe helped establish the genre in his richly imaginative *Fairy Tale* (1795); Ludwig Tieck's *Eckbert the Fair* (1797) depicts a pair of outsiders who have sought refuge from the world in scandalous incestuous passion; Friedrich de la Motte Fouqué's *Undine* (1811) is a water nymph who falls in love, acquires a soul, and discovers the reality of human suffering; and Clemens Brentano's *Tale of Honest Casper and Fair Annie* (1817) depicts a young couple engulfed by tragedy due to a false sense of honor and pride. These works vividly illustrate the development of German sensibility through the course of the entire Romantic period.

(Spanish) *Spring Has Come: Spanish Lyrical Poetry from the Songbooks of the Renaissance*. Tr. and intro. Alvaro Cardona-Hine. Albuquerque. La Alameda Press. Distributed by University of New Mexico Press. 2000. 106 pp. Paper: \$12.00; ISBN 1-888809-20-5. Bilingual. The majority of the poems translated here appeared in *cancioneros* between 1511 and 1605. They are written versions of troubadour and common expression. Chants, lullabies, minstrel choruses, and the oral tradition passed from mouth to mind. For a long time, criticism has assumed that Spanish lyrical poetry was preponderantly epic. Spanish scholars at the beginning of this century investigated its origins and began to theorize that the poetry's roots were Andalusian/Moorish. But the discovery of an even older form written in classical Arabic and supposedly invented by the blind 9th century poet, Muccáddam ben Muáfa, is a testament to the intense co-existence of Christian, Muslim, and Jewish cultures in Spain before Isabella and Ferdinand.

REPRINTS

(Hebrew) S. Y. Agnon. *The Bridal Canopy [Hakhnasat kalah]*. Tr. I. M. Lask. Syracuse. Syracuse University Press. 2000 [1931; Schocken, New York, 1967]. 389 pp. Paper: \$24.95; ISBN 0-8156-0640-0. Library of Modern Jewish Literature. *The Bridal Canopy* is the story of a poor but devout Galician Jew, Reb Yudel, who wanders the countryside with his companion, Nuta, during the early 19th century in search of bridegrooms for his three daughters. At the heart of this work are the stories—and the stories within the stories—that the two travelers share on their journey. Realizing the impossibility of reconstructing more than a part of the continuous undercurrent of biblical and talmudic phrases in the original Hebrew narrative, translator I. M. Lask reproduces instead "the scent of an English style of a period corresponding in a way to that which Agnon set out to portray." Nobel Laureate S. Y. Agnon is the author of *A Guest for the Night*, *Shira* and *Simple Story*.

(Chinese) Gao Xingjian. *The Other Shore: Plays by Gao Xingjian*. Tr. Gilbert C. F. Fong. Hong Kong. Chinese University Press. U. S. Distributor: University of Michigan Press. 2000 [1999]. 312 pp. Paper: \$18.00; ISBN 962-201-862-9. The first Chinese writer to receive the Nobel Prize in Literature, Gao Xingjian is one of the most moving and literary writers for the contemporary stage. Shaped by his experiences in re-education camps and the Cultural Revolution, Xingjian's controversial work has led to a wave of experimental drama in Chinese, even though none of Xingjian's works have been performed in his home country since *The Other Shore* was banned by the Chinese government in 1986. Contents include *The Other Shore* (1986), *Between Life and Death* (1991), *Dialogue and Rebuttal* (1992), *Nocturnal Wanderer* (1993), and *Weekend Quartet* (1995). A sometimes gritty combination of Zen philosophy and modern worldview, these plays highlight Xingjian's existentialist concerns in the reality of life, death, sex, loneliness, and exile.

(Chinese) Tung Yüeh. *The Tower of Myriad Mirrors: A Supplement to Journey to the West*. Tr. Shuen-fu Lin and Larry J. Schulz. Ann Arbor. The Center for Chinese Studies, University of Michigan. 2000 [Asian Humanities Press, Berkeley, 1978]. 139 pp. Paper: \$20.00; ISBN 0-89264-142-8. Michigan Classics in Chinese Studies, vol. 1. The 17th-century novel by Tung Yueh (1620-1686), here translated as *The Tower of Myriad Mirrors*, was originally known as *Hsi-yu pu* in Chinese, literally "A Supplement to *Journey to the West*," suggesting that it belongs to the subgenre of fantasy travelogues spawned by the success of *Journey*. Yet except for the appropriation of the original novel's characters and story frame, this work develops in directions that contrast sharply with the rest of early Chinese fiction, and in ways that are easily accessible to a reader versed in 20th-century literature. The volume also includes an Appendix of Tung Yüeh's answers to questions about the novel, and a table of Chinese terms and names.

ARABIC

Yahya Haqqi. *Blood and Mud: Three Narratives by Yahya Haqqi [Dima' wa-tin]*. Tr. Pierre Cachia. Pueblo, CO. Passeggiata Press. 1999 (1986). 127 pp. Paper: ISBN 1-57889-093-4. Yahya Haqqi (1905-1990) was an Egyptian fiction writer noted for his touches of humor, for a deft, fine-textured style in which he made free use of the colloquial, and for a restrained, emotionally calibrated, and often tangential approach to his subjects. The narratives published together in this collection each has a sufficiently elaborate plot to have the makings of a novelette. "The Postmaster" is woven around an actual occurrence, in which a father was driven by a stern code of conduct to kill his daughter for having yielded to a sexual temptation. The story entitled "Abu Foda" is an exposition of elemental—not to say crude—passions in a grim environment, and the third narrative, "The Gypsy: A Prison Tale," casts an intriguing sidelight on the life of Egypt's gypsies, who have been all but ignored in modernist writings.

BABYLONIAN

The Epic of Gilgamesh: The Babylonian Epic Poem and Other Texts in Akkadian and Sumerian. Tr. and intro. Andrew George. London. Penguin. 2000. 228 pp. Paper: \$9.00; ISBN 0-14-044721-0. With the earliest fragments dating back over 4,000 years, *Gilgamesh* is generally considered to be the world's first truly great work of literature. Anticipating episodes from Homer and the Bible, the epic contains many strange adventures and intriguing incidents that incorporate universal themes such as friendship, family, and the duties of kings. Above all, this is the tale of one man's struggle with the fear of death as he desperately seeks immortality through glorious deeds and the delusive promise of eternal life. The standard Babylonian version has been known for over a century, but linguists are still discovering and deciphering long-buried pieces of clay tablets composed in Akkadian and Sumerian. Andrew George's new translation brings together all the variant traditions and transforms "a damaged masterpiece" into a fluent, coherent narrative that should long rank as the definitive English version.

BENGALI

Rabindranath Tagore. *Song Offerings [Gitanjali]*. Tr. and intro. Joe Winter. London. Anvil Press Poetry. U.S. Distributor: Dufour Editions. 2000 [P. Lal Writers Workshop, Calcutta, 1998]. 200 pp. Paper: \$22.00; ISBN 0-85646-311-6. The Bengali poet Rabindranath Tagore (1861-1941) received the Nobel Prize for Literature in 1913

primarily for *Gitanjali*, parts of which he rendered into the lucid, grave English prose of prayer. Although he wrote over 40 books of poetry, this is the only one known outside the subcontinent. Tagore's most famous work deserves to be seen as it appeared in the Bengali—a series of jewels with the authority of virtually a holy book, and each poem a metaphysical delight. Joe Winter's complete translation, the first in English verse, emulates the grandeur and inspiring movement of these wonderful song-poems. Winter is currently at work on more translations of Tagore and of the poems of Jibanananda Das.

BULGARIAN

Konstantin Pavlov. *Cry of a Former Dog: Poems of Konstantin Pavlov*. Tr. Ludmilla G. Popova-Wightman. Princeton, NJ. Ivy Press. 2000. 135 pp. Paper: \$12.00; ISBN 1-930214-006. Bulgarian Poetry in Translation, vol. 1. Konstantin Pavlov is regarded by most critics in Bulgaria as the leading modern poet after the war. Born in 1933, Pavlov rose to prominence with the publication of *Satires* (1960) and *Poems* (1965), works that were confiscated before they reached the public. Officially sentenced to silence for his courageous depiction of the terror in his country, he became a pariah and for more than 20 years, his poetry was read only in Samizdat by the few who had access to it. At the end of the 70s, the Communist Party relented somewhat and allowed Pavlov to earn a living as a screenwriter for the state film industry. In 1983, his third book of poetry, *Old Things* [Stari Neshta], finally appeared in print, which provoked another ban on his work. Only after the fall of Communism did he begin to publish again, including *Reappearance* (1989) *Sweet Agony* (1991), *Murder of a Sleeping Man* (1992), *Elegiac Optimism* (1993), and *Rehearsal for a Gala Dance* (1995).

CHINESE

Eileen Chang. *Traces of Love and Other Stories*. Ed. Eva Hung. Hong Kong. Renditions Paperback by the Research Centre for Translation, Chinese University of Hong Kong. 142 pp. Paper: \$14.95; ISBN 962-7255-22-X. Eileen Chang occupies a unique position in modern Chinese literature. She was a popular writer with enduring appeal whose work has inspired successive generations. As a young woman in her mid-twenties, she wrote her most acclaimed stories in Japanese-occupied Shanghai. These popular works have seen major revivals in Taiwan and Hong Kong and since the 1980s, in the Chinese mainland where her work had been banned. When she died in 1995, Chang had achieved near-cult status. Contents include "Chronology and Reflections," translated by Janice Wickeri; "Shutdown," and "Great Felicity," translated by Janet Ng and Janice Wickeri; "Steamed Osmanthus Flower Ah Xiao's Unhappy Autumn," translated by Simon Patton; "Traces of Love," translated by Eva Hung; and "Stale Mates," written in English by Eileen Chang.

Ta-Chun Chang. *Wild Kids: Two Novels About Growing Up*. Tr. Michael Berry. New York. Columbia University Press. 2000. 192 pp. Cloth: \$22.95; ISBN 0-231-12096-6. Ta-Chun Chang is a cultural phenomenon in Taiwan, where he is a household name. The host of his own literary television and radio programs, his life-size image can be found in electronic stores endorsing their wares, and his face is regularly seen in newspapers and gossip magazines. He is also Taiwan's best-selling author of all time whose books have been translated worldwide, but *Wild Kids* marks the first publication of any of his work into English. "My Kid Sister" and "Wild Child" are two searingly funny and unsettling portraits of teenagers beyond the control and largely beneath the notice of adults in 1980s Taiwan. With characteristic frankness and irony, Chang's teenagers bear witness to a new form of cultural and spiritual bankruptcy. Combining discussions of fate, existentialism, sexual awakening, and everyday absurdities in a dysfunctional household, these works document the loss of innocence and the deconstruction of family. Michael Berry is the translator of the forthcoming novel, *To Live*, by Yu Hua.

Bei Dao. *Unlock*. Tr. Eliot Weinberger and Iona Man-Cheong. New York. New Directions. 2000. 112 pp. Paper: \$13.95; ISBN 0-8112-1447-8. Paperback original. Bilingual. Born in 1949 in Beijing, internationally acclaimed poet Bei Dao is associated with the "Misty" school of Chinese poetry, which transformed the traditional form during the late 1970s and early 1980s. Because his work was condemned for its alleged obscurity and Western modernism, Bei Dao has been in exile since the 1989 revolt in Tiananmen Square and is presently living in California. *Unlock* presents 49 recent poems written in the U. S., works that are complex, full of startling and sometimes surreal imagery, sudden transitions, and oblique political references, often embedding bits of bureaucratic speech and unexpected slang. This is the sixth book of poetry by Bei Dao published by New Directions. Eliot Weinberger, who is perhaps best known for his translations of Octavio Paz and Jorge Luis Borges, translated these poems in collaboration with historian Iona Man-Cheong and the poet himself.

ESTONIAN

Tõnu Õnnepalu. *Border State [Piiririik]*. Tr. Madli Puhvel. Evanston, IL. Northwestern University Press. 2000 [Tuum Publishers, 1993]. 100 pp. Cloth: \$49.95; ISBN 0-8101-1779-7. Paper: \$14.95; ISBN 0-8101-1780-0. Writings from an Unbound Europe. Tõnu Õnnepalu's celebrated novel begins with a life on the margin where East and West uneasily meet. At home in neither his native land nor his adopted country, the unnamed narrator writes from a border state that transcends national boundaries. His letter—this novel—is a precise description of that state, and of a consciousness forged by oppressive poverty. A story of misguided passion, *Border State*

offers a rare, brilliantly realized account of a lost man in the grip of Western excess, emotionally crippled by a world that is subsuming his own. Önnepalu originally published this book under the pen name Emil Tode. In 1993, *Border State* was awarded the Baltic Assembly Prize, the most prestigious literary award in the Baltic countries, and has since been translated into a dozen languages.

FRENCH

Pierre Albert-Birot. *The First Book of Grabinoulor*. Tr. Barbara Wright in consultation with Arlette Albert-Birot. Preface Barbara Wright. Postface Arlette Albert-Birot. Normal, IL. Dalkey Archive Press. 2000 [Atlas Press, Great Britain, 1986]. 101 pp. Paper: \$10.95; ISBN 1-56478-245-X. French Literature Series. First paperback edition. A key figure in France's modernist movement, Pierre Albert-Birot founded and edited *SIC*—an early 20th-century avant-garde literary magazine—where he published and helped to shape the work of fellow Futurists, Dadaists, and Surrealists such as Apollinaire, André Breton, Louis Aragon, Phillippe Soupault, and the first texts of Tristan Tzara. Like its author, *Grabinoulor* has been rediscovered only in the last few decades. Originally published in *SIC* in 1919, it did not appear in English until 1986. Smart, joyous, playfully philosophical and completely without despair, the novel follows the character Grabinoulor, "the happiest man in the world," as he travels through time and finds poetry wherever he goes.

Tahar Ben Jelloun. *The Sacred Night [Nuit sacrée]*. Tr. Alan Sheridan. Baltimore. Johns Hopkins University Press. 2000 [1987, Editions de Seuil; 1989, Harcourt Brace Jovanovich, 1989]. 178 pp. Paper: \$14.95; ISBN 0-8018-6441-0. First Johns Hopkins Paperbacks edition. Winner of the 1987 Prix Goncourt, *The Sacred Night* continues the remarkable story Tahar Ben Jelloun began in *The Sand Child* (also available in paperback from Johns Hopkins). Mohammed Ahmed, a Moroccan girl raised as a boy in order to circumvent Islamic inheritance laws, remains deeply conflicted about her hidden identity. In a narrative that shifts in and out of reality while moving between a mysterious present and a painful past, Ben Jelloun relates the events of Ahmed's adult life in a searing allegorical portrait of North African society. The author incorporates Arabic fairy tales and surrealist elements to craft a disturbing vision of protest and rebellion against the strictures governing gender roles and sexuality. Other books by Ben Jelloun include *Solitaire*, *Silent Day in Tangier*, *With Downcast Eyes*, *Corruption*, and *Racism Explained to My Daughter*.

Eric Chevillard. *On the Ceiling [Au Plafond]*. Tr. Jordan Stump. Lincoln. University of Nebraska Press. 2000 [Les Editions de Minuit, 1997]. 136 pp. Cloth: \$45.00; ISBN 0-8032-1504-5. Paper: \$15.00; ISBN 0-8032-6396-1. *On the Ceiling* tells the

story of a young man who wears a chair upside down on his head. He falls in love with a young woman named Méline, and soon he and his friends move in with her and her family. They are disappointed by the life they find at Méline's, however, and in search of something better they make the collective decision to move to the ceiling of her house, where they expect to find a more orderly, more rational, and less encumbered existence. Eric Chevillard's trademark is inventing characters who have little choice but to dream up the most hopelessly outlandish schemes if they are to survive the rigors of their existence. Jordan Stump has translated *Hôtel Splendid*, *Forever Valley*, *Rose Mellie Rose*, and *Nevermore* by Marie Redonnet, as well as Chevillard's *The Crab Nebula*, and *Out of the Dark* by Patrick Modiano, all published by Nebraska.

Marc Cholodenko. *Mordechai Schamz [Mordechai Schamz (Loin de Dieu II)]*. Tr. Dominic Di Bernardi. Normal, IL. Dalkey Archive Press. 2000 [Hachette, Paris, 1982; 1988]. 121 pp. Paper: \$10.95; ISBN 1-56478-246-8. First paperback edition. In a series of comic vignettes and letters, Mordechai Schamz sets out to investigate himself, his world, and the language which makes them both intelligible. Dumbfounded at every turn and undiscouraged by his failures, he confidently gets lost in the labyrinth of his investigations. Reminiscent of Flaubert's Bouvard and Pécuchet, Calvino's Palomar, and Beckett's Watt, Mordechai Schamz ponders the mysteries of life through clichés and solipsisms, making himself the master of the illogical and the clown of the absurd. This is the first work by Marc Cholodenko to be translated into English.

Maryse Condé. *Desirada*. Tr. Richard Philcox. New York. Soho. 2000 [Editions Robert Laffont, Paris, 1997]. 272 pp. Paper: \$12.00; ISBN 1-56947-215-7. Maryse Condé's new novel follows a young woman's journey to unlock her past, from Guadeloupe to France to the U. S. Marie-Noëlle is the child born to Reynalda Titane, a teenage mother who gave birth after fleeing life with her mother as a domestic for an abusive Italian jeweler. She moves to Paris, leaving her daughter to be raised by the loving but childless Ranelise. Marie-Noëlle grows up wondering why her mother abandoned her so selfishly. This is the story of Marie-Noëlle's search for identity, but it is also the story of generations of island women and their pursuit of meaningful lives in spite of past sufferings. Condé's memoir, *A Heartful of Laughter and Pain*, won the Prix Yourcenar 1999 for excellence in French writing by a U. S. author. Translator Richard Philcox is also the author's husband.

Maryse Condé. *Windward Heights [La migration des coeurs]*. Tr. Richard Philcox. Soho Press. 2000 [Editions Robert Laffont, Paris, 1995; Faber & Faber, 1998; Soho, 1999]. 352 pp. Cloth: \$24.00; ISBN 1-56947-161-4; Paper: \$13.00; ISBN 1-56947-216-5. The prize-winning Caribbean novelist reimagines Emily Brontë's passionate novel, *Wuthering Heights*, as a tale of obsessive love between the African Rayzé

(a French-Creole word referring to the "barren heath and cliffs" of Guadeloupe) and Cathy, the wild, sensuous mulatto daughter of the man who takes Rayzé in and raises him, but whose treatment goads him into rebellious flight. Rayzé makes his fortune in Cuba, but upon his return he discovers Cathy has wed the weak scion of a socially prominent Creole family that scorns the dark-skinned beauty. Determined to be avenged for the loss of his love, Rayzé's vengeance persists into the next generation, haunting both of Cathy's children. *Windward Heights* was first published in English last year in Caryl Phillips's Caribbean series.

Antonio D'Alfonso. *Fabrizio's Passion [Avril ou l'anti-passion]*. Tr. by the author. Toronto. Guernica. 2000 [VLB éditeur, 1990; Guernica, 1995]. 215 pp. Cloth: \$15.00; ISBN 1-55071-023-0. Paper: \$10.00; ISBN 1-55071-082-6. Second edition (with modifications). Picas series, vol. 12. *Fabrizio's Passion* is the portrait of a young man in search of himself as an individual and as an artist. Raised in a traditional Italian family in a multilingual and multicultural North American city, Fabrizio struggles to find harmony between his heritage and his everyday Canadian reality. The story unfolds through journal entries, letters, film scripts, and photographs, and the narration is interrupted by flashbacks, digressions, the switching of narrators, and the presence of foreign words. The specific (dis)order in which events are presented illustrates the state of confusion felt by Fabrizio in his quest for identity amid a pluricultural society, creating a reading experience which reflects the protagonist's emotional and psychological state of being.

Serge Filippini. *The Man in Flames [L'homme encendie]*. Tr. Liz Nash. Sawtry, U.K. Dedalus. U.S. Distributor: Subterranean. 2000 [éditions Phebus, 1990]. 369 pp. Paper: \$16.99; ISBN 1-873982-24-0. Rome, 10 February 1600. In seven days' time, the poet-philosopher Giordano Bruno will burn at the stake, condemned by the Inquisition for his 'heretical' beliefs. Defiant to the last, he refuses to recant and spends his remaining days writing the story of his own turbulent life. Pugnacious and earthy, Bruno had incurred the enmity of corrupt, bigoted churchmen and academics and has been forced to travel the length and breadth of Europe, battling to teach and publish his beliefs: that the universe is infinite and in perpetual motion; that God is not outside the world but everywhere in Nature; and that men should be free to think as they choose. Bruno counts among his friends and admirers such notables as Henri III of France, Montaigne, Sir Philip Sydney, Arcimboldo the painter, and a brilliant young actor named Snitterfield, soon to become famous and change his name to Shakespeare.

Sylvie Germain. *The Book of Tobias [Tobie des Marais]*. Tr. Christine Donougher. Sawtry, U.K. Dedalus. U.S. Distributor: Subterranean. 2000 [Editions Gallimard, 1998]. 196 pp. Paper: \$12.99; ISBN 1-873982-39-9. Dedalus Europe 200:

Contemporary European Fiction in Translation. *The Book of Tobias* sees Sylvie Germain return to France and a strong story line after the atmospheric "bleak" novels of her Prague cycle. This book has the gritty realism, emotional power, rich imagery, and religious symbolism that has made her universally admired in the English-speaking world. Earlier novels by Germain include *The Book of Nights* (U.K. 1992; David Godine, 1993), *The Medusa Child* (U.K. 1994; U.S. 1998), *The Weeping Woman on the Streets of Prague* (1998), *Infinite Possibilities* (1998), *Night of Amber* (U.K. 1996; David Godine, 2000), and *Days of Anger* (U.K. 1993; forthcoming David Godine). Dedalus will publish *L'éclat du sel*, also translated by Christine Donougher, in 2002.

Pierre Louÿs. *The Woman and the Puppet [La femme et le pantin]*. Tr. Jeremy Moore. Sawtry, U.K. Dedalus. U.S. Distributor: Subterranean. 2000 [France, 1898]. 168 pp. Paper: \$11.99; ISBN 1-873982-29-1. Pierre Louÿs (1870-1925) was influential in symbolist circles, but was subsequently overshadowed by his friends Apollinaire, Mallarmé, Gide, Valéry, Debussy, and Oscar Wilde (who dedicated *Salomé* to him and said of Louÿs, "He is too beautiful to be a man and should be careful of the gods." An important critic, poet, and novelist in his day, Louÿs's reputation now rests on *The Woman and the Puppet*, one of the great novels about obsessive love. The story opens during the boisterous Seville Carnival of 1896 during which André Stevenol, an amorously-inclined young Frenchman, succeeds in attracting the attention of the alluring Concha Perez. A rendezvous is arranged but before it can take place, André meets Don Mateo, who recounts his affair with Concha and seeks to dissuade the younger man from becoming embroiled with the "worst of women." *The Woman and the Puppet* has been the inspiration for five film versions, including von Sternberg's in 1935 and Buñuel's in 1977.

Andreï Makine. *Confessions of a Fallen Standard-Bearer [Confession d'un porte-drapeau déchu]*. Tr. Geoffrey Strachan. New York. Arcade. 2000 [Editions Belfond, 1992]. 144 pp. Cloth: \$21.95; ISBN 1-55970-529-9. They are Young Pioneers, marching to the clarion call of socialism, to the stirring beat of the drums. Banners streaming, they march toward a future they are told is bright and beautiful. But what, then, are those endless miles of barbed wire they encounter everywhere on their march? In prose of elegiac lyricism, Makine touchingly and convincingly portrays two families whose destinies are irrevocably intertwined and who are desperately trying to piece together lives shattered by war. Makine's novel *Dreams of My Russian Summers* (1995) won two of France's most prestigious literary awards: the Prix Goncourt and the Prix Médicis. Other novels by Makine translated into English are *Once Upon the River Love* and *The Crime of Olga Arbyelina*.

Molière. *The Misanthrope and Other Plays*. Tr. John Wood and David Coward. London. Penguin. 2000. 317 pp. Paper: \$8.95; ISBN 0-14-044730-X. Like Shakespeare, Molière was a true man of the theatre whose comedies blend sharp insight into human nature with an unerring sense of what works onstage and makes people laugh. By combining all the traditional elements of comedy—wit, slapstick, spectacle, and satire—with a deep understanding of character, he created richly sophisticated dramas that have delighted audiences in many languages. Most are built around dangerously deluded heroes, such as *The Would-Be Gentlemen* and *The Misanthrope*, who threaten to blight the lives of those around them. *Such Foolish Affected Ladies* and *Those Learned Ladies* (both newly translated for this edition) expose the extravagant, fashionable fads and snobbery of the Parisian smart set, while the story of the falsely devout *Tartuffe* and his foolish disciple, Orgon, attracted huge controversy for its attack on religious hypocrisy. Finally, *The Doctor Despite Himself* forms a hilarious chapter in the playwright's long-standing vendetta against the medical profession.

Molière. *The Miser and Other Plays*. Tr. John Wood and David Coward. Intro. David Coward. London. Penguin. 2000. 304 pp. Paper: \$8.95; ISBN 0-14-044728-8. In this companion volume to *The Misanthrope and Other Plays*, *The Miser* features another of Molière's misguided heroes who jeopardizes the happiness of everyone around him. In his first great triumph, *The School for Wives* (newly translated for this edition), an aging domestic tyrant is foiled in his plans to wed his young ward. This play was fiercely criticized for mocking the "sacred" institution of marriage, to which Molière struck back with *The School of Wives Criticized*. But it was the alleged atheism of his dark, subversive version of *Don Juan* that struck the blackest note. Finally, in *The Hypochondriac*, the terminally ill author produced an hilarious exposé of the way doctors use medical mumbo-jumbo to fleece their patients.

Amélie Nothomb. *Loving Sabotage [Sabotage amoureux]*. Tr. Andrew Wilson. New York. New Directions. 2000 [Editions Albin Michel, Paris, 1993]. 144 pp. Cloth \$21.95; ISBN 0-8112-1459-1. Set in the European section of Peking during the mid-70s, *Loving Sabotage* is the story of the seven-year-old daughter of Belgian diplomats. It opens with a pretend-war between the compound's children—the Allies vs. the Germans—and continues at a remarkable pace as this energetic little girl experiences a great infatuation in the midst of all the play. Amélie Nothomb, whose work has been translated into 14 languages, has published eight previous novels. The first, *Hygiène de l'assassin* (1992), was an overnight bestseller in France. *Loving Sabotage* is only her second book to be published in English.

Gisèle Pineau. *The Drifting of Spirits [La Grande Drive des Esprits]*. Tr. Michael Dash. London. Quartet Books Limited.

1999 [La Serpent à Plumes Editions, 1993]. 246 pp. Paper: \$15.00; ISBN 0-7043-8101-X. Set in the heart of Guadeloupe, *The Drifting of Spirits* traces the rise and fall of generations under the mocking eye of the spirits who roam the land—drifting between light and darkness, between happiness and misery, between love and death. Twice-cursed Leoncé does not know what destiny holds in store for him. He was born with a club foot and a caul over his head, which exposes him to the powerful drifting spirits of the dead who roam the land and control human fate. Plagued with the shame of his disfigurement, Leoncé struggles against all odds to win the heart of the beautiful Myrtha. Destiny smiles upon him, but only for as long as the spirits allow. When he disobeys them, all must suffer the consequences. Gisèle Pineau was born in Paris in 1956 but she has lived in the West Indies since 1970 and is one of the few female voices of the Caribbean Créolité movement.

Raymond Queneau. *Stories & Remarks [Contes et Propos]*. Tr. and intro. Marc Lowenthal. Lincoln. University of Nebraska Press. 2000 [Gallimard, 1981]. Cloth: \$45.00; ISBN 0-8032-3801-0. Paper: \$15.00; ISBN 0-8032-8852-2. This volume collects the best of Raymond Queneau's shorter prose, including stories, an uncompleted novel, melancholic and absurd essays, the occasionally baffling "Texticles," a pastiche of *Alice in Wonderland*, and his only play. Talking dogs, boozing horses, and suicides come head-to-head with ruminations on the effects of aerodynamics on addition, rhetorical dreams, and a pioneering example of permutational fiction influenced by computer language. Also included are Michel Leiris's preface from the French edition, an introduction by Marc Lowenthal, and endnotes addressing each piece. Lowenthal has also translated the forthcoming *I Am a Beautiful Monster: Selected Writings of Francis Picabia*.

Leïla Sebbar. *Sherazade [Shérazade, 17ans, brune, frisée, les yeux verts]*. Tr. Dorothy S. Blair. London. Quartet Books Limited. 1999 [Editions Stock, 1982; Quartet, 1991]. U. S. Distributor: Interlink. 304 pp. Paper: \$13.95; ISBN 0-7043-8125-7. Sherazade is 17 years of age, Algerian, and a runaway in Paris. This novel exposes with honesty and lyricism the various issues that affect a young woman living in a city which is both sophisticated and provincial, liberal and conservative, tolerant and prejudiced. It is the powerful account of a young woman who is haunted by her Algerian past and caught between different worlds—Africa and Europe, her parents' and her own, colony and capital. Ultimately, *Sherazade* is the story of possession, identity, and the realities of urban life in the late 20th century. In addition to her own works of criticism, Dorothy S. Blair has published many translations of books written in French by African women, concentrating on writers from the Mahgreb.

Salah Stétié. *Cold Water Shielded: Selected Poems*. Tr. Michael Bishop. Newcastle upon Tyne. Bloodaxe Books. U. S.

Distributor: Dufour Editions. 224 pp. Paper: \$22.95; ISBN 1-85224-487-9. Bloodaxe Contemporary French Poets, vol. 10. Salah Stétié is a French Lebanese poet and essayist of international renown in whose soberly beautiful poems, Western culture merges with Oriental and Arabic traditions. His writing has a swirling metaphysical dimension while never ceasing to root itself in earthy, sensuous experience. His poetry evokes a deep, half-questioning, half-serene meditation on all that is "hanging on the other side of being." Born in Beirut in 1929, Stétié turned his attention towards the problems of contemporary poetry after studies in Lebanon and France and soon developed parallel careers as a writer and distinguished diplomat. Michael Bishop's publications include books on Deguy and Char, *Nineteenth-Century French Poetry* (1993), *Contemporary French Women Poets I and II* (1995), and *Women's Poetry in France 1965-1995: A Bilingual Anthology* (1997).

Paul Verlaine. *One Hundred and One Poems by Paul Verlaine*. Tr. Norman R. Shapiro. University of Chicago Press. 2000. 292 pp. Cloth: \$25.00; ISBN 0-226-85344-6. Paper: \$15.00; ISBN 0-226-85345-4. First paperback edition. Bilingual. French poet Paul Verlaine was a major representative of the Symbolist Movement during the latter half of the nineteenth century. A wide cross-section of work spanning the poet's entire career is included in this collection, from his lyrical early period, through his tumultuous relationship with Arthur Rimbaud, and into his later years of dissipation and disease. Biographical information and notes help explain the circumstances that gave rise to Verlaine's writing. Among Norman Shapiro's many translations are *Four Farces by Georges Feydeau*, *The Fabulist French: Verse Fables of Nine Centuries* (named Distinguished Book of the Year by ALTA for 1993), and *Selected Poems from "Les Fleurs du mal."*

Marie-Catherine Desjardins de Villedieu. *The Loves of Sundry Philosophers and Other Great Men: A Translation of Madame de Villedieu's Les amours des grands hommes*. Ed. Nancy Deighton Klein. Lewiston, NY. Edwin Mellen Press. 2000. 103 pp. Cloth: ISBN 0-7734-7867-1. Studies in French Literature, vol. 37. The purpose of this book is to provide the opportunity to read in English some of the innovative narratives of an illustrious woman author who played a prominent role on the literary scene in France during the reign of Louis XIV. Mme. de Villedieu produced over ten volumes of works that include plays, poetry, and narrative fictions. Notwithstanding multiple editions and printings of her works that continued to appear, her works have long been out of print because, as often has been the fate of other women's writings, they have fallen into critical oblivion with the formation of a literary canon in the 19th century. These writings are today generating considerable interest for readers and scholars who find that the perspectives and discourse in de Villedieu's narratives are very contemporary in nature. Perhaps the most daring of her historical novellas is *Les Amours des grands hommes*, an early (1673) English translation of which is being re-edited here. This work of an anonymous translator

displays the gracefulness and richness that characterized the English language during the Restoration period.

GERMAN

Hermann Broch. *The Guiltless [Die Schuldlosen]*. Tr. Ralph Manheim. Evanston. Marlboro Press/Northwestern University Press. 2000 [Rhein-Verlag AG, Zurich, 1950; Little, Brown and Company, 1974]. 292 pp. Cloth: \$19.95; ISBN 0-8101-6078-1. Murder, lust, shame, hypocrisy, and suicide are at the center of *The Guiltless*, Hermann Broch's postwar novel about the disintegration of European society in the three decades preceding the Second World War. His characters are trapped in their indifference, prisoners of a sort of "wakeful somnolence." Broch thought the kind of ethical perversity and political apathy exhibited by his characters paved the way for Nazism. He believed in the purifying power of writing and hoped that by revealing Germany's underlying guilt he could purge indifference from his own and future generations. Broch's other works include *The Unknown Quantity*, *The Death of Virgil*, and *The Spell*. Ralph Manheim has translated Danilo Kiš's *Hourglass* and Günter Grass's *Tin Drum*, and has edited and translated novels and plays by Bertolt Brecht, Hermann Hesse, and Erich Maria Remarque.

Hermann Broch. *The Unknown Quantity [Die unbekannte Größe]*. Tr. Willa and Edwin Muir. Evanston. Marlboro Press/Northwestern University Press. 2000 [1933; Rhein-Verlag AG, Zurich, 1985]. 204 pp. Cloth: \$19.95; ISBN 0-8101-6082-X. Mild and sensitive Richard Hieck endured a quietly difficult childhood in Germany. Raised in humble circumstances, Richard was profoundly influenced by his withdrawn mother and by his father, an enigma whose devotion centered not on his five children but on his mysterious career. Published in 1933, *The Unknown Quantity* is Hermann Broch's study of the underlying chaos—and finally the impossibility—of life within a society whose values are in decay. As Richard seeks to reconcile the conflicting demands of love and science, of passion and reason, societal and family values begin to undermine him and those in orbit around him. Willa and Edwin Muir are widely published translators whose work includes the acclaimed translations of Kafka's *The Castle* and Broch's *The Sleepwalkers*.

Paul Celan. *Threadsunns [Fadensonnen]*. Tr. Pierre Joris. Los Angeles. Sun & Moon Press. 2000 [Suhrkamp Verlag, Frankfurt am Main, 1968]. 279 pp. Paper: \$13.95; ISBN 1-55713-294-1. Sun & Moon Classics: 122. Original paperback. First published in German two years before the poet's suicide by drowning, *Threadsunns* is one of Paul Celan's most important books of poetry, although it may have received the least amount of commentary and analysis to date. This collection includes 105 poems published for the first time in English. Composed between September 1965 and June 1967, the poems are

arranged in five cycles representing the full-blown realization of Celan's late work. In fast-paced, shifting moods, Celan collapses his concerns of mind, spirit, and language into a work of great continuity despite its complexity. Yet there are also strong intimations of hope, particularly in sections written at the moment of the 1967 Israeli victory, as well as occasional returns to older issues such as the Kaballa and symbolic numerology.

Heimito von Doderer. *The Lighted Windows or The Humanization of the Bureaucrat Julius Zihal* [*Die erleuchteten Fenster*]. Tr. with foreword John S. Barrett. Riverside, CA. Ariadne Press. 2000 [C. H. Beck'sche Verlagsbuchhandlung, München, 1995]. 136 pp. Paper: \$14.50; ISBN 1-57241-081-7. Studies in Austrian literature, culture, and thought. Translation Series. Originally published in 1951, *The Lighted Windows* continues Heimito von Doderer's examination of character development, the process of "humanization." In serio-comic fashion, it portrays the isolation and confinement that arise when the intellect attempts to deal with the world by ordering it with rules and regulations. This parable seems to say that, fortunately, even the worst of us can be saved and humanized by the beneficent chaos generated by our senses and the spirits of love. John Barrett has previously translated Doderer's *The Secret of the Empire* (Ariadne), as well as works by Grete Weil and Barbara Honigman.

Günter Grass. *My Century* [*Main Jahrhundert*]. Tr. Michael Henry Heim. San Diego. Harvest/Harcourt. 2000 [Steidl Verlag, Göttingen, 1999]. 288 pp. Cloth: \$30.00; ISBN 0-15-601265-0. Paper: \$13.00; ISBN 0-15-601141-7. As both a novel and short-story collection, *My Century* is one of Günter Grass's virtuoso demonstrations of fiction as a focus on reality. Rendered in a series of postcard moments—which take on a the familiarity of those from a friend—each year of the past century is given a chapter that surprises, entertains, and saddens with the bittersweet of recollection. Yet as year succumbs to year and one narrative voice piles on top of the next, *My Century* becomes more than individual stories. Throughout his wanderings in that maze, Grass never fails to take on the truth of accepted wisdom as it had been given to us.

Günter Grass. *Too Far Afield* [*Ein Weites Feld*]. Tr. Krishna Winston. A Helen and Kurt Wolff Book by Harcourt. 2000 [Steidl Verlag, Göttingen, 1995]. 672 pp. Cloth: \$30.00; ISBN 0-15-100230-4. With his latest novel, Nobel laureate Günter Grass ventures into controversial territory by considering the question of whether the recent reunification of East and West Berlin has been good for Germany, Europe, and the world. Two men, both in their 70s and both employed by Treuhand, the agency in charge of privatizing former East German state enterprises, cope with life in Berlin after the fall of the Wall in 1989. One is trying desperately to save the old open-cabin elevator which has carried the famous and powerful up—and down again—and the other seeks relief from the burdens of office by roller-skating around the corridors at night. Grass writes with the wit, fantasy, literary erudition, and the

political acerbity for which he is celebrated, telling a deeply human story laced with equal measures of pain and humor.

Peter Henisch. *Stone's Paranoia: A Novel* [*Steins Paranoia*]. Tr. and intro. Craig Decker. Riverside, CA. Ariadne Press. 2000 [Residenz Verlag, Salzburg, 1988]. 97 pp. Paper: ISBN 1-57241-089-2. Studies in Austrian Literature, Culture, and Thought. Translation Series. Paperback original. Born in Canada as the son of Austrian Jewish émigrés, Max Stone has been living peacefully in Vienna since the age of five, wanting only to be a "good Austrian." But one day in the mid-1980's, Stone enters a tobacco shop and becomes the unwitting and unwilling target of an anti-Semitic remark. Stone's inability to react to this sentence subsequently splits his identity in two, giving rise to a crisis that becomes both psychological and political, personal and national. Writer Peter Henisch has published numerous novels, plays, poems, and essays. His first text to be translated into English was *Negatives of My Father*, published by Ariadne in 1990. Craig Decker is currently editing *Balancing Acts: Textual Strategies of Peter Henisch*, forthcoming with Ariadne.

Ernst Jandl. *Reft and Light: Poems by Ernst Jandl with Multiple Versions by American Poets* [*Ernst Jandl: werke in 10 bänden*]. Ed. Rosemarie Waldrop. Providence. Burning Deck. 2000 [Luchterhand Literaturverlag, München, 1997]. 112 pp. Paper: \$10.00; ISBN 1-886224-34-x. Ernst Jandl's poems are so engrained in the German language that they are considered impossible to translate. This volume presents an unusual experiment: not one, but several adaptations are given for each German poem, so that the original is encircled by multiple English analogues ranging from close imitations to freewheeling versions that continue Jandl's thinking into other semantic areas. The translators include Charles Bernstein, Lee Ann Brown, Norma Cole, Tina Darragh, Ray DiPalma, Rachel Blau Duplessis, Kenward Elmslie, Anselm Hollo, Paul Hoover, Gale Nelson, Julie Patton, Ray Ragosta, Joan Retallack, Brian Schorn, James Sherry, Cole Swensen, Craig Watson, Marjorie Welish, John Yau, and others.

Uwe Johnson. *Speculations About Jakob and Other Writings*. Ed. Alexander Stephan. Tr. Jan van Heurck, Ursule Molinaro, John Cumming, Leila Vennewitz, and Walter Arndt. New York. Continuum. 2000. 324 pp. Cloth: \$39.50; ISBN 0-8264-0974-1. Paper: \$19.95; ISBN 0-8264-0975-X. The German Library, vol. 91. Like many writers and intellectuals of the 20th century, Uwe Johnson (1934-84) had throughout his life been in conflict with the norms of his society. His second novel, *Speculations About Jakob*, could not be published in 1950s East Germany, which in part prompted his move to the West. Johnson's most important work, the demanding *Anniversaries* tetralogy (excerpted in this volume), is critical of the Vietnam War and racial segregation in the U. S., as well as the 1968 Soviet invasion of

Czechoslovakia. Also included is a new translation of "How *Anniversaires* Came to Be Written" and "Trip into the Blue, 1960."

Helmut Krausser. *The Great Bagarozzy [Der Grosse Bagarozzy]*. Tr. Mike Mitchell. Sawtry, U.K. Dedalus. Subterranean. 1998 [Rowohit Verlag GmbH, Reinbek bei Hamburg, 1997]. 153 pp. Paper: \$12.99; ISBN 1-873982-04-6. Cora Dulz is a married psychiatrist in her mid-30s, with a husband who is only interested in cutting articles about unusual deaths out of the newspapers. Professionally, Cora's life has reached a state of crisis because two of her patients have recently committed suicide. Now she has a new patient, Stanislaus Nagy, a young man who is obsessed with the dead opera singer Maria Callas and claims she appears to him in visions. Contrary to professional etiquette, she meets him socially and falls in love with him, but Nagy refuses to have an affair with her. Claiming to be the Devil and to have inhabited Callas's black poodle, he disappears only to be found by Cora performing as a magician in a variety theatre under the name of The Great Bagarozzy.

Inge Merkel. *Odysseus and Penelope: An Ordinary Marriage [Eine ganz gewöhnliche Ehe]*. Tr. Renate Latimer. Riverside, CA. Ariadne Press. 2000 [Residenz Verlag, Salzburg & Wien, 1987]. 392 pp. Cloth: \$29.50; ISBN 1-57241-075-2. Studies in Austrian Literature, Culture, and Thought. Translation Series. Paperback original. In this profound and entertaining novel, Inge Merkel, the Viennese historian and classicist, intimates with irony, humor, and a twinkle in her eyes why it took Odysseus 20 years to return to his wife and son. Merkel is interested less in the heroic epic than in the experiences of a woman whose husband abandons wife and infant to pursue adventures in the Trojan War. Other works by Merkel translated into English are *Die letzte Posaune [The Last Trumpet]*, *Das grosse Spektakel [The Big Spectacle]*, and *Aus den Geleisen [Off the Tracks]*.

Irmtraud Morgner. *The Life and Adventures of Trobadora Beatrice as Chronicled by Her Minstrel Laura: A Novel in Thirteen Books and Seven Intermezzos [Leben und Abenteuer der Trobadora Beatriz nach Zeugnissen ihrer Spielfrau Laura: Roman in dreizehn Büchern und sieben Intermezzos]*. Tr. Jeanette Clausen. Intro. Jeanette Clausen and Silke von der Emde. Lincoln. University of Nebraska Press. 2000 [Aufbau Verlag, Berlin, 1974]. 495 pp. Cloth: \$65.00; ISBN 0-8032-3203-9. Paper: \$25.00; ISBN 0-8032-8260-5. European Women Writers Series. Set in the German Democratic Republic of the early 1970s, *The Life and Adventures of Trobadora Beatrice* is a highly entertaining adventure story as well as a feminist critique of GDR socialism, science, history, and aesthetic theory. Creating a montage of genres and text types, including documentary material, poems, fairy tales, interviews, letters, newspaper reports, theoretical texts, excerpts from earlier books of her own, pieces by other writers, and parodies of typical GDR genres, Irmtraud Morgner attempts to write women into history and retell our great myths from a feminist perspective.

Doron Rabinovici. *The Search for M [Suche nach M]*. Tr. and afterword Francis M. Sharp. Riverside, CA. Ariadne Press. 2000 [Suhrkamp Verlag, Frankfurt am Main, 1997]. 192 pp. Paper: \$19.50; ISBN 1-57241-088-4. Studies in Austrian literature, culture, and thought. Translation Series. The plot of *The Search for M* revolves around the lives in contemporary Vienna of two generations of European Jews, the survivors of the Holocaust and their children. Members of the first generation of survivors, their own sense of identity severely undermined by history, are capable of passing on to their offspring only a very fragile sense of worth and belonging. Doron Rabinovici, himself a member of Vienna's post-Holocaust Jewish community, published his first fiction in 1994 as a collection of short stories, *Papirnik*. Francis Sharp has published on various 20th-century Austrian and German writers and is currently interested in the literature and experience of minority writers in Austria.

Gerhard Roth. *The Lake [Der See]*. Tr. with afterword Michael Winkler. Riverside, CA. Ariadne Press. 2000 [Fischer Verlag GmbH, Frankfurt am Main, 1995]. 176 pp. Paper: \$15.50; ISBN 1-57241-084-1. Studies in Austrian literature, culture, and thought. Translation Series. *The Lake* is an intricately plotted and fast-paced story of multiple crimes. Its central plot revolves around Paul Eck, a traveling representative for a pharmaceutical company whose precarious search for an unloved father and for his own better self leads this reluctant hero into dangerous misapprehensions and potentially fatal situations. Written in an intensely realistic style with ironic touches, he makes persuasive use of what defines the literary appeal of the crime novel: subtle psychology, inquisitive intelligence, and sanguinary violence that sustain an interplay of the mysterious with the plausible and hold out hope for final understanding. Gerhard Roth's works have been translated into eight European languages and have received numerous awards. Michael Winkler's most recent translations into English (in collaboration with Edward Snow) include Rilke's three *Diaries* and the poet's correspondence with Lou Andreas-Salomé.

Joseph Roth. *Rebellion [Die Rebellion]*. Tr. Michael Hofmann. New York. St. Martin's. 1999 [Die Schmiede, 1924]. 148 pp. Cloth: \$21.95; ISBN 0-312-20574-0. Joseph Roth's third novel and the last to be translated into English, *Rebellion* captures the cynicism and upheavals of a postwar culture, its jazzlike cadences mixing with trenchant, albeit fantastic, social commentary to create a wise parable about justice and society. Poet Michael Hofmann won the PEN/Book-of-the-Month Prize for his translation of Roth's *The Tale of the 1002nd Night* and this year's prestigious Helen and Kurt Wolff Prize for *Rebellion*. In his Introduction, Hofmann states, "If I may leave the reader of *Rebellion* with a suggestion, it is that he or she might care to go on and read *The Legend of the Holy Drinker* and catch a prismatically different writer to try and reconcile with "der rote Roth," and briefly recapitulate a remarkable oeuvre.

Alternatively, of course, he or she might read the whole of that oeuvre, now that it is possible to do so."

GREEK

Aristophanes. *Birds, Lysistrata, Women at the Thesmophoria*. Ed. and tr. Jeffrey Henderson. Cambridge. Harvard University Press. 2000. 618 pp. Cloth: \$19.95; ISBN 0-674-99587-2. Loeb Classical Library 179. Aristophanes (ca. 446-386 BC), one of the world's great comic dramatists, has been admired since antiquity for his iridescent wit and beguiling fantasy, exuberant language, and brilliant satire of the social, intellectual, and political life of Athens at its height. In this third volume of a new edition of Aristophanes, Jeffrey Henderson presents a freshly edited Greek text and a lively, unexpurgated translation of three plays with full explanatory notes. In *Birds*, Aristophanes turns from the pointed political satire characteristic of earlier plays to a fantasy that soars literally into the air. *Lysistrata* blends boisterous comedy and an earnest call for peace when young wives deny conjugal relations until their husbands end the war between Athens and Sparta. Athenian women again take center stage in *Women at the Thesmophoria*, this time to punish Euripides for portraying them as wicked. Parody of Euripides's plots enlivens this witty confrontation of the sexes.

Rhea Galanaki. *I Shall Sign as Loui [Tha hypográpho Loui]*. Tr. Helen Dendrinou Koliás. Evanston, IL. Hydra Books/Northwestern University Press. 2000 [Agra Publications, Athens, 1993]. 201 pp. Cloth: \$26.95; ISBN 0-8101-1737-1. Considered to be Greece's foremost woman novelist, Rhea Galanaki presents here a powerful and passionate story of the life of a historical figure told through fictional letters. Loui has grown up in western Greece and has been educated in Italy. He befriends Victor Hugo and Edgar Quinet, travels in the same circles as Karl Marx, and participates in the Italian underground and student uprisings in support of Garibaldi. His "letters" cover a life spent traveling across Europe, from Patras and the Ionian Islands to Italy and Paris, and relate his experience in the revolutionary movements of the mid-19th century. Galanaki's previous novels include *The Life of Ismail Ferik Pasha* and *Eleni, or No One*. Helen Dendrinou Koliás has previously translated the biography of Elisaver Moutzan-Martinengou.

John of Patmos. *The Apocalypse*. Tr. Willis Barnstone. New York. New Directions. 2000 [1999]. 64 pp. Paper: \$7.00; ISBN 0-8112-1446-X. A New Directions Bibelot. The Apocalypse, or Revelation to John, is attributed to John of Patmos (also called John of Ephesus), Patmos being the most probable site where the work was composed probably in early draft at the end of the first century A.D. Reflecting the Roman oppression of Christians and Jews and influenced by the apocalyptic

writings of the Old Testament's Book of Daniel, the Apocalypse is the great epic poetic work of the New Testament. Here it is rendered in loose blank verse by two-time Pulitzer Prize nominee Willis Barnstone, who has also translated *To Touch the Sky: Poems of Mystical, Spiritual & Metaphysical Light* and *The Poems of St. John of the Cross*.

Menander, Volume III. Ed. and tr. W. G. Arnott. Cambridge. Harvard University Press. 2000. 640 pp. Cloth: \$19.95; ISBN 0-674-99584-8. Loeb Classical Library, vol. 460. This volume completes the new edition of works by the leading writer of Greek New Comedy. So influential in antiquity—his plays were adapted for the Roman stage by Plautus and Terence—Menander's comic art can now be fully appreciated. W. Geoffrey Arnott, an internationally recognized Menander expert, provides a Greek text based on careful study of recently discovered papyri, a skillful translation, and full explanatory notes. Volume III begins with *Samia [The Woman from Samos]*, which has come down to us nearly complete, followed by substantial portions of *Sikyoniói [The Sicyonians]*, *Phasma [The Apparition]*, and *Synatistosai [Women Lunching Together]*, on which Plautus's *Cistellaria* was based. Also included is a selection of papyrus fragments attributed to Menander. Volume II of the series contains surviving portions of ten Menander plays and Volume I features six plays, including the only complete one extant, *Dyskolos [The Peevish Fellow]*, which won the first prize in Athens in 317 BC, and *Dis Exapaton [Twice a Swindler]*, the original of *Two Bacchises* by Plautus.

Thanassis Valtinos. *Data from the Decade of the Sixties : A Novel [Stoicheia yia ti dekaetia tou '60: Mythistorima]*. Tr. and intro. Jane Assimakopoulos and Stavros Deligiorgis. Evanston. Hydra Books by Northwestern University Press. 2000. 307 pp. Paper: \$19.95; ISBN 0-8101-1699-5. In the 1960s, the Greek monarchy gave way to a republic (via dictatorship); an agricultural society became industrialized; and no less significant, formerly arranged marriages could be based on love. The many voices in *Data from the Decade of the Sixties* coalesce in a series of fictional documents, ranging from personal correspondence between friends and family members to news reports and advertisements. Together these fictional testimonies reveal the tumult of 1960s Greece, where generations and values collided as society struggled to adapt. Thanassis Valtinos examines the pulse of the decade, portraying the spirit of the century in Greece and throughout the world. 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 stage.

Yoryis Yatromanolakis. *The Spiritual Meadow*. Tr. Mary Argyraki. Sawtry, UK. Dedalus. U.S. Distributor: Subterranean. 2000 [Kedros, Greece, 1974]. 182 pp. Paper:

\$13.99; ISBN 1-873982-44-5. Dedalus Europe 2000: Contemporary European Fiction in Translation. All of Yoryis Yatromanolakis' novels show him as a master of style who has successfully blended the contemporary Greek world with its literary heritage from Ancient Greece. Publication of this, his first novel, in 1974 led to immediate recognition, and many critics still believe *The Spiritual Meadow* to be his best book. The story covers Theodore P's first 24 hours as a teacher on the Greek island of Porphyri, during which time he witnesses both his past and future life, as well as Greek history and culture, by means of a febrile and astonishing novelistic distortion of time and space. Other novels by Yatromanolakis translated into English and published by Dedalus are *The History of a Vendetta* (1991), *A Report of a Murder* (1995), and *Eroticon* (1999).

HEBREW

Hayim Nahman Bialik. *Songs from Bialik: Selected Poems of Hayim Nahman Bialik*. Ed. and tr. Atar Hadari. Intro. Dan Miron. Syracuse. Syracuse University Press. 2000. 169 pp. Cloth: \$39.95; ISBN 0-8156-2814-5. Paper: \$19.95; ISBN 0-8156-0605-2. Judaic Traditions in Literature, Music, and Art. Hayim Nahman Bialik (1873-1934) is considered Israel's national poet and one of the greatest Hebrew poets of all time. Several of his poems, particularly his immensely popular children's verse, were set to music and proved among the most popular 20th-century Hebrew songs. An essayist, storyteller, translator, and editor, he had a unique ability to use fully the entire linguistic and conceptual inventory of the Hebrew language. His career was a turning point in Hebrew literature, bringing Biblical Hebrew into a contemporary usage and forming the basis of its renewed vigor. Atar Hadari's new translation of Bialik's major poetry fills a long-standing gap in English letters.

HUNGARIAN

László Krasznahorkai. *The Melancholy of Resistance [Az ellenállás melankóliája]*. Tr. George Szirtes. New York. New Directions. 2000 [1989; Quartet, London, 1998]. 320 pp. Cloth: \$25.95; ISBN 0-8112-1450-8. In this surreal and darkly humorous novel, László Krasznahorkai describes the chaotic events surrounding the arrival of a circus in an insignificant town in Hungary. The circus promises to display the stuffed body of the largest whale in the world and its arrival is greeted with a frenzy of speculation. Bizarre rumors begin to spread that the circus has some sinister hidden agenda and as the expectant crowds gather, the town finds itself in the grip of hysteria. *The Melancholy of Resistance* was voted Best Book of the Year Award in Germany. Poet George Szirtes's translations have won the European Poetry Translation Prize

and the Gold Star Award for the Republic of Hungary.

ICELANDIC

Philip Westbury Cardew. *A Translation of Þorsfirðinga (Gull-Þóris) saga*. Lewiston, NY. Edwin Mellen Press. 2000. 194 pp. Cloth: ISBN 0-7734-7795-0. Scandinavian Studies, vol. 5. Increasing interest in the place of the sagas—the prose narratives unique to medieval Iceland—within the framework of European literature has turned the attention of many scholars to the "post-classical" *Íslendingasögur [Sagas of Icelanders]*, such as *Þorsfirðinga saga*, also known as *Gull-Þóris saga*. A body of literature hitherto largely ignored even by Old Norse specialists, these sagas warrant accessibility to a wider audience of medievalists, folklorists, and the general reader. In addition to providing a new translation of *Þorsfirðinga saga*, the Introduction gives a comprehensive account of the ongoing scholarly debate concerning this genre and establishes its textual, historical and intertextual framework. Thoroughly researched and accompanied by a comprehensive bibliography, this volume represents a significant chapter in the development of medieval Icelandic prose fiction. Moreover, Philip Cardew bring the tale to life in a translation that faithfully transmits the shifting styles and thematic conventions which make this such an intriguing example of 14th-century literary artistry.

Árni Ibsen. *A Different Silence: Selected Poems*. Tr. Árni Ibsen and Pétur Knútsson. Amsterdam. Harwood Academic Publishers. 2000. 160 pp. Cloth: \$47.00; ISBN 90-5755-125-X (book and CD). Poets' Voices, vol. 2. Inspired by the immediate and the intimate, Árni Ibsen's poems celebrate the wonders and peculiarities of life. They are lyrical observations infused with philosophical questioning, yet they are also filled with a spirited seriousness. Ibsen's work testifies to his conviction that poetry is a vital necessity. The first English collection of Ibsen's poetry, *A Different Silence* won the 1999 Translation Prize from the American-Scandinavian Foundation. Accompanying this book is a compact disc featuring a selection of these poems, read by Ibsen in Icelandic and in English.

ITALIAN

Angela Bianchini. *The Edge of Europe [Capo d'Europa]*. Tr. Angela M. Jeannet and David Castronuovo. Lincoln. University of Nebraska Press. 2000 [Camunia editrice srl, Milano, 1991]. 145 pp. Cloth: \$45.00; ISBN 0-8032-1308-5. Paper: \$15.00; ISBN 0-8032-6171-3. European Women Writers Series. In 1941 a young Italian Jewish woman flees her country following the promulgation of Italy's so-called racial laws. She arrives in the neutral city of Lisbon and

spends three days awaiting the certificate that will allow her to emigrate to the United States. During her stay she meet Juan Ruben, an anti-Fascist intellectual who coordinates a network of expatriates working to assist refugees. Her experience of displacement becomes the most intense during an outing to Cabo da Roca, the westernmost point in Europe. Angela M. Jeannet is the author of *Under the Radiant Sun and the Crescent Moon: Calvino's Storytelling*.

Massimo Bontempelli. *Separations: Two Novels of Mothers and Children [Due storie di madri e figli]*. Tr. and preface Estelle Gilson. Kingston, NY: McPherson. 2000. 315 pp. Cloth: \$28.00; ISBN 0-929701-61-5. Long before the advent of the fantastic fiction we associate with Latin American writers, it was Massimo Bontempelli who defined a new literary style he called *realismo magico* in 1926, and for decades afterward the term was almost synonymous with his name. At his death in 1960, Bontempelli was described by the *New York Times* as the "leader of the futuristic school in the 1920s . . . whose goal it was to create a world of fantasy which would have the objectivity of the natural world." Both of these short novels, *The Boy with Two Mothers* and *The Life and Death of Adria and Her Children*, present unforgettable characters across a canvas of European socio-political upheaval. Each of these classic stories fulfills what Bontempelli believed to be the writer's ultimate goal—to tell a dream as if it were reality and reality as if it were a dream. Estelle Gilson's translation of *The Stories and Recollection of Umberto Saba* won both the Italo Calvino and PEN Renato Poggioli awards, as well as the MLA's first Aldo and Jeanne Scaglione award in 1994 as the best literary translation of the previous two years.

Dante Alighieri. *The Fiore and the Detto d'Amore: A Late 13th-Century Italian Translation of the Roman de la Rose*. Attributable to Dante. Tr. and intro. Santa Casciani and Christopher Kleinhenz. Notre Dame. University of Notre Dame. 2000. 558 pp. Paper: \$45.00; ISBN 0-268-00893-0. William and Katherine Devers series in Dante Studies, vol. 4. This is the first English translation of *Il Fiore*, the late 13th-century narrative poem in 232 sonnets based on the Old French *Roman de la Rose* and the *Detto d'Amore*, a free-wheeling version of many Ovidian precepts of love in 240 rhymed couplets. The elaborate allegory of the *Fiore* presents the complex workings of love, understood primarily as carnal passion, in the human psyche through the use of personifications of a wide array of characters who engage in various social (and bellic) interactions. The importance of these two works lies in part in their possible attribution to the great Florentine poet Dante Alighieri, but even if he is not the author, the *Fiore* is a valuable witness to the literary taste and cultural concerns of medieval Italy and to matters of poetic influence and reception among different literary traditions.

Antonio Porta. *Passenger: Selected Poems 1958-1979*. Tr.

Pasquale Verdicchio. Toronto-Buffalo-Lancaster (U.K.). Guernica. 2000. 79 pp. Paper: \$8.00; ISBN 0-920717-64-0. Picas Series 13. Revised edition. Antonio Porta emerged in 1961 as a significant literary activist with the founding of *I Novissimi*, a group of writers dedicated to the monumental task of undoing the stultifying tradition of Italian letters. They wanted a poetic language that might better reflect their contemporary reality, focusing on such issues as technology and the immigration of southern workers who were moving into the industrialized regions of northern Italy. The mixing of languages and the clash of these languages with standardized Italian particularly interested Porta, a poet who closely identified with these nomadic "passengers." This anthology is a selection of Porta's works published between 1958 and 1979, years that represent his evolution during and after the Novissimi period. Some of these poems have appeared in *The Raddle Moon* (Vancouver) and *Screens and Tasted Parallels* (San Francisco). An earlier edition of *Passenger* was published by Guernica in 1986 as part of their Essential Poets series.

Giose Rimaneli. *Rimanelliana: Studi su Giose Rimaneli/Studies on Giose Rimaneli*. Ed. Sebastiano Martelli. Stony Brook, NY. Forum Italicum Publishing. 2000. 354 pp. Paper: ISBN 1-893127-18-4. Bilingual. Contextually, via an ingenious literary experience alternating among Italian, dialect, and English, Giose Rimaneli is a unique case in 20th-century Italian literature. The writings assembled in this volume cover all of Rimaneli's production, including prose, poetry, theater, and essays that give witness to the critical acclaim given by scholars on both continents to a writer that "has stretched the threads of his writings" between Italy and American. By entrenching himself between cultures, Rimaneli has achieved a network of stories (real and imaginary) and of different languages, departures and returns, relationships and experiences in the search of his own destiny and roots.

Antonio Tabucchi. *Dreams of Dreams and The Last Three Days of Fernando Pessoa [Sogni di sogni and Gli ultimi tre giorni di Fernando Pessoa]*. Tr. Nancy J. Peters. San Francisco. City Lights. 2000 [Selerio Editore, Palermo, 1992; Editions du Seuil, 1994]. 136 pp. Trade paper: \$10.95; ISBN 0-87286-368-9. A City Lights Italian Voices Book. One of Italy's most original prose stylists, Antonio Tabucchi gives readers two ingenious works of fiction in this, the second volume of a new series of contemporary Italian literature in translation from City Lights. A variation on exemplary "lives" from Plutarch to Borges, *Dreams of Dreams* offers the dreams of 20 artists the author has loved, among them Ovid and Rimbaud, Debussy and Chekhov, Goya and Garcia Lorca. Tabucchi resumes his dreaming with *The Last Days of Fernando Pessoa*, a metaphysical recounting of the death of the poet who is visited by his heteronyms—the poets he

invented whose poetry and voices invented him. Tabucchi is the Italian translator of the work of Pessoa and editor of the Italian edition of Pessoa's complete works, and he has also translated the poetry of Carlos Drummond de Andrade.

Torquato Tasso. *Jerusalem Delivered/Gerusalemme liberata*. Ed. and tr. Anthony M. Esolen. Baltimore. The Johns Hopkins University Press. 2000. Cloth: \$65.00; ISBN 0-8018-6322-8. Paper: \$22.50; ISBN 0-8018-6323-6. Late in the 11th century the First Crusade culminated in the conquest of Jerusalem by Christian armies. Five centuries later, when Torquato Tasso began to search for a subject worthy of an epic, Jerusalem was governed by a sultan, Europe was in the crisis of religious division, and the Crusades were but a nostalgic memory. Tasso turned to the First Crusade both as a subject that would test his poetic ambition and as a reflection on the quandaries of his own time. He sought to create a vast work that would deserve comparison with the great epics of the past. Anthony Esolen's new translation of *Gerusalemme liberata* captures in powerful, clear language the delight of Tasso's descriptions, the different voices of its cast of characters, and the shadings between glory and tragedy, allowing Tasso's Italian masterpiece to finally emerge as an English masterpiece. Esolen is editor and translator of *Lucretius: On the Nature of Things*, also published by Johns Hopkins.

J. Rodolfo Wilcock. *The Temple of Iconoclasts [La sinagoga degli iconoclasti]*. Tr. Lawrence Venuti. San Francisco. Mercury House. Distributor: Consortium. 2000 [Adelphi Edizioni, Milano, 1972]. 208 pp. Paper: \$14.95; ISBN 1-56279-119-2. J. Rodolfo Wilcock's experimental fiction challenges the preference for realism that dominates Anglo-American writing, even the recent trends that are touted as "multicultural" but that risk replacing diversity with a homogenous narrative form. *The Temple of Iconoclasts* is a celebration of ethnic difference that acknowledges the brutal hierarchies in which various ethnicities have been positioned. A member of the circle of innovative writers that included Jorge Luis Borges, Adolfo Bioy Casares, and Silvina Ocampo, Wilcock has written some 15 books of poetry, drama, journalism, and fiction. Recent translations by Lawrence Venuti include I. U. Tarchetti's *Fantastic Tales* and *Passion: A Novel*, both published by Mercury House.

JAPANESE

Shusaku Endo. *Wonderful Fool*. Tr. and intro. Francis Mathy. London. Peter Owen. U.S. Distributor: Dufour Editions. 2000 [1959]. 186 pp. Paper: \$19.95; ISBN 0-7206-1080-X. Peter Owen Modern Classics. *Wonderful Fool* is the story of Gaston Bonaparte, a young Frenchman who visits Tokyo to stay with his pen-pal, Takamori. Gaston is a trusting person with a simple love for others even after they have demonstrated deceit and betrayal, but his appearance and his behavior prove a bitter disappointment

and embarrassment to Takamori and his associates because Gaston spends his time making friends with street children, stray dogs, prostitutes, and gangsters. Known as the "Japanese Graham Greene," Shusako Endo is widely regarded as the most distinguished of contemporary Japanese writers. This was the third of his novels to appear in English translation. Other titles include *Silence* (which is to be made into a film by Martin Scorsese), *The Sea and Poison*, *Deep River*, *Scandal*, and *The Samurai*.

Noma Hiroshi. *"Dark Pictures" and other Stories*. Tr. James Raeside. Ann Arbor. Center for Japanese Studies, University of Michigan. 2000. Cloth: \$32.95; ISBN 0-939512-02-5. Paper: \$15.95; ISBN 0-939512-03-3. Michigan Monograph Series in Japanese Studies, vol. 30. Contents include stories written in 1947, 1948, and 1951 respectively: "Dark Pictures" [Kurai E], "The Feeling of Disintegration" [Hokai Kankaku], and "A Red Moon in Her Face" [Kao No Naka No Akai Tsuki].

Hikaru. Okuizumi. *The Stones Cry Out [Ishi no raireki]*. Tr. James Westerhoven. San Diego. Harvest/Harcourt. 2000 [Bungeishunju, 1993]. 144 pp. Cloth: ISBN 0-15-100365-3. Paper: \$12.00; ISBN 0-15-601183-2. *The Stones Cry Out* won the prestigious Akutagawa Prize in Japan and is the first of Okuizumi's novels to be translated into English. It is the story of Tsuyoshi Manase, whose wartime experiences in the Philippines have created twin veins of delight and horror that run beneath the landscape of his life. He enjoys his quiet life as a bookstore owner and rock collector until a horrible violence visits his family. James Westerhoven has previously translated Osamu Dazai and Jiro Nitta, and he is also the translator of the Dutch language edition of *The Stones Cry Out*.

Tamura Ryuichi. *Tamura Ryuichi: Poems 1946-1998 [Tamura Ryuichi Shisen]*. Tr. Samuel Grolmes and Tsumura Yumiko. Palo Alto. CCC Books. 2000. 303 pp. Cloth: ISBN 0-9662832-1-X. These English translations of Japanese post-war poetry by Tamura Ryuichi make a large portion of the poet's work available in America. Indeed, there has never been a book of this scale on Tamura's work in translation in any country. The poems selected for this anthology represent the full scope of Tamura's career from 1946 to 1998, and have been chosen on the basis of their relevance to his recurring themes. Included are translations of poems from Tamura's first and second books—*Four Thousand Days and Nights* and *The World Without Words*—as well as two long poems, "A Study of Fear" and "A Perishable Substance." Excerpts from *A Green Thought* and *New Year Letter* are also included (previously published as *Poetry of Ryuichi Tamura* in 1998), as well as selections from 18 additional volumes of Tamura's poetry published from 1976 through 1998.

Akira Yoshimura. *On Parole [Kari-shakuhō]*. Tr. Stephen Snyder. San Diego. Harvest/Harcourt. 2000 [Shincho-Sha Co., 1988]. 256 pp. Cloth: ISBN 0-15-100270-3. Paper: \$13.00;

ISBN 0-15-601147-6. The author's second novel to appear in English translation, *On Parole* explores the fragility of will and society's conditions on freedom. Yoshimura causes us not only to question the nature of innocence, but also the consequences of assuming that it is something that can be redeemed. Yoshimura is a novelist, essayist, and technical writer who has produced over a dozen books and 20 novels. His first novel in translation, *Shipwrecks [Hasen]* was also published by Harcourt (1996).

LATIN

Ovid. *Fasti*. Tr., ed., and intro. A. J. Boyle and R. D. Woodard. New York. Penguin. 2000. 360 pp. Paper: \$14.00; ISBN 0-14-044690-7. One of the fullest and most enjoyable sources of information on Roman myth and religion, the *Fasti* is both a calendar of daily rituals and a witty sequence of stories recounted in a variety of styles and genres, comic, tragic, elegiac, epic and erotic. Yet many of them contain uncomfortable political echoes. Augustus tried to control his subjects by imposing his own version of history and the annual cycle of festivals on them, but Ovid—banished to the Black Sea—brilliantly debunks the official heroes and power structures. (After celebrating the emperor as a Jupiter-on-earth, for example, he deliberately juxtaposes a story showing the king of gods as a savage rapist.) Endlessly playful, this is also a work of real integrity and courage, a fitting climax to the career of one of Rome's greatest writers.

Valerius Maximus. *Memorable Doings and Sayings: Volumes I and II*. Ed. and tr. D. R. Shackelton Bailey. Cambridge. Harvard University Press. 2000. Volume I: Books I-V. 547 pp. Cloth: \$19.95; ISBN 0-674-99541-4. Loeb Classical Library, vol. 492. Volume II: Books VI-IX. 462 pp. Cloth: \$19.95; ISBN 0-674-99542-2. Loeb Classical Library, vol. 493. Bilingual. Valerius Maximus compiled his handbook of notable deeds and sayings during the reign of Tiberius (AD 14-37). The collection was admired in antiquity and has recently been attracting renewed scholarly attention, yet to date there has been no modern English translation. This edition features a freshly edited Latin text facing D. R. Shackelton Bailey's authoritative new translation. Valerius arranges his instructive examples in short chapters each focused on a particular virtue, vice, religious practice, or traditional custom. The moral undercurrent of this collection is readily apparent, but Valerius tells us that the book's purpose is simply practical. He decided to select worthwhile material from famous writers so that people looking for illustrative examples might be spared the trouble of research. Whatever the author's intentions, his book proves a fascinating source of information on Roman attitudes toward religion and moral values in the first century.

LITHUANIAN

Eugenijus Ališanka. *City of Ash [Peleno Miestas]*. Tr. H. L. Hix and Eugenijus Ališanka. Evanston. Northwestern. 2000 [1995]. 88 pp. Cloth: \$44.95; ISBN 0-8101-1783-5. Paper: \$12.95; ISBN 1-8101-1784-3. Writings from an Unbound Europe. Lithuanian poetry is known for the melodiousness it achieves through rhyme and assonance, but Eugenijus Ališanka favors a more modern approach. His defial of traditional capitalization and punctuation may be read as a rebellion—conscious or unconscious—against the regulations imposed by the Language Commission in Lithuania, which controls such matters. These poems are neither surrealistic nor stream of consciousness but are, like cities themselves, "concatenations of non sequiturs." *City of Ash* is Ališanka's second collection of poetry. His first, *Equinox*, won the Zigmąs Gele prize given annually to the best debut book of Lithuanian poetry.

NORWEGIAN

Jens Bjørneboe. *The Silence: An Anti-Novel and Absolutely the Very Last Protocol [Stillheten]*. Tr. Esther Greenleaf Mürer. Chester Springs, PA. Dufour Editions. 2000 [Gyldendal Norsk Forlag, 1973]. 202 pp. Paper: \$15.95; ISBN 0-8023-1333-7. This novel marks the apex and the culmination of the provocative Norwegian author Jens Bjørneboe's investigations into the nature of evil. Here the study moves to a broader canvas than in earlier works; the enquiring narrator explores not just European history, but the crimes committed by Europeans against the rest of humanity in the name of expansion and conquest. The twenty-five years that have passed since this novel was first published have not diminished its relevance and its urgency. This is the third and final novel (with *Moment of Freedom* and *Powderhouse*) in the acclaimed "History of Bestiality" trilogy by one of Norway's most controversial and vilified authors.

Atle Næss. *Doubting Thomas: A Novel about Caravaggio [Den Tvilende Thomas]*. Tr. Anne Born. London. Peter Owen. U.S. Distributor: Dufour. 2000. 160 pp. Cloth: \$29.95; ISBN 0-7206-1082-6. At the center of this literary detective story are the events of a May evening in Rome in 1606 when the painter Caravaggio was challenged to a duel and killed a man. What was the cause of the fight that resulted in his fleeing Rome into exile? Evidence found in the Vatican archives provides some clues in the form of first-person witness statements of nine people who came in contact with the artist before his flight and subsequent mysterious death. The book asks how far an artist may go and how an aggressive, self-destructive, heavy-drinking libertine could create an art of genius.

OLD FRENCH

Patricia Terry and Nancy Vine Durling. *The Finding of the*

Grail: Retold from Old French Sources. Gainesville. University of Florida Press. 2000. 128 pp. Cloth: \$55.00; ISBN 0-8130-1788-2. A lively retelling of the medieval Grail legend, this volume offers a concise and coherent version of the myth that has fascinated readers for more than eight centuries. The earliest extant story is by the 12th-century French poet Chrétien de Troyes, who introduces the mysterious vessel as witnessed by the young knight, Perceval, in the Castle of the Fisher King. Chrétien never finished the story, but a number of later writers added episodes that prolonged the quest but did not offer a coherent conclusion. Weaving together episodes from the earliest Old French texts that focus exclusively on the adventures of Perceval, the authors have created a "new" romance that offers a conclusion in keeping with de Troyes's balanced view of human aspirations. The text is illustrated with 34 miniatures from the 13th- and 14th-century manuscripts depicting key moments in the story. Patricia Terry has translated a number of medieval texts, including *The Song of Roland*, *Poems of the Elder Edda*, *The Honeysuckle and the Hazel Tree*, and *Reynard the Fox*.

ONEIDA

Demus Elm and Harvey Antone. *The Oneida Creation Story.* Tr. and ed. Floyd G. Lounsbury and Bryan Glick. Lincoln. University of Nebraska Press. 2000. 171 pp. Paper: \$12.00; ISBN 0-8032-6742-8. Bilingual. The Oneida Creation Story is the oldest tradition of the *Onyota'aka* (People of the Standing Stone) and is one of the greatest pieces of Native North American oral literature. Ancient elements of Iroquoian cosmology are at the heart of the saga: Sky-world, the fall of Sky-woman, the creation of Earth upon Turtle's back, and the creation of mankind and early society by the twins. Various versions have been passed down through the generations, but the story has never before been published in the Oneida language. This special edition features earlier translated versions of the Creation Story, a discussion of its cultural and historical contexts by Oneida Indian historian Anthony Wonderley, and lexicons cross-referenced to the story.

ORIYA

K. C. Das. *The Journey: Stories by K. C. Das.* Tr. Phyllis Granoff. Ann Arbor. University of Michigan Centers for South and Southeast Asian Studies. 2000. 158 pp. Paper: \$19.95; ISBN 0-89148-081-1. Michigan Papers on South and Southeast Asia, vol. 48. For many centuries, Sanskrit was considered to be the only proper language for the educated and the only language in which to write serious literature or to discuss philosophy. And yet from its early beginnings in the 15th century C.E., prose writing in the vernacular language of Oriya has produced some of India's finest writing to date. Kishori Charan Das thus belongs to a distinguished line of Oriya authors, but his is a very distinctive voice. Perhaps no other writer in Oriya has probed the individual and his tangled

thoughts with such uncompromising honesty. With only one exception, the nine stories translated here all appeared in the 1980s and are typical of much of his recent work. Their urban settings and middle-class characters make them more easily accessible to North American readers than other examples of contemporary Indian fiction.

POLISH

Adam Czerniawski. *Selected Poems.* Tr. Iain Higgins. Amsterdam. Harwood Academic Publishers. 2000. 244 pp. Cloth: \$57.00; ISBN 90-5755-106-3 (includes audio CD). Poets' Voices, vol. 1. Adam Czerniawski writes distinctive and challenging poems, and since the late 70s, he has established himself as a significant presence in Polish letters. Influenced by the remarkable international and multicultural experiences of his childhood, Czerniawski shows a profound concern with language, consciousness, experience, identity, and culture. His poetry offer readers the pleasures of watching a highly engaged Anglo-Polish mind at work and play. A compact disc featuring readings of a selection of the poems in Polish and in English accompany this book.

Wisława Szymborska. *Poems New and Collected 1957-1997.* Tr. Stanisław Barańczak and Clare Cavanagh. San Diego. Harvest/Harcourt. 2000. 296 pp. Paper: \$17.00; ISBN 0-15-601146-8. Here is the definitive collection of Wisława Szymborska's poetry in English translation, comprised of the 100 poems from her popular *View with a Grain of Sand*, along with 64 additional poems newly translated for this volume. Also included is the poet's 1996 Nobel Prize address. Stanisław Barańczak and Clare Cavanagh share the 1996 PEN Translation Prize for their achievement in rendering Szymborska's work in English. Two previous collections of her poetry are *People on a Bridge* and *Sounds, Feelings, Thoughts: Seventy Poems*.

PORTUGUESE

Camilo Castel Branco. *Doomed Love (A Family Memoir) [Amor de Perdição].* Tr. Alice R. Clemente. Providence, RI. Gávea-Brown. 2000. 165 pp. Paper: \$15.00; ISBN 0-943722-27-6. A hundred years after the death of Camilo Castelo Branco (1825-1890), the distinguished scholar Eduardo Lourenço began a review of the writer's status with the following words: "Three syllables. Nothing more is needed to speak of the most popular and most Portuguese of all our modern creators." One of Camilo's literary classics, *Doomed Love* is a 19th-century Romeo and Juliet-like love story that sets a pair of star-crossed lovers against the outmoded and misguided views of an aristocratic society in the process of

being eclipsed. The novel has been made into an opera and filmed by Manuel de Oliveira.

Joaquim Maria Machado de Assis. *Esau and Jacob* [*Esaú e Jacob*]. Tr. Elizabeth Lowe. Ed. and foreword Dain Borges. Afterword Carlos Felipe Moisés. Oxford. Oxford University Press. 2000. 276 pp. Paper: \$16.95; ISBN 0-19-510811-6. Library of Latin America. From the time they were in their mother's womb, the Santos twins, Pedro and Paulo, were fierce rivals. They fought for the right to enter the world first, then competed to see who could suckle at the breast with greater hunger and determination. Soon politics entered their lives and stoked the fire of their antagonism, but it was not until they met the beautiful Flora that their lifelong rivalry found its greatest contest—and encountered its most profound suffering. On another level, Machado de Assis's novel is the story of Brazil itself, caught between monarchical and republican ideals.

José Saramago. *All the Names* [*Todos os Nomes*]. Tr. Margaret Jull Costa. Harcourt. 2000 [Editorial Caminho SA, 1997]. 256 pp. Cloth: \$24.00; ISBN 0-15-100421-8. *All the Names* is the eighth work of fiction by the writer who became an "overnight" literary sensation after winning the Nobel Prize two years ago. Through the character of Senhor Jose, a lonely clerk in the Central Registry of Births, Marriages, and Deaths who becomes obsessed with the record of an unknown woman, Saramago once again creates a timeless story of love and the effects of chance on our lives. His other fiction titles in English translation are all published by Harcourt, most recently *The Tale of the Unknown Island* (1999), *Blindness* (1998), *The History of the Siege of Lisbon* (1997), and *The Stone Raft* (1995). For her translation of *All the Names*, Margaret Jull Costa recently won the 1999 Weidenfeld Translation Prize.

ROMANIAN

Mihai Eminescu. *Poems and Prose of Mihai Eminescu*. Ed. Kurt W. Treptow. Iași, Oxford, and Portland. The Center for Romanian Studies. 2000. 247 pp. Cloth: \$39.95; ISBN 973-9432-10-7. Published to mark the commemoration of the 150th anniversary of the birth of Romania's national poet, this edition of the works of Mihai Eminescu contains a selection of the best English-language renditions of the poems and prose by this leading cultural figure of 19th-century Romania. The selections in this volume include versions of some of Eminescu's best-known poems such as "Doina" [Doina], "Lacul" [The Lake], "Si dacă" [Whenever], "Luceafărul" [Lucifer], "Odă (în metru antic)" [Ode (in Ancient Meter)], "Mai am un singur dor" [I Have Yet One Desire], and many others. It also includes English versions of four important prose writings: "Făt-Frumos din lacrimi" [Prince

Charming—The Tear-Begotten], "Sărmanul Dionis" [Poor Dionis], "Geniu pustiu" [Wasted Genius], and "Cezara" [Caesara]. The volume also includes an introduction on the life and work of Eminescu by Kurt W. Treptow.

Ioana Ieronim. *The Triumph of the Water Witch*. Tr. Adam J. Sorkin with Ioana Ieronim. Newcastle Upon Tyne. Bloodaxe Books. U. S. Distributor: Dufour Editions. 2000. 96 pp. Paper: \$18.95; ISBN 1-85224-483-6. Poet Ioana Ieronim grew up in the Transylvanian Saxon part of Rasnov, a small town in the Carpathians. *The Triumph of the Water Witch* is her lament for the loss of that once thriving community which had survived for eight centuries before being destroyed in four decades through the imposition of Soviet-style communism. Written against the background of the bleak, restrictive climate under Ceausescu, these are poems Ieronim never expected to see published. She felt compelled to write the book out of a deep moral need, not just to dissent from the politics but also to bear witness to the degradation of human individuality and integrity in her disintegrating country of Romania. Adam Sorkin's previous work includes a co-translation of Liliana Ursu for Bloodaxe.

RUSSIAN

Alexander Genis. *Red Bread*. Moscow. Various translators. Glas. US Distributor: Ivan R. Dee. 2000. 192 pp. Paper: \$14.95; ISBN 15-7172-0050-1. Glas New Russian Writing, vol. 24. One of the best essayists writing in Russian today, Alexander Genis inhabits that stimulating borderland between the civilizations of Russia and America. Each of the essays in *Red Bread* represents an existing book or manuscript in Russian. "The View from the Window" (tr. Natalie Roy) is taken from a series of comparative cultural studies of America and Russia at the end of the 20th century; "Red Bread" (tr. Matthew Guenther, Lisa Conathan, Beth Cassavell, John C. Smith, and Lev Loseff) is an excerpt from the *Culinary History of Soviet Russia*; "USA from A to Y" (tr. Anthony Perry) comes from Genis's cultural dictionary of America; "Brodsky in New York" (tr. Jamey Gambrell) belongs to a series on contemporary Russian and world literature; and "Darkness and Silence" (tr. Seth Graham) is a poem-essay combining Eastern and Western perceptions of life that was published by itself in an illustrated edition. *Glas*, published approximately four times each year, offers the best of contemporary Russian writing in English translation, edited by Natasha Perova in Moscow and Arch Tait in England, and published in a trade paperback format.

Leo Tolstoy. *Anna Karenina*. Tr. Richard Pevear and Larissa Volokhonsky. New York. Viking/Penguin. 2001. 864 pp. Cloth: \$40.00; ISBN 0-670-89478-8. Regarded by many as one of the greatest novels ever written in any language, *Anna Karenina* relates the doomed love affair between the sensuous and rebellious Anna and the dashing officer Count Vronsky.

This new translation of Tolstoy's masterpiece, the first to appear in 40 years, is truly a noteworthy literary event. While previous translations softened the robust and sometimes shocking quality of Tolstoy's voice, the husband-and-wife team of Richard Pevar and Larissa Volokhonsky have produced an accurate translation to "allow his voice to be heard." Their other acclaimed translations include works by Tolstoy, Dostoevsky, Gogol, and Bulgakov. This authoritative edition includes an illuminating introduction and careful explanatory notes compiled by the translators.

SANSKRIT

R. K. Narayan. *The Mahabharata: A Shortened Modern Prose Version of the Indian Epic*. Chicago. University of Chicago Press. 2000. 179 pp. Paper: \$14.00; ISBN 0-226-56822-9. Together with the other great Sanskrit epic, the *Ramayana*, the *Mahabharata* embodies much of the cultural and religious heritage of India. Based on the narrative of the great war between the Kauravas and the Pandavas, it tells of warriors, kings, saints, and goddesses caught up in the romance and drama of family intrigue. With its diversity of plots and themes—including the philosophical teachings of the *Bhagavada Gita*—the *Mahabharata* has entertained and influenced Indian audiences for nearly two thousand years. R. K. Narayan's abbreviated prose version, which is now available in paperback, features language that is clear and direct, allowing the complex nature of the original narrative to become easily accessible to the modern English-language reader. Among Narayan's many other works are the novels *Gods, Demons, and Others*, *Swami and Friends*, and *Waiting for Mahatma*, all published by Chicago.

SERBIAN

Zoran Živković. *Time Gifts [Vremenski darovi]*. Tr. Alice Copple-Tošić. Evanston. Northwestern University Press. 2000 [1997]. 81 pp. Cloth: 0-8101-1781-9. Paper: \$14.95; ISBN 0-8101-1782-7. Writings from an Unbound Europe. In *Time Gifts*, Zoran Živković weaves four mysterious encounters around philosophical questions at the core of human existence. A stranger appears in the cell of an astronomer imprisoned by the Catholic church and, through a glance at the future, offers the prisoner the choice between physical survival and the immortality granted those who die for their beliefs. The stranger next visits a paleolinguist who has been forgotten by her university and despairs of ever knowing the validity of her theories—until given a chance at time travel. Then the stranger visits a simple watchmaker, a man who works literally at the center of time yet has never pondered its possibilities. The aged man is offered the rarest of gifts—a second chance—but at a terrible price. The true nature of the visitor is finally revealed by an insane artist, but can she be believed? Provocative and original, *Time Gifts* is a meditation on the nature of time as well

as on the nature of those at its mercy. In addition to writing a number of works, Živković has translated more than 50 books himself.

SLOVENIAN

Tomaž Šalamun. *Feast: Poems*. Tr. by the poet and Christopher Merrill, Joshua Beckman, Phillis Levin, Andrew Wachtel, Marko Jakše, W. Martin, and Michael Biggins. Ed. Charles Simic. Foreword Edward Hirsch. New York and San Diego. Harcourt. 2000. 112 pp. Cloth: \$22.00; ISBN 0-15-100560-5. Tomaž Šalamun is one of the major names in the international avant-garde. Irreverent, self-mythologizing, tragic, and visionary, he is a poet of immense range and cunning, able to encompass everything from Balkan wars and politics to the most intimate personal experiences. *Feast*, his latest collection of 65 poems in English, brings together both early and more recent work. Šalamun has published 26 books of poetry that have been translated into almost every European language. Works in English include *Poker*, *The Selected Poems of Tomaž Šalamun* (1988) and *The Four Questions of Melancholy: New and Selected Poems* (1997).

SPANISH

José María Arguedas. *The Fox From Up Above and the Fox From Down Below [Zorro de arriba y el zorro de abajo]*. Tr. Frances Horning Barraclough. Ed. Julio Ortega. Pittsburgh. University of Pittsburgh Press. 2000 [De Esta Edición, 1990]. 320 pp. Cloth: \$45.00; ISBN 0-8229-4117-1. Paper: \$19.95; ISBN 0-8229-5718-3. Colección Archivos (The Pittsburgh Editions of Latin American Literature). The last novel by Peruvian writer José María Arguedas, set in the booming port city of Chimbote, is an expression of the human costs of rapid modernization. Tragically, the malaise of the society is reflected in the literal self-destruction of Arguedas, a process chronicled in four diaries woven into the novel itself. As he neared the end of the novel, the author shot himself to death, closing his own life but deliberately leaving his novel open. This edition includes the original Introduction and insightful essays by renowned critics of Arguedas's work, which provide background material and textual analyses useful for classroom discussion. Frances Barraclough has also translated Arguedas's *Deep Rivers*, *Yawar Fiesta*, and *Todas las sangres*.

Pureza Canelo. *Celda verde/Green Cell*. Ed. and tr. Kay Pritchett. New York. Peter Lang. 2000. 177 pp. Cloth: \$51.95. ISBN 0-8204-4992-X. Nuestra Voz, vol. 5. Bilingual. This volume contains 39 early poems of Pureza Canelo, all of which were composed before 1969. A distinctive feature of her work is its newness, not only as "originality" but more important, as "new reality." Canelo's poetry places itself alongside the work of some other Spanish poets who have written from the

unconscious or transcendental self, poets such as Juan Ramón Jiménez and Gerardo Diego, the Surrealists, and Federico García Lorca. But she moves past the achievements of her Modernist mentors to create a newness that allies itself with feminism by way of its presentation of the self within a feminine context and with poststructuralism by virtue of its explicit acceptance of contradiction. Kay Pritchett is the author of *Four Postmodern Poets of Spain*, and she has also translated two contemporary Bolivian novels: *Jonah and the Pink Whale* by José w. Montes Vannuci and *In the Land of Silence* by Jesús Urzagasti.

José Tomás de Cuéllar. *The Magic Lantern: Having a Ball and Christmas Eve [La linterna mágica]*. Tr. Margaret Carson. Ed. and intro. Margo Glantz. Oxford. Oxford University Press. 2000. 166 pp. Cloth: ISBN 0-19-511503-1. Paper: \$14.95; ISBN 0-19-511502-3. Library of Latin America. In *The Magic Lantern*, José Tomás de Cuéllar presents two finely detailed renderings of a Mexican society fast unraveling under the mounting influence of European culture. In *Having a Ball*, a colonel decides to throw a party for his beloved daughter, enlisting his well-connected friend, Saldaña, to arrange the invitations and the refreshments. When the night finally arrives, mingling classes and chance encounters send sparks flying—and expose everybody's true colors. *Christmas Eve* centers around a Christmas celebration held at the house of the gorgeous but calculating mistress, Julia. From the outset, her beauty arouses many suitors, but affection quickly excites jealousy as she sets one heart against another. Margaret Carson has translated the work of several Spanish writers and won the 1994 ALTA Endowment Fund Award.

Oscar Hahn. *Stolen Verses and Other Poems*. Tr. and intro. James Hoggard. Evanston, IL. Northwestern University Press. 2000. 109 pp. Cloth: \$22.95; ISBN 0-8101-1778-9. Bilingual. Oscar Hahn has been hailed by postmodernist master Enrique Lihn as "the premier poet of his generation." Pablo Neruda has praised Hahn's "great originality and intensity," and Mario Vargas Llosa has called Hahn's work "the most personal I've read in the poetry of our language in a long time." *Stolen Verse and Other Poems* features Hahn's newest works as well as a selection of poetry previously unavailable in English, including pieces such as "A Pensive Drowned Man Who Sometimes Drifts" and "Old Year 1973" that express Hahn's rage over the Pinochet coup. Employing forms ranging from sonnet to free verse, these poems embody what translator James Hoggard calls "strangeness in the world." Other translations by Hoggard include Hahn's *The Art of Dying* (1988) and *Love Breaks* (1991), and Tino Villanueva's *Chronicle of My Worst Years* (1994) published by TriQuarterly Books from Northwestern University Press.

Joe Hayes. *Little Gold Star/Estrellita de Oro: A Cinderella Cuento retold in Spanish & English*. El Paso. Cinco Puntos Press. 2000. Distributor: Consortium. 32 pp. Cloth: \$15.95; ISBN 0-938317-49-0. Bilingual. The Cinderella story—common to cultures the world over—was brought to the New World by Spanish settlers and gradually evolved into the version that

master storyteller Joe Hayes relates in *Little Gold Star/Estrellita de Oro*. Like every Cinderella tale, this is a wonderful celebration of the human spirit. As always, the kind heroine triumphs over her envious stepmother and stepsisters, but Hayes weaves the elements of the story together to show how the inner qualities of the characters are revealed in their appearance. Hayes is well-known for his bilingual tellings of stories where he slips back and forth between Spanish and English. He is the author of 18 books for children, including eight in both Spanish and English, including *La Llorona/The Weeping Woman*, *Watch Out for Clever Women!;/Cuidado con las mujeres astutas!*, and most recently, *Tell Me a Cuento/Cuéntame un Story* (Cinco Puntos).

Sebastián Junyent. *Packing Up the Past [Hay que deshacer la casa]*. Tr. Ana Mengual. New Brunswick, NJ. ESTRENO Plays. 2000 [1985]. Paper: \$8.00; ISBN 1-888463-10-4. ESTRENO Contemporary Spanish Plays #18. Sebastián Junyent is an important figure in Spanish theatre and television whose best-known play is *Packing up the Past*, which was awarded the prestigious Lope de Vega Prize. It was performed to full houses in Madrid's Teatro de la Comedia from January to June 1985, when it closed to tour in Miami. Subsequently, the play returned to Madrid's Teatro Figaro and ran through a second year. It has since been revived several times, televised, made into a movie, and performed widely throughout Spain and Spanish America, at Hispanic theatres in the U. S. and Canada, and in translation in Brazil, France, Italy, and Turkey. Most recently, it has been successfully performed in this English translation at Converse College in Spartanburg, South Carolina. The apparently simple story of two middle-aged sisters who are reunited after years of separation, the play explores many facets of women's experience that transcend the issue of growing up female in Franco's Spain.

Javier Marías. *All Souls [Todas las Almas]*. Tr. Margaret Jull Costa. New York. New Directions. 2000 [Editorial Anagrama, Barcelona, 1989; HarperCollins, 1992]. 224 pp. Paper: \$13.95; ISBN 0-8112-1453-2. A visiting Spanish lecturer at Oxford turns his sharp continental gaze on the Anglo-Saxon quirks of town and gown. Gossip-mongering, one-upmanship, lust, loneliness: Oxford, he finds, "is a city in syrup, where simply being is far more important than doing or even acting." And though he starts an affair with a colleague who is young, lively, and very married, soon the spirit of Oxford affects even him. *All Souls* perfectly captures the drifting rhythms of academic life. Margaret Jull Costa is the translator of many Spanish, Portuguese, and Italian writers including Antonio Tabucchi.

Javier Marías. *A Heart So White [Corazón tan blanco]*. Tr. Margaret Jull Costa. New York. New Directions. 2000 [Editorial Anagrama, Barcelona, 1992]. 288 pp. Cloth: \$24.95; ISBN 0-8112-1452-4. Family secrets are the prime element in this modern novel about a son's unwilling discovery of his father's past. In fact, Marías has written a mystery story in

reverse that starts by letting us know the "crime" from the beginning and then hides what actually happened until we discover the truth in the same way, at the same time, as the son. *A Heart So White* becomes a sort of anti-detective story of human nature, at the center of which are the costs of ambivalence. ("My hands are of your colour; but I shame / To wear a heart so white" is a quote from *Macbeth*.)

Antonio José Ponte. *In the Cold of the Malecón & Other Stories*. Tr. Cola Franzen and Dick Cluster. San Francisco. City Lights Books. 2000. 136 pp. Trade paper: \$10.95; ISBN 0-87286-374-3. *In the Cold of the Malecón* is set in Cuba after the collapse of the Soviet Union, a period of blackouts, food shortages, and economic privations. People go to work and find that their jobs no longer exist. They tell and retell stories from their past, make absurd jokes about the future, and go about the business of falling in love, growing up, and growing old. Around such deceptively simple moments, Ponte shapes intricate stories of self-discovery in spare and allusive prose. This is the author's first book of fiction to be published in the U.S. Cola Franzen is the translator of over 20 books, including *Poems of Arab Andalusia*, *Dreams of the Abandoned Seducer* by Alicia Borinsky, and *Horses in the Air* by Jorge Guillén. Dick Cluster has translated (with Cindy Schuster) Mirta Yáñez's *Cubana: Contemporary Fiction by Cuban Women* and *The Cuban Mile* by Alejandro Hernández Díaz.

Teresa Porzecanski. *Sun Inventions [Invençião de los soles]* and *Perfumes of Carthage [Perfumes de Cartago]: Two Novellas*. Tr. Johnny Payne and Phyllis Silverstein. Intro. Ilan Stavans. Albuquerque. University of New Mexico Press. 2000 [1982 and 1994]. 204 pp. Cloth: \$35.00; ISBN 0-8263-2180-1. Paper: \$17.95; ISBN 0-8263-2181-X. Jewish Latin America. Teresa Porzecanski writes from Uruguay about the multicultural experience of Jewish immigrants in Montevideo. Her exotic characters from Europe, Africa, and the New World bring together and struggle with the mixture of Sephardic, Ashkenazic, and Latin American cultures. Her first novel, *Sun Inventions*, is a semiautobiographical tale of an immigrant family told from the perspective of a woman who is an academic, mother, and writer searching for meaning in the universe. *Perfumes of Carthage* tells the stories of Lunita Mualdeb and her Sephardic family and Angela Tejera [Weaver], whose name was given to her African grandfather by a Brazilian slave owner.

Augusto Roa Bastos. *I the Supreme [Yo el Supremo]*. Tr. Helen Lane. Normal, IL. Dalkey Archive Press. 2000 [Siglo XXI Editores, 1974; 1986]. 438 pp. Paper: \$13.95. ISBN 1-56478-247-6. First Dalkey Archive edition. An amalgam of facts and fictions, dialogues and soliloquies, *I the Supreme* is the story of José Gaspar Rodríguez de Francia, the man "elected" in 1814 as Paraguay's Dictator for Life. By turns grotesque and comic, the book is a meditation on the uses and abuses of power, the relationship between the individual and history, and the nature of language. Augusto Roa Bastos was in forced exile from 1947-1989. He wrote *I the Supreme* while living in Argentina. Helen

Lane has also translated the works by Octavio Paz, Juan Goytisolo, Mario Vargas Llosa, and Manuel Puig.

Josefina de la Torre. *Poemas de la Isla*. Tr. Carlos Reyes. Spokane. Eastern Washington University Press. 2000. 73 pp. Cloth: \$24.00; ISBN 0-910055-59-9. Paper: \$15.95; ISBN 0-910055-58-0. Bilingual. This collection makes available for the first time in English the work of Josefina de la Torre, the sole surviving member of Spain's famed poetic circle, the Generation of 1927. Contents include the entirety of *Versos y estampas* (1927), with selections from *Poemas de la isla* (1930), as well as "Puerto de Mar" [Sea Port], for which Josefina wrote both words and music, and "Allí, junto a la cama" [There, by the Bed], from *Medida del tiempo [Time's Measure]*. Carlos Reyes has published numerous translations of works by Edwin Madrid, Luis Cernuda, and Iván Tubau.

René Vázquez Díaz. *The Island of the Cundeamor [Isla del Cundeamor]*. Tr. David E. Davis. Pittsburgh. Latin American Literary Review Press. 2000. 231 pp. Paper: \$16.95; ISBN 1-891270-04-4. Series: Discoveries. Exiles from Cuba populate the imaginary island of Cundeamor in this ambitious allegorical novel of obsession, sex, wealth, politics, and romantic fidelity. Considered one of the most gifted Cuban writers in exile, René Vázquez Díaz was born in Cuba in 1952 and distinguished himself at a selective center for gifted young scholars while in his teens, which gave him the opportunity to study abroad in 1973. In spite of a secure career in marine engineering, he requested political asylum in Sweden, and since that time, he has produced, in addition to this work, *The Imaginary Era* (1986), *Beloved Traitor* (1993), and *Fredrika in Paradise* (2000). One of David E. Davis's recent translations is *Steps Under the Water* by Alicia Kozameh.

SWEDISH

Lars Gustafsson. *Elegies and Other Poems*. Sel. and tr. Christopher Middleton, with Yvonne L. Sandstroem, Bill Brookshire, and Philip Martin. New York. New Directions. 2000. 80 pp. Paper: \$13.95; ISBN 0-8112-1441-9. *Elegies* is Lars Gustafsson's first major collection of poetry in English translation in more than a decade. One of Sweden's most prolific and most frequently translated men of contemporary letters, his verse reflects the playful erudition and imaginative philosophizing that give his fiction its unique appeal. *Elegies* is a companion to his popular collection, *The Stillness of the World before Bach* (New Directions, 1988). As in that volume, editor Christopher Middleton has selected work from several of the poet's books and has included his own translations as well as those of Yvonne Sandstroem, Bill Brookshire, and Philip Martin.

Ingemar Leckius. *Ljus av ljus/Light From Light [Vid terebinträdet]*. Tr. John F. Deane. Dublin. Dedalus. 2000

[1989]. 108 pp. Paper: \$13.95; ISBN 1-901233-44-8. Poetry Europe Series No. 8. Ingemar Leckius published his first collection of poems in 1951 and has published seven more since then. With his wife, Mikaela, he has translated poetry and drama from French, Spanish, and African, and has translated into Swedish the work of the Welsh poet R. S. Thomas. For *Vid terebinträdet* (of which this volume is the first English translation), Leckius won Sweden's most prestigious poetry award, the Bellman Prize of the Swedish Academy. It is a book that deals with "that universal human thirst that cannot be quenched by ordinary wells." Because the poet has long been engaged with the relationship between Judaism, Christianity, and Islam, his poems feature many motifs from all three of these old monotheistic religions. John F. Deane has published translations from the Swedish of Tomas Tranströmer and from the French of Anise Koltz and Jacques Rancourt.

NON-FICTION

AUTOBIOGRAPHY, LETTERS, MEMOIRS, INTERVIEWS

(German) Hannah Arendt and Heinrich Blücher. *Within Four Walls: The Correspondence between Hannah Arendt and Heinrich Blücher 1936-1968*. Tr. Peter Constantine. Ed. and intro. Lotte Kohler. New York. Harcourt. 2000 [Piper Verlag GmbH, München, 1996]. 512 pp. Cloth: \$35.00; ISBN 0-15-100303-3. *Within Four Walls* is the life story of two exceptional people who fled their country for different reasons, of their dependence on each other, their deepening love, their continued exchange of ideas, Arendt's teaching and writing, her involvement with Jewish life in Europe and in Israel, and Blücher's years at The New School and Bard College. Of all Hannah Arendt's correspondence published over the past decade, these are the most personal and intimate exchanges, revealing her emotional fragility, the couple's unshakable confidence in each other, and the lively intellectual debate that characterized their relationship. It is also an important document of the 1930s in Germany and France, of World War II, and of post-war life in ravaged European cities. Meanwhile, there is talk of food and drink, and of friendships with Karl Jaspers, Mary McCarthy, Alfred Kazin, and the complex relationship with Martin Heidegger and his wife. Two recent translations by Peter Constantine are *Six Early Stories* by Thomas Mann, and *The Undiscovered Chekhov: Thirty-Eight New Stories*.

(Latin) Saint Boniface. *The Letters of Saint Boniface*. Tr. Ephraim Emerton. Intro. Thomas F. X. Noble. New York. Columbia University Press. 2000. 181 pp. Cloth: \$45.00; IABN 0-231-12092-3. Paper: \$16.50; ISBN 0-231-12093-1. Records of Western Civilization. Saint Boniface, the early 8th-century English cleric who became known as the "Apostle to the

Germans," was an important agent in the conversion of the North Germanic tribes from paganism to Christianity. He also devoted his efforts to organizing and concentrating all of Germanic Christendom under the leadership of Rome. He counted the popes among his correspondents, as well as colleagues in England, France, and Rome. His letters provide unique insights into the religious, ecclesiastical, political, and social history of early medieval Europe.

(Italian) Gianni Celati. *Adventures in Africa [Avventure in Africa]*. Tr. Adria Bernardi. Chicago. University of Chicago Press. 2000 [Giangiacomo Feltrinelli Editore, Milano, 1998]. 170 pp. Cloth: \$20.00; ISBN 0-226-09955-5. In 1997 the celebrated Italian novelist and essayist Gianni Celati accompanied his friend, filmmaker Jean Talon, on a journey to West Africa that took them from Mali to Senegal and Mauritania. Celati kept notebooks of the journey, now translated by Adria Bernardi and introduced by Rebecca West. The book is both a travelogue in the European tradition and a trenchant meditation on what it means to be a tourist. *Adventures in Africa* is hailed as one of the best travelogues on Africa ever written and awarded the first Zerilli-Marinó prize.

(French) Annie Ernaux. *I Remain in Darkness [Je ne suis pas sortie de ma nuit]*. Tr. Tanya Leslie. Seven Stories Press. 2000 [1999; Editions Gallimard, 1997]. 128 pp. Cloth: \$20.00; ISBN 1-58322-014-3. 96 pp. Paper: \$11.95; ISBN 1-58322-052-6. In the summer of 1983, Annie Ernaux's mother stopped eating and drinking for several days and could no longer take care of herself. In hopes that she would once again become the "dynamic and independent" woman she once was, Ernaux took her mother into her home. Yet the deterioration of her memory increased and later that year, she was diagnosed with Alzheimer's. This collection of relentlessly honest journal entries traces the descent of Ernaux's mother into the depths of the disease and reveals the author's own complex feelings of guilt and responsibility. Profoundly self-revealing, this work provides readers with insight into their own questions of loss, grieving, and death. Ernaux's *A Woman's Story*, *A Man's Place*, and *Simple Passion* were all *New York Times* Notable Books. Tanya Leslie has translated four of Ernaux's previous books and works closely with the author on the English-language editions of her work.

(German) Sigmund Freud. *The Correspondence of Sigmund Freud and Sándor Ferenczi, Volume 3, 1920-1933*. Ed. Ernst Falzeder and Eva Brabant. Tr. Peter T. Hoffer. Cambridge. The Belknap Press of Harvard University Press. 2000. 473 pp. Cloth: \$59.95; ISBN 0-674-00297-0. The third and final volume of correspondence between the founder of psychoanalysis and one of his most colorful disciples brings to a close Sándor Ferenczi's life and the story of one of the most important friendships in the history of psychology. The letters span a turbulent period during which Freud and Ferenczi came to grips with their understandings of Otto Rank's *The Trauma*

of Birth, published in 1923. In 1926, Ferenczi gave a series of lectures in New York and became embroiled in a bitter controversy with American analysts over the practice of lay analysis. Upon his return, Freud became increasingly critical of Ferenczi's theoretical and clinical innovations—controversies which continue to this day. In his Translator's Introduction, Peter Hoffer discusses the challenge of attempting to retain the style and meaning of Freud's idiosyncratic and imaginative metaphorical constructions in forms that have no exact English equivalent, and correcting many stylistic and grammatical errors made by Ferenczi, whose native language was Hungarian.

(French) Betje Black Klier. *Pavie in the Borderlands: The Journey of Théodore Pavie to Louisiana and Texas, 1829-1830, including portions of his Souvenirs atlantiques*. Baton Rouge. Louisiana State University Press. 2000. 279 pp. Cloth: \$49.95; ISBN 0-8071-2414-1. Paper: \$24.95; ISBN 0-8071-2530-X. This comprehensive volume describes the cultural forces that shaped the trans-Mississippi West between 1765 and 1838 by focusing on the extraordinary Pavie family. From their settlement on the Louisiana frontier, three generations of Pavies witnessed the creation of the United States and its territorial expansion via the Louisiana Purchase. Throughout his adventures, Théodore took meticulous notes and made sketches, and later published an account of his exploits in a romantic travelogue entitled *Souvenirs atlantiques*. The first part of this volume provides a biographical study of Théodore, translations of some of his colorful letters from the borderlands, and an analysis of how his travels transformed him. The second part presents the first English translation of a substantial portion of Théodore's journal, including reproductions of his sketches of Louisiana and Texas environs. *Pavie in the Borderlands* provides important new insights into the region's environmental, social, economic, cultural, and intellectual history.

(Greek) Regina Pagoulatou. *Exile: A Chronicle, 1948-1950*. Tr. Theony Condos. New York. Pella. 2000. 174 pp. Paper: ISBN 0-918618-75-4. The painful experiences related in this book begin on the feast of Saint George, April 23, 1948. It was a year of abundance and happiness in many Western countries, but Greece was devastated and deeply divided by the savagery of the Greek Civil War. The Left and the Right took turns in killing and torturing, each spreading its own brand of "freedom." Regina Pagoulatou was taken prisoner, interrogated, and placed in a prison camp fenced all around with barbed wire. The Greek word for exile is *exoria*, which means literally "being thrown outside the borders of one's country," becoming an outcast. This book is her remarkable story.

(Spanish) Ramón Gil Navarro. *The Gold Rush Diary of Ramón Gil Navarro*. Ed. and tr. María Del Carmen Ferreyra and David S. Reher. Lincoln. University of Nebraska Press. 2000. 315 pp. Cloth: \$45.00; ISBN 0-8032-3343-4. When Ramón Gil Navarro, an Argentinean political exile living in Chile, heard rumors of a new El Dorado in North America, he arranged to have 120 workers and a shipload of supplies sent to Stockton, California.

Navarro accompanied the workers in 1848 and began prospecting, but after three years without success, he returned to South America and continued his life as a journalist and national representative in the Argentinean congress. María del Carmen Ferreyra, Navarro's great-granddaughter, made the original transcription of his diaries. David S. Reher is the author of *Perspectives on the Family in Spain: Past and Present*.

(Romanian) Mihail Sebastian. *Journal 1935-1944: The Fascist Years [Jurnal]*. Tr. Patrick Camiller. Intro. and notes Radu Ioanid. Chicago. Ivan R. Dee in association with the United States Holocaust Memorial Museum. 2000 [Editions Stock, 1998]. 672 pp. Cloth: \$36.00; ISBN 1-56663-326-5. Mihail Sebastian's remarkable diary of the fascist years in Romania, written half a century ago, was at last published several years ago and is here translated into English for the first time. Sebastian was a promising young Jewish writer in prewar Bucharest—a novelist, playwright, poet, and journalist who counted among his friends the leading intellectuals and social luminaries of a sophisticated Eastern European culture. His journal offers not only a chronicle of the dark years of Nazism but is also a lucid and finely shaded analysis of erotic and social life, and a reader's and music lover's notebook. Today, more than half a century after it was written, Sebastian's *Journal* stands as one of the most important documents from the era preceding the Holocaust.

(French) Germaine de Staël. *Ten Years of Exile [Dix années d'exil]*. Tr. Avriel H. Goldberger. Dekalb. Northern Illinois University Press. 2000. 271 pp. Cloth: \$45.00; ISBN 0-87580-255-9. Germaine de Staël's powerful political memoir is now available for the first time in English translation. Based on the unabridged definitive French text prepared by Simone Balaye and Mariella Bonifacio, *Ten Years of Exile* tells the full story of Mme. de Staël's flight across Europe to Moscow in 1812, just ahead of Napoleon's advancing armies. In exile, she continued to resist Napoleon, and her memoir is laced with scathing political commentary as well as acute observations on the times. With a map, chronology, and an extensive new introduction by Balaye and Avriel Goldberger, this definitive volume will appeal to readers interested in French history and literature, women's studies, and autobiography. Named the Chevalier de l'Ordre des Arts et des Lettres by the French government in 1988, Goldberger is also the translator of de Staël's novels, *Corinne, or Italy* and *Delphine*, as well as *A Life of Her Own* by Emile Carle.

BIOGRAPHY

(French) Laure Adler. *Marguerite Duras: A Life [Marguerite*

Duras. Tr. Anne-Marie Glasheen. Chicago. Victor Gollancz, an imprint of Orion Books/University of Chicago. 2000 [Gallimard, Paris, 1998]. 424 pp. Cloth: \$35.00; ISBN 0-226-00758-8. Marguerite Duras was one of 20th-century France's most influential and complex figures—a phenomenally productive and daring writer and filmmaker, a passionate political activist, and a charismatic and infuriating friend and lover. In this deeply researched and involving biography, which won the Prix Femina in France, Laure Adler deftly leads us through Duras's eventful life, sifting fact from fiction by drawing on letters, diaries, and notebooks, as well as many hours of tape-recorded conversations with Duras herself. Anne-Marie Glasheen's translations include two collections of plays by contemporary Belgian playwrights, novels such as *Oedipus on the Road* by Henry Bauchau, and several poetry and art history books.

CULTURAL STUDIES

(Greek) *Aeschines*. Tr. Chris Carey. Austin. University of Texas Press. 2000. Cloth: \$45.00; ISBN 0-292-71222-7. Paper: \$19.95; ISBN 0-292-71223-5. Oratory of Classical Greece, vol. 3. This volume contains the three surviving speeches of Aeschines, all of which revolve around the internal political rivalries of an Athens overshadowed by the growing power of Macedonia to the north. The first speech was delivered when Aeschines successfully prosecuted Timarchus, a political opponent, for having allegedly prostituted himself as a young man. The other two speeches were delivered in the context of Aeschines's long-running feud with Demosthenese. Planned for publication over several years, this series will eventually present all of the surviving speeches from the late 5th and 4th centuries B.C. in new translations especially designed for the needs and interests of today's undergraduates, Greekless scholars in other disciplines, and the general public.

(French) Régis Debray. *Transmitting Culture [Transmettre]*. Tr. Eric Rauth. New York. Columbia University Press. 2000. 157 pp. Cloth \$29.50; ISBN 0-231-11344-7. European Perspectives. Human beings have always transmitted their beliefs, values, and doctrines from place to place, generation to generation. How, by what strategies, and under what constraints do they persist in doing this? These are the questions reassessed by Régis Debray in *Transmitting Culture*, a work that examines the difference between communication and transmission and argues that ideas and their legacies should be rethought not in terms of "communication" from sender to receiver, but of "mediation" by the vectors and messengers of meaning. Debray redefines communication as the inescapable conditioning of civilization's meanings and messages by their technologies of transmission and lays the groundwork for a science of the transmission of cultural forms—*mediology*. Ranging from the history of religion and the printing press to the French and industrial revolutions,

Transmitting Culture establishes a new approach to the cultural history of communication.

(French) Roger Grenier. *The Difficulty of Being a Dog [Les larmes d'Ulysse]*. Tr. Alice Kaplan. Chicago. University of Chicago Press. 2000 [Editions Gallimard, Paris, 1998]. 131 pp. Cloth: \$22.00; ISBN 0-226-30827-8. It's not always easy to be a dog—to be a companion to those strange human animals, as Roger Grenier shows us on this literary dog walk. In 43 self-contained and lovingly crafted vignettes, he visits the great dogs of history and legend, beginning at the beginning with Ulysses and his dog, Argos, the only creature to recognize him after years of absence. From Virginia Woolf to André Gide, Grenier reveals how dogs have inspired writers. He also surveys the opinions, writings, and experiences throughout history for clues to the mysterious symbiosis between people and their dogs. Grenier has published over 30 novels, short stories, and essays. Alice Kaplan, author of *French Lessons* and *The Collaborator*, has also translated Grenier's novel, *Another November* (1998).

(Italian) Friar Ilarione da Bergamo. *Daily Life in Colonial Mexico: The Journey of Friar Ilarione da Bergamo, 1761-1768*. Tr. William J. Orr. Ed. Robert Ryal Miller and William J. Orr. Norman. University of Oklahoma Press. 2000. 240 pp. Cloth: \$24.95; ISBN 0-8061-3234-5. American Exploration and Travel Series, vol. 78. In 1761, a Capuchin friar named Ilarione da Bergamo journeyed to Mexico to gather alms for foreign missions, and after harrowing voyages across the Mediterranean and Atlantic, he reached Mexico City in 1763. His account of these experiences, which was written after returning to Italy, reveals the squalor, crime, and other perils in the viceregal capital, and gives details about daily life: food, public hygiene, sexual morality, medical practices, and popular diversions. His observations about religious life are particularly valuable. The editors have liberally annotated the text and written an introduction about Ilarione's life and the historical context of his journey.

(Italian) Andrea de Jorio. *Gesture in Naples and Gesture in Classical Antiquity: A Translation of La mimica degli antichi investigata nel gestire napoletano. Gestural Expression of the Ancients in the light of Neapolitan Gesturing*. Tr. and intro. Adam Kendon. Bloomington. Indiana University Press. 2000 [Naples, 1832]. 518 pp. Cloth: \$49.95; ISBN 0-253-33657-0. Advances in Semiotics. Soon after its original publication in 1832, Andrea de Jorio's work became famous for its descriptions and depictions of Neapolitan gestures, but it is only with the recent expansion of scholarly interest in gesture that its true importance has come to be recognized. It is the first book ever written to present an ethnographic study of gesture, treating gesture as a culturally established communicative code analogous to language. This book sets out to describe the gestural expressions of ordinary people as they are used in everyday life. Adam Kendon has added

annotations to his translation so that the book is fully accessible to the modern reader. He has also included a long essay that provides an account of de Jorio's life and work and shows how his book is related to the cultural and intellectual climate of the Naples of his day. Kendon is the author of *Sign Languages of Aboriginal Australia* (1988), *Conducting Interaction* (1990), and numerous articles on gesture.

(French) Dominique Laporte. *History of Shit [Histoire de la merde (Prologue)]*. Tr. Nadia Benabid and Rodolphe el-Khoury. Cambridge, MA. The MIT Press. 2000 [1978]. 160 pp. Cloth: \$20.00; ISBN 0-262-12225-1. From the press release: "You know the practice—now here's the theory." Dominique Laporte's *History of Shit* is emblematic of a wild and adventurous strain of 1970s theoretical writing that attempted to marry history, politics, sexuality, pleasure, experimentation, and humor. Radically redefining dialectical thought and post-Marxist politics, *History of Shit* takes an irreverent position alongside the works of such postmodern thinkers as Foucault, Deleuze, and Lyotard. Laporte's eccentric style and ironic sensibility combine in an inquiry that is provocative, humorous, and intellectually exhilarating, debunking humanist mythology about the grandeur of civilization by suggesting that the management of human waste is crucial to our identities as modern individuals.

Jean-Philippe Mathy. *French Resistance: The French-American Culture Wars*. Minneapolis. University of Minnesota Press. 240 pp. Cloth: \$29.95; ISBN 0-8166-3442-4. Almost as soon as Foucault, Lacan, and Derrida began captivating American academics, naysayers started to bemoan the effects of French theory on American thought. French critics, on the other hand, have made short shrift of what passes for intellectual life in America. *French Resistance* gets to the heart—and the history—of these vexed Franco-American relations. Consistently illuminating and often polemical, the book focuses on recent transatlantic debates over critical theory, national identity, and multiculturalism. Starting from well-publicized controversies such as the bicentennial of the French Revolution, the 1989 Affair of the Veil, or the more recent Sokol Affair, Jean-Philippe Mathy looks at how each national tradition has represented the other, and how different conceptions of liberalism, democratic pluralism, and republicanism figure into these representations. The book argues that the two countries face similar challenges and mobilize comparable, if not identical, philosophical and political resources when it comes to closing the gap between their republican-democratic principles and national histories of oppression and persecution of individuals on the basis of ethnicity, religion, national origin, and past colonial status.

The Low Countries: Arts and Society in Flanders and the Netherlands. Rekkem, Belgium. The Flemish-Netherlands Foundation "Stichting Ons Erfdeel." 2000. 320 pp. Paper: \$50.00; ISBN 90-75862-42-3. The eighth volume of this

annual publication aims to present the culture and society of the Dutch-speaking areas of both the Kingdom of the Netherlands and Flanders, the northern part of the Kingdom of Belgium. The 2000 edition contains articles by contributors from the Low Countries and abroad, focusing on the cultural interplay between this area and the world beyond its borders. A large portion of these articles are centered on the theme "Born to Die," and deal with the practices and rituals connected with childbirth, baptism, naming, the care of the dying, and funerals. Also included is an anthology of translated Flemish and Dutch poems about birth and death, and a section on abortion, demography, and capital punishment, as well as a cultural chronicle on events, happenings, and books of interest to English-speaking readers.

(Chinese) David Pollard. *The Chinese Essay*. New York. Columbia University Press. 2000. 372 pp. Cloth: \$49.50; ISBN 0-231-12118-0. Though collections of Chinese fiction, poetry, and drama abound, there have been no English-language anthologies of Chinese essays on the market. Now, sinologist David Pollard has selected and translated the best and most representative examples of Chinese prose writing from the third century to the contemporary period. Succinctly tracing the history of the genre in China in his introduction, Pollard then wittily—and informatively—introduces each writer chosen. While selections span the past 1,800 years, they are primarily taken from 20th-century writings, including Ye Shengtao's ruminations on making a boat trip to visit his ancestors' graves, Gui Tougang's reminiscence of his mother, Fan Bao on life in prison, Yuan Mei's essay on borrowing books, and much more. The classical selections represent the native tradition that the modern essayists either imitated or reacted against. These works not only give insight into everyday life, they reveal still more about the minds of the writers and how they saw the world they lived in. Pollard was co-editor, with his wife, Eva Hung, of *Renditions*, the Chinese-English language translation periodical published by the Chinese University of Hong Kong.

(German) Franz Rosenzweig. *Cultural Writings of Franz Rosenzweig*. Ed. and tr. Barbara E. Galli. Foreword Leora Batnitzky. Syracuse. Syracuse University Press. 2000. 183 pp. Cloth: \$39.95; ISBN 0-8156-2833-1. Paper: \$22.95; ISBN 0-8156-2834-X. This is a rare collection of Franz Rosenzweig's influential work on literary figures, publishers, and music, including Viktor von Weizsäcker's 1930 essay, "A Commemorative Writing." Published in English for the first time, these essays offer a glimpse into the cultural and social dimensions of Rosenzweig's thought—an aspect of his philosophy that has too often been ignored by an overemphasis on his status as a religious thinker. In her introduction entitled, "Translating Is a Mode of Holiness," Barbara E. Galli provides a broader context for Rosenzweig's concepts, especially his orientation in the modern world and

concerns regarding modernity and technological developments. Galli's overriding theme bridges Rosenzweig's philosophical perspective on pagans, Christians, and Jews with his views of Moses, Mendelssohn, the cultural significance of Lessing, the writing of Stefan George, and even the modern phenomenon of the concert hall as recorded on the phonograph. Galli is the author of *Franz Rosenzweig and Jehuda Halevi: Translating, Translations, and Translators*, published by Syracuse, as well as numerous articles on Rosenzweig's thought.

FILM, MUSIC, AND THEATRE

(Portuguese) Augusto Boal. *Legislative Theatre: Using Performance to Make Politics [Teatro legislativo]*. Tr. Adrian Jackson. London and New York. Routledge. 1998 [Civilização Brasileira, 1996]. 254 pp. Cloth: \$75.00; ISBN 0-415-18240-9. Paper: \$22.99; ISBN 0-415-18241-7. The latest and most remarkable stage in the unique Augusto Boal project, *Legislative Theatre* is an attempt to use theatre within a political system to create a truer form of democracy. It is an extraordinary experiment in the potential of theatre to affect social change. At the heart of Boal's method of Forum Theatre is the dual meaning of the verb "to act": to perform, and to take action, with which Boal creates new, theatrical, and revolutionary ways of involving everyone in the democratic process. This book includes a full explanation of the genesis and principles of Legislative Theatre; a description of the process in operation in Rio de Janeiro; and Boal's essays, speeches, and lectures on popular theatre, Paulo Freire, cultural activism, the point of playwrighting, and much more. Boal is the author of *Theatre of the Oppressed*, *Games for Actors and Non-Actors*, and *Rainbow of Desire*. Adrian Jackson is Associate Director of the London Bubble Theatre Company.

Michele Girardi. *Puccini: His International Art [Giacomo Puccini: L'arte internazionale di un musicista italiano]*. Tr. Laura Basini. Chicago. University of Chicago Press. 2000 [Marsilio Editori, 1995]. 530 pp. Cloth: \$65.00; ISBN 0-226-29757-8. Puccini's operas, which include such masterpieces as *La Bohème*, *Tosca*, and *Madame Butterfly*, are among the most widely performed in the world. Although critical studies of individual operas have been written, very few books have examined Puccini's works as a whole from an analytical perspective. Michele Girardi remedies this lack, providing detailed discussions of all of Puccini's operas, complete with 196 musical examples. Girardi considers Puccini's musical and dramatic techniques, demonstrating how his manipulation of dense networks of themes, sophisticated harmonic techniques, and masterly orchestrations work together to arouse the audience's emotions. Girardi also discusses Puccini's assimilation of influences from composers as diverse as Verdi, Wagner, Bizet, Richard Strauss, Debussy, and Stravinsky, showing how Puccini attempted to reconcile musical theater as a whole to make Italian opera a truly international art. The book closes with an extensive bibliography and a catalog of the composer's works, including some new discoveries made by

Girardi during his years of research.

(French) Jean Mitry. *Semiotics and the Analysis of Film [La Sémiologie en Question]*. Tr. Christopher King. Bloomington. Indiana University Press. 2000. 288 pp. Cloth: \$49.95; ISBN 0-253-33733-X. Jean Mitry's study has become a classic text on the value of semiotics in film analysis. A theoretician and filmmaker, Mitry poses the question: if cinema is a language, can it be understood through the techniques of linguistic analysis? In effect, he interrogates semiology by representing its basic proposition and approaches, comparing them with "scientific humanist" aesthetics. His study ranges across film language, its syntax, grammar and code, signs and signification, montage, images, narrative structures, symbols and metaphors, and the rhythm of film. Mitry is the author of numerous works on cinema, the best known of which are *The Aesthetics and Psychology of Cinema* (Indiana), *Histoire du cinéma: art et industrie*, *Dictionnaire du cinéma*, and *Le Cinéma expérimental: histoire et perspectives*.

HISTORY AND POLITICS

(Arabic) *An Arab-Syrian Gentleman and Warrior in the Period of the Crusades: Memoirs of Usāmah Ibn-Munqidh*. Tr. Philip K. Hitti. New Foreword Richard W. Bulliet. New York. Columbia University Press. 2000 265 pp. Cloth: \$45.00; ISBN 0-231-12124-5. Paper: \$16.50; ISBN 0-231-12125-3. Records of Western Civilization series. "To lose one's time in relating fables is one of the worst calamities that may befall a person." These are the words of Usāmah Ibn-Munqidh, whose life represented a flourishing Arab civilization during the period of the early Crusades. His personal memoirs are remarkably vivid and lucidly written, providing rare accounts of social and cultural life that other writers of the period have ignored. Perhaps more important is the fact that Usāmah gives the reader a valuable non-European perspective and insight into the military and cultural contact between the medieval West and East, between Christian and Muslim.

(German) Wolfgang Benz. *The Holocaust: A German Historian Examines the Genocide [Der Holocaust]*. Tr. Jane Sydenham-Kwiet. New York. Columbia University Press. 2000 [C. H. Beck'sche Verlagsbuchhandlung, München, 1995]. 186 pp. Paper: \$14.00; ISBN 0-231-11215-7. Wolfgang Benz's book is the first written by a German scholar of the younger generation to tell this story with exactness and absolute candor. A straightforward, short but comprehensive account of what happened in those years, *The Holocaust* is neither sermon nor soapbox but a simple statement of fact presented with great moral passion and great sorrow. All of these events took place in the order in which they are reported. Benz's account is the necessary "first course" for anyone who wants to know about the Holocaust and to think further about its meaning for humanity.

Jewish identity and historiography.

(French) Michel de Certeau. *The Possession at Loudun [La Possession de Loudun]*. Tr. Michael B. Smith. Foreword Stephen Greenblatt. Chicago. University of Chicago Press. 2000 [Julliard, 1970; Gallimard/Julliard, 1990]. 266 pp. Cloth: \$40.00; ISBN 0-226-10034-0. Paper: \$17.00; ISBN 0-226-10035-9. In 1634, Father Urbain Grandier, convicted of the sorcery that led to the demonic possession of the Ursuline nuns of provincial Loudun, confessed to his sins on the porch of the church of Saint-Pierre, then perished in flames lit by his own exorcists. This dramatic tale has inspired many artistic retellings, including a novel by Aldous Huxley and a popular film by Ken Russell. Now historian Michel de Certeau interweaves substantial excerpts from primary historical documents (court proceedings, medical experts, private letters) with fascinating commentary to show how the plague of sorceries and possessions in France during that period both revealed the deepest fears of a society in traumatic flux and accelerated its transformation. Three of Certeau's works have been translated into English: *The Practice of Everyday Life*, *The Writing of History*, and *The Mystic Fable, Volume 1*.

(French) Mouloud Feraoun. *Journal 1955-1962: Reflections on the French-Algerian War [Journal 1955-1962]*. Tr. Mary Ellen Wolf and Claude Fouillade. Ed. and intro. James D. LeSueur. Lincoln. University of Nebraska Press. 2000 [Editions du Seuil, 1962]. 340 pp. Cloth: \$60.00; ISBN 0-8032-2002-2. Paper: \$25.00; ISBN 0-8032-6903-X. One of Algeria's leading writers, Mouloud Feraoun was assassinated by a right wing French terrorist group—the Organisation Armée Secrète—just three days before the official cease-fire ended Algeria's eight-year battle for independence from France. However, even the gunmen of the OAS could not prevent Feraoun's journal from being published posthumously in 1962. Even now, this work remains the single most important account of everyday life in Algeria during decolonization. Available in English for the first time, Feraoun's reflections afford penetrating insights into the nuances of Algerian nationalism, as well as into complex aspects of intellectual, colonial, and national identity.

(Italian) Anna Foa. *The Jews of Europe After the Black Death [Ebrei in Europa: Dalla Peste nera all'emancipazione, XIV-XVIII secolo]*. Tr. Andrea Grover. Berkeley. University of California Press. 2000 [Editori Laterza, 1992]. 304 pp. Cloth: \$40.00; ISBN 0-520-08765-8. Anna Foa's innovative history of Jewish life in Europe from the 14th-19th centuries breaks the boundaries of traditional narrative. Foa does not characterize the Jewish experience in Europe as a long series of catastrophes but, instead, concentrates on the creative aspects of Jewish life and on continuities and correspondences among very different local Jewish communities. In Foa's overview of the issues and debates that have dominated the study of western European Jewish society, she blends narrative history with thematic investigations. In a new forward, prepared expressly for the English edition, Foa discusses the 20th century's two transforming phenomena, Zionism and the Holocaust, and the ways they have changed

(French) François Furet. *The Passing of an Illusion: The Idea of Communism in the Twentieth Century [Le passé d'une illusion: essai sur l'idée communiste au Xxe siècle]*. Tr. Deborah Furet. Chicago. University of Chicago Press. 2000 [1999; Editions Robert Laffont, Paris, 1995]. 596 pp. Cloth: \$35.00; ISBN 0-226-27340-7. Paper: \$20.00; ISBN 0-226-27341-5. The late François Furet was acknowledged as this century's preeminent historian of the French Revolution. But several years before his untimely death in 1997, Furet turned his attention to another critical confrontation in the history of the modern world—the Communist revolution. When *Le passé d'une illusion* was published in France in 1995, it was critically acclaimed and went on to become an immediate bestseller, heralded by newspapers (right and left alike) as a masterwork of historical interpretation and a fitting coda to the dream of Communism in this century. Translated into 13 languages and now available in English, *The Passing of an Illusion* is not only a history of the ideological battles that shaped the 20th century, but also one influential author's attempt to come to terms with his own past. A Chevalier of the Legion of Honor, François Furet was elected in 1997 to become one of the "Forty Immortals" of the Académie Française, the highest intellectual honor in France. His widow and translator, Deborah Furet, collaborated with him on many projects.

(Russian) Mikhail Gorbachev. *Gorbachev: On My Country and the World*. Tr. George Shriver. New York. Columbia University Press. 1999. 274 pp. Cloth: \$29.95; ISBN 0-231-11514-8. Paper: \$16.95; ISBN 0-231-11515-6. Now available in paperback, one of the most important and intriguing figures of the 20th-century sheds light on the Russian struggle from the revolution of 1917 to the present. Of particular interest is Gorbachev's strong criticism of NATO's strategy regarding the recent conflict in Kosovo. Gorbachev offers his assessment of the Soviet experiment and the unfolding of events in a chronicle that is both history and political analysis. Drawing on his own experience and rich archival material, Gorbachev speaks his mind on a range of subjects concerning Russia's place in the world. The book is arranged in three sections: The October Revolution: Its Meaning and Significance; The Union Could Have Been Preserved; and The New Thinking: Yesterday, Today and Tomorrow. George Shriver has translated and edited several books, including *How It All Began: The Prison Novel, On Soviet Dissent, The October Revolution*, and *Let History Judge*.

(Latin and German) *Imperial Lives and Letters of the Eleventh Century*. Tr. Theodor E. Mommsen and Karl F. Morrison. Intro. Karl F. Morrison. Ed. Robert L. Benson. New York. Columbia University Press. 2000. 224 pp. Cloth: \$45.00; ISBN 0-231-12120-2. Paper: \$15.50; ISBN 0-231-12121-0. Records

of Western Civilization. First time in paperback. In the centuries following the year 1000, imperial and papal writers shared the classic view that God had divided the government of the Church between his spiritual vicars, the bishops, and his temporal vicars, the king. Both the episcopacy and kingship were considered temporary and spiritual in character, which resulted in centuries of antagonism. While numerous texts are available in translation illustrating the papal side of the question, few convey the position of the secular leaders. *Imperial Lives and Letters* fills this gap with translations of the full texts of Wipo's "The Deeds of Conrad II" (1024-1139), the full "Life of Emperor Henry IV" (1056-1106), and "The Letters of Henry IV."

(Dutch) Geert Mak. *Amsterdam [Kleine geschiedenis van Amsterdam]*. Tr. Philipp Blom. Cambridge. Harvard University Press. 2000 [Harvill, London, 1999]. 338 pp. Cloth: \$29.95; ISBN 0-674-00331-4. Geert Mak, a prominent journalist in the Netherlands, presents a social history of Amsterdam from the 1100s to the near-present. This volume combines thoroughly researched history with a personal approach, leaving the reader with the feeling of having listened to someone talking casually, but with great authority, about a city he obviously loves. Mak charts the evolution of Amsterdam from the pioneering freebooters who were among its first settlers to the Golden Age of the 17th century, when Holland was the richest and most advanced civilization in Europe, to the tragedy of World War II, up to a vehemently defeated referendum in 1994 to abolish what is now a highly decentralized administrative unit in favor of individual municipalities. Mak also captures the spirit of the people of the Dutch capital with stories and anecdotes that explore the heart and soul of one of the world's great cities.

(French) Anne-Robert Turgot. *The Formation and Distribution of Wealth: Reflections on Capitalism [Réflexions sur la Formation et la Distribution des Richesses]*. Tr. and ed. Kenneth Jupp. London. Othila Press. 1999. U.S. Distributor: International Specialized Book Services. 74 pp. Cloth: \$27.50; ISBN 1-901647-17-X. This essay by Anne-Robert Turgot surpasses any writing on economic matters during the 18th century, providing a foundation of justice that would allow the system of capitalism to return prosperity to an entire society and enable citizens to earn a livelihood, instead of a wage reduced to a minimum level by competition for employment. Basing himself on the political teachings of John Locke, Turgot removed some of Locke's errors and brought his thinking to the eve of the industrial revolution. Contents include a biography of Turgot, an Introduction and Translator's Note by Kenneth Jupp, and a re-appraisal of *The Wealth of Nations and Capitalism* by Malcolm Hill.

(German) Zafer Şenocak. *Atlas of a Tropical Germany: Essays on Politics and Culture, 1990-1998*. Tr. and ed. Leslie A. Adelson. Lincoln. University of Nebraska Press. 2000. 145 pp. Paper: \$16.95; ISBN 0-8032-9275-9. Texts and Contexts. Zafer Şenocak's essays speak to issues of profound importance: Germany's relationship to its fascist past, the history of the West's

encounter with Islam, and the future definition of Europe. Gathered here for the first time in English translation, these essays chart a new orientation for German life, culture, and politics beyond the Cold War and at the dawn of an unprecedented era. As Germans imagine themselves as westerners interacting with Muslim populations at home and abroad, these essays acquire a critical urgency.

(Italian) Dom Felice Vaggioli. *History of New Zealand and Its Inhabitants*. Tr. John Crockett. Dunedin, New Zealand. University of Otago Press. U.S. Distributor: I.S.B.S. 2000 [1896]. 340 pp. Cloth: \$49.95; ISBN 1-877133-52-3. Dom Felice Vaggioli was one of the first Benedictine priests to be sent to New Zealand, arriving in 1879 and returning to Italy in 1887. Intrigued with the country, Vaggioli began to gather first-hand accounts of the signing of the Treaty of Waitangi, of the Taranaki wars and of the war in the Waikato. He also recorded details of the life and customs of the Maori people he was evangelizing. When he wrote this book in response to requests for information about New Zealand, he drew on his notes and his own reading. The result is a document that is unique in our 19th-century literature—anti-Protestant, highly critical of British colonization, and sympathetic to Maori. His book is also unique in that few copies of the original Italian edition exist. Most were destroyed at the beginning of the century because its trenchant criticisms of colonialism embarrassed the British government. This volume is the book's second edition and its first translation into English.

(Japanese) Yoshimi Yoshiaki. *Comfort Women: Sexual Slavery in the Japanese Military During World War II*. Tr. Suzanne O'Brien. New York. Columbia University Press. 2001. 240 pp. Cloth: \$24.50; ISBN 0-231-12032-X. Asia Perspectives. This is the definitive account of sexual slavery in Japan during World War II. The system in which untold thousands of women were rounded up and imprisoned in "comfort stations" established and maintained by the Japanese military seized public attention in 1991 when three Korean women filed suit in Tokyo District Court charging that they were forced into sexual servitude and demanding compensation. Since then the comfort stations and their significance have been the subject of an ongoing debate and intense activism in Japan. Oshimi Toshiaki provides a wealth of documentation and testimony to prove the existence of some 2,000 centers where as many as 200,000 Korean, Filipina, Taiwanese, Indonesian, Burmese, Dutch, Australian, and some Japanese women were held for months. This new English edition updates the original Japanese and includes introductions by both the author and translator setting the story in context for American readers.

LITERARY THEORY AND CRITICISM

Adjusting Sites: New Essays in Italian American Studies. Ed. William Boelhower and Rocco Pallone. Stony Brook, NY.

Forum Italicum. 1999. 300pp. Paper: ISBN 1-893127-16-8. Filibrary Series No. 16. The title of this collection of essays works in several ways. The first alludes to the foundational site of Little Italy as a scene of beginnings, an archival space in which "tutto parla" [everything speaks]. The four essays in Part I explore in various ways the topic of the Italian immigrant enclave as a perennial site of authority from which Italian-Americans can strengthen their narrative grip on their own tradition. In the next section on contemporary authors, the practice of adjusting sites concerns above all the complex weave of life-writing and testimony. Part III contains two essays on cinema that address the notion of site as submitted to the flickering world of images in movement. The final section is a showcase for eight Italian-American writers to explain the nuances, compromises, and commitments they have negotiated in pursuing their literary careers.

(Basque) Gorka Aulestia. *The Basque Poetic Tradition*. Tr. and foreword Linda White. Reno. University of Nevada Press. 2000. 280 pp. Cloth: \$44.95; ISBN 0-87417-283-7. Basque Series. In this collection of essays, Basque literary scholar Gorka Aulestia considers the legacy of Basque poets whose work found formal publication, examining them in the context of Basque cultural traditions and concurrent European literary movements. Readers are introduced to the history of Basque poetry from Bernard Detxepare, author of the first book published in the Basque language (1545), to the Basque Country's modern writers. Also included are a survey of Basque poetry, and discussions of the rich tradition of *bertsolaritza* (improvisation of verse), the *pastorals* (popular theatre), and the diverse efforts of such prominent promoters of Basque culture as Sabino Arana y Goiri. Aulestia is also the author of several Basque-English dictionaries, and *Improvisational Poetry of the Basque Country*.

Jorge Luis Borges. *This Craft of Verse*. Ed. Calin-Andrei Mihailescu. Cambridge: Harvard University Press. 2000. 154 pp. Cloth: \$22.95; ISBN 0-674-00290-3. Here are six lost Norton Lectures, which were delivered in English between October 1967 and April 1968 and never transcribed. They have recently been recovered via tapes made over 30 years ago. The lectures are immediate, intimate, and timeless, the texts retaining the highly personal flavor of Borges's original addresses. The subject throughout is verse, which for Borges included all literature—prose, poetry, translation, literary sensibility, even the reader, and literary meanings shifting over time. Examples included range from Modern and Old English to Spanish, Latin, French, Italian, Norse, Modern and Old German, Latin, Arabic, Hebrew, Chinese, and American traditions. Each lecture is followed by notes identifying and expanding on the rich allusions and illustrations employed in the text.

Chinese Literature in the Second Half of a Modern Century: A Critical Survey. Ed. Pang-yuan Chi and David Der-wei Wang. Bloomington. Indiana University Press. 2000. 382 pp. Cloth: \$39.95; ISBN 0-253-33710-0. A survey of Chinese literature in

the second half of the 20th century, this volume has three goals: 1) to introduce the figures, works, movements, and debates that constitute the dynamics of Chinese literature from 1949 to the end of the century; 2) to depict the reality of Chinese cultural politics; and 3) to observe the historical factors behind the interplay of literary (post)modernities in the Chinese communities on the the Mainland, Taiwan, Hong Kong, and overseas. 15 essays by renowned scholars such as Zaifu Liu, William Tay, and Pang-yuan Chi are featured as entry points to the complex network of Chinese literature since 1949. Also included are a Preface by Pang-yuan Chi, an Introduction by David Der-wei Wang, and a bibliographic survey of publications on Chinese literature in translation from 1949 to 1999.

Katerina Clark. *The Soviet Novel: History as Ritual, Third Edition*. Bloomington. Indiana University Press. 2000. 272 pp. Cloth: \$39.95; ISBN 0-253-33703-8. Paper: \$19.95; ISBN 0-253-21367-3. Deploying analytical tools drawn from anthropology, history, and literary theory, Katerina Clark's pathbreaking study explores the evolution of the socialist realist novel as a myth-like genre. Blending intellectual and literary history, Clark traces the development of the novel's master plot from its origin in the mid-19th century, and a new Afterword brings the history of Social Realism to its end at the close of the 20th century. Katerina Clark is the author of *Petersburg, Crucible of Cultural Revolution* and co-author with Michael Holquist of *Mikhail Bakhtin*.

A. E. B. Coldiron. *Canon, Period, and the Poetry of Charles of Orleans: Found in Translation*. Ann Arbor. University of Michigan Press. 2001. 232 pp. Cloth: \$47.50; ISBN 0-472-11146-9. For the first time ever, there is a study of the poetry of Charles of Orleans that considers together the English, French, and Latin versions of a large and important body of lyric. Charles was a captive in England following the battle of Agincourt, pulled literally from beneath a heap of bodies and armor. During his 25-year imprisonment, he wrote hundreds of poems in French and English, including over 6,500 lines that form the first single-author lyric book in English. Coldiron analyzes several aspects of this poetry's significance, including its positions in literary history and theory and its unusual challenges to medieval and renaissance period categories. This volume also presents unprecedented original primary research on the poet's final manuscript, a French-Latin book in facing-column format. Coldiron argues that these translations connect cultures, languages, and literary traditions that were undergoing a crucial moment of conflict and separation just before the Tudor period.

(French) Gilles Deleuze. *Proust and Signs: The Complete Text [Proust et les Signes]*. Tr. Richard Howard. Minneapolis. University of Minnesota. 2000 [Presses Universitaires de France, Paris, 1964; George Braziller, 1972]. 160 pp. Cloth: \$21.95; ISBN 0-8166-3257-X. What is the nature of the search

in *A la recherche du temps perdu*? It is not quite so simple as the English rendering of the title, *In Search of Lost Time*. In a remarkable instance of literary and philosophical interpretation, Gilles Deleuze reads Marcel Proust's masterpiece as a narrative of apprenticeship—more precisely, the apprenticeship of a man of letters. Considering the search as one directed by an experience of signs in which the protagonist learns to interpret and decode the kinds and types of symbols that surround him, Deleuze conducts readers on a corollary search that leads to a new and deeper understanding of the network of signs laid down by Proust. Richard Howard's translation of *Proust and Signs* appears here for the first time in its entirety, augmented with an essay Deleuze added to a later French edition. Howard has also translated Stendhal's *The Charterhouse of Parma*, as well as works by Barthes, Foucault, and Todorov.

Peter Doyle. *Iurii Dombrovskii: Freedom Under Totalitarianism*. Amsterdam. Harwood Academic Publishers. U. S. Distributor: G+B Arts International. 2000. 226 pp. Cloth: \$54.00; ISBN 90-5702-624-4. Studies in Russian and European Literature 4. Iurii Dombrovskii (1909-78) was a Soviet writer of immense courage and integrity, whose life and literary career were repeatedly disrupted by unjust arrests and long periods of imprisonment. Born and educated in Moscow, he was first detained in 1932, and spent a total of 23 years in exile and in Siberian labor camps. Only able to publish infrequently, he nonetheless was able to produce many original works of high quality. This book is the first full-length monograph on Dombrovskii, whose last novel, *The Faculty of Unnecessary Things*, met with great acclaim following its publication in Russia and the West. Peter Doyle gives the most substantive account yet written of Dombrovskii's biography, along with detailed interpretive studies of his main prose, an assessment of his little known poetry, and a comprehensive bibliography. Doyle's previous work includes scholarly editions of the works of Vladimir Tendriakov and Natalia Baranskaia.

Umberto Eco. *Kant and the Platypus: Essays on Language and Cognition [Kant e l'ornitorinco]*. Ed. and tr. Alastair McEwen. San Diego. Harvest/Harcourt. 2000 [1999]. 480 pp. Cloth: ISBN 0-15-100447-1. Paper: \$16.00; ISBN 0-15-601159-X. In these essays, Umberto Eco explores in depth subjects only touched upon more than 20 years ago in his groundbreaking *A Theory of Semiotics*, further examining the relationships between language, substance, experience, and reference. Eco engages in a series of explorations founded on the data provided by our common sense, from which flow an abundance of "stories" or fables, often with animals as protagonists. An invaluable resource for visual artists, philosophers, editors, Web developers, and anyone concerned with clarity in communication. International bestsellers by the author include *The Name of the Rose*, *Foucault's Pendulum*, and *The Island of the Day Before*.

Nuala Finnegan. *Monstrous Projections of Femininity in the Fiction of Mexican Writer Rosario Castellanos*. Lewiston. The Edwin Mellen Press. 2000. 183 pp. Cloth: \$79.95; ISBN 0-7734-

7732-2. Hispanic Literature, vol. 54. During Castellanos's lifetime, her work was mistakenly considered "caserita" [homespun and overly domestic in focus]. For this misapprehension to be corrected, it took the work of several generations of academic critics in the 1970s and 1980s, most of them keen to take up Pacheco's implicit challenge of a feminist reading, as well as the intervention of a host of Mexican women writers who happily and, for the first time, noisily acknowledged their debt to Castellanos's (posthumously successful) struggle to be heard as a woman author. Nuala Finnegan is the first critic who has fully faced up to the challenge of reading Castellanos's "body discourse" and her metaphors of a diseased femininity. Her work can never again be read in the same way it could before this book existed.

Philip Gaskell. *Landmarks in Classical Literature*. Edinburgh. Edinburgh University Press. U.S. Distributor: Columbia University Press. 2000. 227 pp. Paper: \$20.00; ISBN 0-7486-1362-2. The last of a three-book set about the major authors of Western literature and their works from classical times until the early 20th century, this volume begins with prehistory and the age of the Homeric epics, the *Iliad* and the *Odyssey*, then looks at later lyric poets such as Sappho and Pindar, followed by the great age of classical Greece with Sophocles, Herodotus, Thucydides, and Plato. Moving on to the golden age of Roman literature, Gaskell covers Julius Caesar, Cicero, Virgil, Horace, Ovid, and Tacitus. There are chapters covering politics and society, culture and the arts, religion, language, warfare, economics, technology, and philosophy to enhance understanding of the literature in various historical contexts. Advice is provided on the finding the best translations, as well as guides to pronunciation and meter in classical verse.

Philip Gaskell. *Landmarks in European Literature*. Edinburgh. Edinburgh University Press. U.S. Distributor: Columbia University Press. 2000. 251 pp. Paper: \$20.00; ISBN 0-7486-1280-7. This book introduces 32 key works of European literature in translation to ordinary readers. Ranging from Dante's *Divine Comedy* to Brecht's *Threepenny Opera*, Phillip Gaskell takes a canon of recognized literary classics and introduces each work, setting it in the literary and historical contexts of its time. The selections encompass the main genres of poetry, prose, and drama, including works by Petrarch, Villon, Ronsard, Montaigne, Cervantes, Molière, Voltaire, Rousseau, Goethe, Schiller, Pushkin, Lermontov, Balzac, Flaubert, Baudelaire, Rimbaud, Turgenev, Tolstoy, Dostoevsky, Ibsen, Strindberg, Hamsun, Chekhov, Gorky, Zola, Fontaine, Proust, Mann, Kafka, and Pirandello. The volume explains critical terms and modern literary developments, summarizes historical and literary contexts, offers short biographies of each author, and suggests the best available paperback translations.

Natalia Ginzburg. *Natalia Ginzburg: A Voice of the Twentieth Century*. Ed. Angela M. Jeannet and Giuliana Sanguinetti Katz.

Toronto. University of Toronto Press. 2000. 250 pp. Cloth: \$50.00; ISBN 0-8020-4722-X. Toronto Italian Studies. A prominent and prolific Italian writer, Natalia Ginzburg (1916-1991) is known for her novels, plays, short stories, and essays. This collection brings together for an English-speaking audience a variety of critical perspectives on Ginzburg's work. The essays by North American scholars examine the author's entire production. Topics include Ginzburg's struggle to define herself as a woman, a writer, and an intellectual; her interpretation of the relationship between historical events and private lives; her reflections on the women's movement and the changing nature of the family; and her mastery of a distinctly personal writing style. The volume also includes a chronology, a bibliography, and translations of some of Ginzburg's lesser-known writings—three articles translated by David Ward and a one-act play translated by Jan Wienstein.

Steven G. Kellman. *The Translingual Imagination*. Lincoln. University of Nebraska. 2000. 135 pp. Cloth: \$37.50; ISBN 0-8032-2745-0. It is difficult to write well even in one language, yet a rich body of translingual literature exists, a modern canon created by colonialism, war, mobility, and the aesthetics of alienation. While separate studies of individual translingual authors have long been available, this is the first in-depth study of the general phenomenon of translingualism. *The Translingual Imagination* opens with an overview of this vast subject, then looks at the differences between ambilinguals (those who write authoritatively in more than one language), and monolingual translinguals (those who write in only one language but not their native one). Steven Kellman offers compelling analyses of the translingual situations of African and Jewish authors and of achievements by authors as varied as Antin, Beckett, Begley, Coetzee, Conrad, Hoffman, Nabokov, and Sayles.

(French) André Lévy. *Chinese Literature, Ancient and Classical [La littérature chinoise ancienne et classique]*. Tr. William H. Nienhauser, Jr. Bloomington and Indianapolis. Indiana University Press. 2000 [Presses Universitaires de France, Paris, 1991]. 152 pp. Cloth: \$22.95; ISBN 0-263-33656-2. André Lévy's slim volume provides a picture of Chinese literature of the past by blending the colors of approximately 120 vivid translations with personal insights, then framing these readings with innovative historical accounts. Chapters are devoted to the four basic literary groups of traditional China: Antiquity; Prose, Poetry, and Literature of Entertainment: The Novel and Theater. Although Lévy's narrative relates literary evolution to parallels in political and social history, it is less dependent than previous histories on the chronology of dynasties. Moreover, Lévy's generic approach provides greater insight into how the various types of writing developed over three millennia and why they became the foundation of traditional Chinese literature. In re-translating Lévy's French translations of Chinese texts, William Nienhauser found that the English renditions were too far from the original, so he translated almost all of the excerpts directly from the Chinese, using Lévy's French versions as a guide.

Dan Miron. *H. N. Bialik and the Prophetic Mode in Modern Hebrew Poetry*. Syracuse. Syracuse University Press. 2000. 32 pp. Paper: \$4.95; ISBN 0-8156-2849-8. B. G. Rudolph Lectures in Judaic Studies. Dan Miron's rich essay chronicles and analyzes the rise and fall of the prophetic poem in modern Hebrew literature. While focusing on H. N. Bialik's contribution to the rise and decline of the prophetic poem, Miron analyzes the historical, literary, and artistic factors influencing the fate of this poetic form from its ascendancy during the period of Hebrew Romanticism of the late 1890s and early 1900s to its decline in the post-World War I era, and its eventual demise with the advent of the new poetics and the establishment of the State of Israel. In addition to Bialik, Miron discusses the works of Avraham Mapu, M. L. Lilienblum, Haim Gouri, and Amir Gilboa, among others.

(Hebrew) Gershon Shaked. *Modern Hebrew Fiction*. Tr. Yael Lotan. Ed. Emily Miller Budick. Bloomington and Indianapolis. Indiana University Press. 2000. 336 pp. Cloth: \$45.00; ISBN 0-253-33711-9. Jewish Literature and Culture. Gershon Shaked's history of modern Hebrew fiction traces the emergence and development of a literature from its European roots in the 1880s—when it had neither a country nor a spoken language—to the flowering of a literary culture on Israeli soil through the 1990s. The product of more than 20 years of research, the book is unique for its broad scope of profiling four generations of Hebrew writers. The present work is an abridgement of Shaked's five-volume study published in Jerusalem from 1977-1999 entitled *Hasiporet Ha'ivrit 1880-1980 [Hebrew Fiction 1880-1980]*. A list of works cited and a glossary are provided and biographical material about each of the authors is incorporated in the index. Information about the English translations of the texts under discussion is included in the list of works cited. Yael Lotan's translations from Hebrew include *Persian Brides: A Novel* by Dorit Rabinyan, and *Samir and Yonatan* by Daniella Carmi.

NATURAL HISTORY AND SCIENCE

(Finnish) Johannes Gabriel Granö. *Pure Geography [Reine Geographie and Puhdas maantiede]*. Tr. Malcolm Hicks. Baltimore. The Johns Hopkins University Press, in cooperation with the Center for American Places, Harrisonburg, Virginia. 1997 [1929 and 1930]. 191 pp. Cloth: \$49.95; ISBN 0-8018-5591-8. Johannes Gabriel Granö's career as a geographer spanned the first half of the 20th century. In the course of his explorations in Central Asia, theoretical themes emerged in his work and in the 1920s, Granö began to develop a highly original methodology of landscape geography. It was from this starting point that he created the doctrine he called "pure geography." Although only small fragments of this work (long out-of-print) have ever been translated into English, it is regarded by many as one of the classics in the field. *Pure Geography* was

originally written in Finnish, although it was first published in German, evidently with an international readership in mind. It was published in Finnish the following year, and it is this version that served as the basis for the English translation.

(French) Isabelle Stengers. *The Invention of Modern Science [L'invention des sciences modernes]*. Tr. Daniel W. Smith. Minneapolis. University of Minnesota Press. 2000 [La Découverte, Paris, 1993]. 184 pp. Paper: \$19.95; ISBN 0-8166-3056-9. The so-called exact sciences have always claimed to be different from other forms of knowledge. How are we to evaluate this assertion? Should we try to identify the criteria that seem to justify it? Or, following the new model of the social study of the sciences, should we view it as a simple belief? *The Invention of Modern Science* proposes a fruitful way of going beyond these apparently irreconcilable positions, that science is either "objective" or "socially constructed." Instead, suggests Isabelle Stengers, one of the most influential philosophers of science in Europe, we might understand the tension between scientific objectivity and belief as a necessary part of science, central to the practices invented and reinvented by scientists. Daniel W. Smith's many previous translations include several works by the philosopher Gilles Deleuze.

PHILOSOPHY AND RELIGION

(French) Pierre Bayle. *Various Thoughts on the Occasion of a Comet [Pensées diverses sur la comète]*. Tr., notes, and interpretive essay by Robert C. Bartlett. Albany. State University of New York Press. 2000. 332 pp. Cloth: ISBN 0-7914-4547-X. Paper: \$26.95; ISBN 0-7914-4548-8. Pierre Bayle, one of the Enlightenment's greatest thinkers, produced this treatise in response to the many panicked inquiries after a comet appeared over Europe on 24 December 1680. The book's primary task was to undermine the influence of "superstition" in political life, and it was here that Bayle made the notorious suggestion—unique in history until then—that a decent society of atheists is possible in principle. The only English version of this book in print (the first having been published in 1708), this translation is based on a recently revised critical edition of the complete French text and includes a substantial interpretive essay that both elucidates the arguments of the work and indicates the importance of Bayle in the history of the modern Enlightenment.

(French) Luc Brisson. *Plato the Myth Maker [Platon, Les mots et les mythes: Comment et pourquoi Platon nomma le mythe?]* Tr. ed., and intro. Gerard Naddaf. Chicago. University of Chicago Press. 2000 [1999; Editions La Découverte, Paris, 1994]. 188 pp. Cloth: \$27.50; ISBN 0-226-07518-4. Paper: \$16.00; ISBN 0-226-07519-2. The word "myth" is commonly thought to mean a fictional story, but few know that Plato was the first to use the term *muthos* in that sense. He also used *muthos* to describe the practice of making and telling stories, the oral transmission of all

that a community keeps in its collective memory. In the first part of his book, Luc Brisson reconstructs Plato's multifaceted description of *muthos* in light of the latter's Atlantis story. The second part of the book contrasts this sense of myth with another form of speech that Plato believed was far superior: the *logos* of philosophy. Gerard Naddaf's substantial introduction shows the originality and importance both of Brisson's method and of Plato's analysis and places it in the context of contemporary debates over the origin and evolution of the oral tradition.

(Chinese) Robert G. Hendricks. *Lao Tzu's Tao Te Ching: A Translation of the Startling New Documents Found at Guodian*. New York. Columbia University Press. 2000. 241 pp. Cloth: \$21.95; ISBN 0-231-11816-3. Translations from the Asian Classics. In 1993, a stunning discovery was made that has provoked worldwide debate about the origins of the Daoist and Confucian traditions and the relationship between them. In a small tomb near the town of Guodian in east central China's Hubei Province, Chinese archeologists found the oldest known version of the seminal 4th-century B.C. text the *Laozi* or *Tao Te Ching [The Book of the Way and the Power]*. This profoundly influential Daoist text has been translated more times than any other book except the Bible. Differing substantially from the standard version of the text, this first English translation of the "bamboo slip *Laozi*" provides clues about how and when the work came into being. In his opening essay, Robert Hendricks discusses the questions raised by the discovery at Guodian and offers a number of theories about how these materials are related to the text the world knows so well. Hendricks' previous studies of the *Laozi* have been translated into Chinese and will be published in China as *Laozi lunji [Collected articles on Laozi]*. He is currently at work on a translation and study of the "bamboo slip" copy of the *Guicang*, an ancient work of divination found at Wangjiatai in 1993.

(French) Julia Kristeva. *The Portable Kristeva*. Ed. Kelly Oliver. Trs. Athena Viscusi, Margaret Waller, Thomas Gora, Alice Jardine, Leon Roudiez, Ross Guberman, and Brom Anderson. New York. Columbia University Press. 2000. 410 pp. Paper: \$18.50; ISBN 0-231-10505-3. European Perspectives: A Series in Social Thought and Cultural Criticism. The selections in this new collection of Kristeva's writings were chosen to reflect her most significant contributions to the human sciences, including philosophy, literary theory, linguistics, cultural studies, psychoanalytic theory, and feminist theory over the last two decades. All of her major works are represented, including *Black Sun*, *Powers of Horror*, *Strangers to Ourselves*, *New Maladies of the Soul*, and *Time and Sense*. The excerpts are arranged topically with their original publication dates included in the Table of Contents for those who prefer to read chronologically. The text is divided into five sections: 1. Kristeva's Trajectory; 2. The Subject in Signifying Practice;

3. Psychoanalysis of Love: A Counterdepressant; 4. Individual and National Identity; and 5. Maternity, Feminism, and Female Sexuality. Kelly Oliver's introduction provides an overview of Kristeva's vast contributions to modern intellectual life.

REFERENCE

George L. Campbell. *Compendium of the World's Languages. Volume I: Abaza to Kurdish; Volume II: Ladakhi to Zuni*. London. Routledge. 2000 [1991]. 1854 pp. Cloth: ISBN 0-415-20298-1 (set); 0-415-20296-5 (Vol. 1); 0-415-20297-3 (Vol. 2). More than 300 of the most important and interesting languages are described in this second edition of George Campbell's classic *Compendium of the World's Languages*, which has been thoroughly updated, revised, and expanded. Twenty completely new entries on exotic languages such as Comanche, Shona, and Wotapuri have been added, as well as numerous articles on non-Roman scripts. Also featured are "dead" languages associated with the great cultures of the past, such as Classical Chinese, Sanskrit, Classical Greek, and Latin, and intriguing isolates like Etruscan and Tángut. The treatment throughout is simple and factual: technical terminology is used only where necessary. The articles are ordered alphabetically and have a standardized structure for ease of reference: head-word; script; phonology; morphology; illustrative text; and bibliography.

(French) *Greek Thought: A Guide to Classical Knowledge [La Savoir Grec: Dictionnaire Critique]*. Ed. Jacques Brunschwig and Geoffrey E. R. Lloyd with Pierre Pellegrin. Tr. under the direction of Catherine Porter. Cambridge. The Belknap Press of Harvard University Press. 2000 [Flammarion, 1996]. 1024 pp. Cloth: \$49.95; ISBN 0-674-00261-X. Designed for the general reader, *Greek Thought* covers the most recent scholarship on the scope, methods, and impact of Greek thought—the genesis and epicenter of Western Civilization. Broadly conceived, this volume places philosophy within the framework of Greek science and learning as simply one branch among others. "Greek knowledge" here represents all the sciences, liberal and otherwise, in a unique way by giving an analysis of how the Greeks saw themselves rather than attempting a complete account of Greek civilization. The more than 60 essays written by an international team of scholars provide portraits of significant scientists such as Archimedes and Ptolemy, philosophers such as Aristotle and Plato, alongside the historians Herodotus, Thucydides, and Polybius. The book features 65 color illustrations, one line illustration, and two maps.

Alan Hindley, Frederick W. Langley, and Brian J. Levy. *Old French-English Dictionary*. New York. Cambridge University Press. 2000. 621 pp. Cloth: \$140.00; ISBN 0-521-34564-2. This dictionary is designed for both the general and the specialist reader of Old French texts. It is the first of its kind for a wide range of English-speaking users—students, scholars, philologists, and historians. The volume is based on a large and varied number of texts up to ca. 1350, starting from the "classics" of medieval

French literature and extending through all the genres: epic, romance, religious, moral, didactic and allegorical texts, lyric poetry, drama, humor and satire, as well as non-literary historical, political and legal documents. The aim has been to include a wide range of variant spellings as well as the main didactical forms, to aid the anglophone user in particular. Detailed definitions and grammatical functions are provided, together with common phrases with their translations.

Dale R. Johnson. *A Glossary of Words and Phrases in the Oral Performing and Dramatic Literatures of the Jin, Yuan, and Ming*. Ann Arbor. Center for Chinese Studies, University of Michigan. 2000. 345 pp. Cloth: \$60.00; ISBN 0-89264-138-X. Michigan Monographs in Chinese Studies 89. This work covers the oral performing and dramatic literatures of China written over the 400-year period spanning 1200-1600 A.D., with approximately 8,000 entries based on the reading notes and glosses found in various dictionaries, thesauri, glossaries, and editions of works that broadly include ballad medleys, comic farces, Yuan music drama, Ming music drama, Ming miscellaneous pieces, and the novel *Shuihu zhuan*. The basis for the glossary was an index begun in the early 1980s, the *Osaka index*, which was finished sometime before 1970 at the Center for the Study of Chinese Language and Literature at the City University of Osaka, Japan. Entries are alphabetized according to the pinyin romanization system.

TRANSLATION STUDIES

Rodney Ball. *Colloquial French Grammar: A Practical Guide*. Malden, MA. Blackwell. 2000. 245 pp. Paper: ISBN 0-631-21883-1. The many differences between formal and informal, written and spoken French are one of the most striking features of the language that can cause problems even for its native speakers. This volume provides a practical, non-technical survey of those aspects of morphology and syntax where standard and non-standard French differ. Taking key areas of grammar in turn, Rodney Ball describes the forms used in everyday French and indicates their level of colloquialness. A basic knowledge of French is assumed, but less elementary points are reviewed and explanations are given of all the grammatical terms employed. Authentic conversational material is used in the examples, and there are a large number of exercises to aid and stimulate the reader. Designed specifically for the language-learner and for others who require a description of informal French structures, *Colloquial French Grammar* is the first systematic overview of its kind for non-native speakers. Ball is the author of *The French-Speaking World: A Practical Introduction to Sociolinguistic Issues* (1997).

Beyond the Western Tradition: Translation Perspectives XI 2000. Essays on Translation Outside Standard European Languages plus Addendum of Advice for Translating

Between any Two Natural Languages. Ed. Marilyn Gaddis Rose. Binghamton. Center for Research in Translation, State University of New York. 436 pp. Cloth: \$30.00; ISSN 00890-4758. The first section of the book, *Beyond the Western Tradition*, contains 22 essays addressing the question: Is the epistemology of translation neither language nor culture specific? The addendum contains updated versions of the most often consulted essays in the best-selling *Translation Horizons: Translation Perspectives IX*. Contributors to this volume include Marilyn Gaddis Rose, Edwin Genzler, Joshua Price, Stephanos Stephanides, Catalina Iliescu, Said Faiq, Myriam Salama-Carr, Tracia Leacock-Seghatolislami, John Maier, Rachid Aadnani, Paul Bandia, G. Gopinathan, Reinhard Mayer, Elsie Chan, Seán Golden, Hwa-Shin Lee, Sung Hee Kirk, Young June Lee, Judy Wakabayashi, Carrol F. Coates, Georganne Weller, Eliane Fernanda C. Ferreira, Reinaldo Santos Neves, Cheryl Spiese McKee, Cay Dollerup, Sue Ellen Wright, Carla Di Franco, William H. Snyder, Laura Santamaria Guinot, and Kim Allen.

Cees Koster. *From World to World: An Armamentarium for the Study of Poetic Discourse in Translation*. Amsterdam. Rodopi. 2000. 261 pp. Cloth: \$38.00; ISBN 90-420-1392-3. Approaches to Translation Studies, vol. 16. This book revives one of the old traditions of translation studies—the comparative study of translation and original. The aim is to develop an *armamentarium*, a set of analytical instruments and a procedure, for the systematic study of poetic discourse in translation. The *armamentarium* provides the means to describe the "translational interpretation," that is, the interpretation of the original as it emerges from the translation and may be constructed in the source of a comparison between the two texts. The practical result of this study is based on a solid theoretical foundation that reflects on the possibilities of translation comparison and description per se. It is one of the few books to undertake an in-depth study into the principles of translation comparison itself, into its limits and possibilities, and into its central concepts. Before presenting his own proposal for a comparative procedure, the author critically evaluates several existing methods, particularly those of Toury, Van Leuven-Zwart, and the German transfer-oriented method. Theoretical considerations are amply illustrated by analyses of translated works of poets Rutger Kopland, Robert Lowell, and a case study of Paul Célan's Shakespearean sonnet translations.

Riitta Oittinen. *Translating for Children*. New York. Garland Publishing Co, Taylor & Francis Group. 2000. 205 pp. Cloth: \$60.00; ISBN 0-8153-3335-8. Garland Reference Library of the Humanities, vol. 2150. Children's Literature and Culture, vol. 11. This book is based on three of Riitta Oittinen's previous books, two of which were written in Finnish: her dissertation (1993); a book on the carnivalism of translation (1995); and a book on the three Finnish translations of Lewis Carroll's "Alice" books (1997). The author's interest in translating children's literature stems from the long tradition in

Finland of translating books from other languages, the majority from English. The heart of *Translating for Children* is Chapter 5, wherein the discussion focuses on various aspects of the dialogic situation of translating for children; i. e., adaptations and transformations, breaking the closed system, translating the drama of words and illustrations, authors as translators, and Alice revisited. Dedicated to furthering original research in children's literature and culture, the Children's Literature and Culture series is international in scope and is intended to encourage innovative research in children's literature, with a focus on interdisciplinary methodology.

Anthony Pym. *Negotiating the Frontier: Translators and Intercultures in Hispanic History*. Manchester, U.K. St. Jerome. 2000. 280 pp. Cloth: \$68.00; ISBN 1-900650-24-X. Paper: \$34.00; ISBN 1-900650-25-8. Why should a Nicaraguan poet cite a French poem in order to explain a volcano in Nicaragua? What happens when a translator works on paper rather than parchment? How can a theorist successfully criticize a version of Aristotle without knowing any Greek? This book uses such questions to discuss some of the most fundamental and complex issues in contemporary Translation Studies and Cultural Studies. Identifying cultural intermediaries as members of medieval frontier society, *Negotiating the Frontier* traces the stages by which that society has assisted in the creation of Hispanic culture. Individual case studies go from the 12th-century Christian, Islamic, and Jewish exchanges to the not unrelated complexity of today's translation schools in Spain, mining a history rich in anecdote and paradox. Further aspects trace key concepts such as disputation, the medieval hierarchy of languages, the nationalist mistrust of intermediaries, the effects of decolonization on ideology, and the difficulties of training students for globalizing markets. Anthony Pym is author of *Translation and Text Transfer* (1992), *Epistemological Problems in Translation and its Teaching* (1993), *Pour une éthique du traducteur* (1997), and *Method in Translation History* (1998). He also edits the *Translation Theories Explained* series, also published by St. Jerome.

(German) Katharina Reiss. *Translation Criticism—The Potentials & Limitations: Categories and Criteria for Translation Quality Assessment [Möglichkeiten und Grenzen der Übersetzungskritik: Kategorien und Kriterien für eine sachgerechte Beurteilung von Übersetzungen]*. Tr. Erroll F. Rhodes. Manchester, U.K. St. Jerome & American Bible Society. 2000 [1971]. 128 pp. Paper: \$24.00; ISBN 1-900650-26-6. The first English translation of Katharina Reiss's now classic contribution to translation studies allows students and practitioners of translation to make more extensive use of Reiss's pioneering treatment of a central theme in translation: how to develop reliable criteria for the systematic evaluation of translations. Using a wealth of interesting and varied examples, Reiss offers a pragmatic

approach to text analysis, a functional perspective on translation, and a hermeneutic view of the translator, thus accounting for some of the most important aspects of the translation process. Erroll Rhodes's translation strikes an optimal balance between remaining faithful to the original presentation and using terminology that today's reader would generally understand and value. Rhodes has previously translated two books published by the German Bible Society: *The Text of the Old Testament* by E. Würthwein (1979, rev. 1995); and *The Text of the New Testament* by K. and B. Aland (1987, rev. 1989).

Monica S. Schmid. *Translating the Elusive: Marked Word Order and Subjectivity in English-German Translation*. Amsterdam and Philadelphia. John Benjamins. 1999. 174 pp. Cloth: \$49.00; ISBN 1-55619-795-0. "It is not the purpose of this book to argue for preservation of *unmarked* word order in the target language. If, however, the source text *deviates* from the unmarked canonical word order, sentences carry an additional meaning potential that has to be explored and carried over into the target language . . . The target language text should have as close an effect as possible on the recipient as the source language text, it should reproduce the communicative intention of the producer." (Introduction). This study provides an account of what kinds of speaker-based meaning can be created by English sentence structures which deviate from the unmarked canonical Subject-Verb-Object word order, and how such meanings can be preserved in the process of translation. Chapters 1-3 give an account of kinds of non-propositional meaning in English, while Chapter 4 is a case study, offering and discussing different possibilities to translate a number of naturally occurring instances of these sentence structures into German.

Translating Into Success: Cutting-Edge Strategies for Going Multilingual in a Global Age. Ed. Robert C. Sprung and Simone Jaroniec. Amsterdam and Philadelphia. John Benjamins. 2000. 239 pp. Cloth: \$50.00; ISBN 1-55619-630-X. Paper: \$24.95; ISBN 1-55619-631-8. American Translators Association Scholarly Monograph Series, vol. XI. According to the European Commission, the translation-services market is valued at over \$30 billion annually and is growing at 15-18% per year. Meanwhile, the language industry is struggling to develop all the trappings of a profession and to establish standards and best practices for conducting its business. This landmark publication documents the strategic importance of translation and localization in the global marketplace. Through case studies and process reviews, readers can learn from the experts, and benchmark their own operations to those of companies with leading language solutions. This is a collection of real-world solutions for the language professional—ranging from practitioners such as linguists, designers and software engineers, to project managers and purchasers of language services.

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