ANOTATED BOOKS RECEIVED

TABLE OF CONTENTS

Literary Works

Anthologies.................................................................1
Reprints........................................................................3
Chinese.....................................................................3
Czech........................................................................4
Danish........................................................................4
Dutch.........................................................................4
French.........................................................................5
German.......................................................................7
Greek..........................................................................9
Hebrew.......................................................................9
Hungarian.................................................................10
Italian........................................................................10
Japanese.....................................................................12
Latin..........................................................................12
Norwegian...............................................................13
Polish.........................................................................13
Portuguese..............................................................13
Russian......................................................................14
Serbian.......................................................................14
Slovene......................................................................15
Spanish......................................................................15
Vietnamese..............................................................17
Yiddish......................................................................18

Non-Fiction

Autobiography, Letters, Memoirs................................18
Biography...................................................................19
Cultural Studies.......................................................20
History and Politics................................................21
Literary Theory and Criticism..................................23
Music, Film and Theatre..........................................23
Natural History and Science.....................................24
Philosophy and Religion..........................................25
Reference....................................................................26
Reprints.....................................................................27
Social Sciences.........................................................27
Translation Studies.................................................27
Index of Translators.................................................29
Directory of Publishers...........................................31

LITERARY WORKS

ANTHOLOGIES

(Dutch) Amsterdam: A Traveler's Literary Companion. Ed. Manfred Wolf. San Francisco. Whereabouts Press. 2001. 238 pp. Paper: $13.95; ISBN 1-883513-09-X. Visitors to Amsterdam may well know about the Netherlands' unusual drug laws, the city's Venice-of-the-North canals, the famous Red Light District, and its museums full of Rembrandts and Van Goghs. But few have any knowledge of Dutch literary and cultural life centered in Amsterdam, with its flourishing, wide-ranging literature and multitude of readers sophisticated in their own and other languages. Amsterdam: A Traveler's Literary Companion collects 17 remarkable stories by writers from Amsterdam that reflect the ethos of the place—the city's cultural and geographic personality. The stories unfold in particular locales, so that readers, whether traveling in fact or in mind, may find recognizable touchstones to guide them through the city's neighborhoods. They are arranged by the places they evoke and most appear in English for the first time. For readers who, when they travel, prefer to immerse themselves in the culture they are visiting, this book is the perfect guide to the Dutch imagination. Manfred Wolf has translated five volumes of Dutch poetry. An excerpt from his forthcoming memoir about growing up in the Netherlands West Indies was published in The Beacon Best of 1999.

(German) German 20th Century Poetry. Ed. Reinhold Grimm and Irmgard Hunt. New York. Continuum. 2001. Cloth: ISBN 0-8264-1311-0. Paper: ISBN 0-8264-1312-9. The German Library 69. Bilingual. This is an anthology of poems in English and the original German that spans the entire 20th century. With entries beginning from late realism and naturalism, it covers turn-of-the-century aestheticism and symbolism, post World War II hermeticism, and follows through to the present with entries from recent decades to 2000. Although 60 poets are represented, the following deserve special mention: Frank Wedekind, Hugo von Hofmannsthal, Rainer Maria Rilke, Franz Kafka, Gottfried Benn, and Bertolt Brecht, whose names speak for themselves; Else Lasker-Schüler, Nelly Sachs, Gertrud Kolmar, Elisabeth Langgässer, Rose Ausländer, and Hilde Domin, women who suffered persecution during the Nazi era; Paul Celan and Erich Fried, Jewish poets who lived in France and England respectively after liberation; Ingeborg Bachmann, famed Austrian writer after whom the prestigious literary prize of her hometown Klagenfurt is named; Günter Grass (Nobel Prize winner) and Heiner Müller, both less known as lyric poets; Hans Magnus Enzensberger, considered
the greatest living German poet; former GDR authors Reiner Kunze, Sarah Kirsch, and Volker Braun; and contemporary feminist poets Helga Novak, Ursula Kerchel, and Friedrike Roth. In fact, the work of a great many women authors is included, as well as a number of previously untranslated poems.


(Spanish) Points of Departure: New Stories from Mexico. Ed. Mónica Lavín. Tr. Gustavo V. Segade. San Francisco. City Lights. 2001. 180 pp. Paper: $15.95; ISBN 0-87286-381-6. Points of Departure brings together 17 Mexican writers born in the 1950s and 1960s, most of whom have never before been published in English. Magical realism and exoticism are nowhere to be found in this collection of sophisticated, very contemporary stories; rather, the surreal contradictions and juxtapositions of daily life in Mexico are a permeating presence. A sharp sense of irony, incongruity, and hilarity pervades many of the scenarios, along with an acid-tongued fatalism in the face of a harsh reality where poverty, lawlessness, and urban decay coexist alongside innocent dreams of love. Authors include Bernardo Ruiz, Josefina Estrada, Rafael Pérez Gay, Humberto Rivas, Daniel Sada, Rosa Beltrán, David Tusca, Juan Villoro, Mónica Lavín, Juvenal Acosta, Alvaro Uribe, Rosina Conde, Eduardo Antonio Parra, Mauricio Montiel, Ethel Krauze, Enrique Serna, and Francisco Hinojosa.

(German) The Queen's Mirror: Fairy Tales by German Women 1780-1900. Ed. and tr. Shawn C. Jarvis and Jeannine Blackwell. Lincoln. University of Nebraska Press. 2001. 372 pp. Cloth: $60.00; ISBN 0-8032-1299-2. Paper: $29.95; ISBN 0-8032-6181-0. European Women Writers Series. The first anthology of German women's fairy tales in English, this collection presents a variety of published and archival fairy tales from 1780 to 1900. The authors of these stories used fairy tales to explain their own lives, to teach children, to examine history, and to critique society and the status quo. Powerful and conflicted females are queens, girls on quests, mothers, daughters, magical wise women, and midwives to the fairies; they love, hate, murder, save children, fight tyranny, overcome can nibals, and rescue the working poor. Jeannine Blackwell's introduction places the tales in their historical, social, and critical context, and Shawn C. Jarvis's afterword presents a thematic analysis of the texts and approaches to reading them in conjunction with other European and American tales. Jarvis is the co-editor of Bitter Healing: German Women Writers, 1700-1830/Nebraska 1990.

(Japanese) A Rainbow in the Desert: An Anthology of Early Twentieth-Century Japanese Children's Literature. Tr. Yuki Ohita. Intro. Joan E. Ericson. Armonk, NY. An East Gate Book by M. E. Sharpe. 2001183 pp. Cloth: $49.95; ISBN 0-7656-0555-4. Paper: $19.95; ISBN 0-7656-0556-2. This is a collection of eleven stories, one play, and five poems written in Japan during the first half of the 20th century. Although the pieces vary in style and content, they were all in some way influenced by Kai Tori [Red Bird], a children's literary magazine launched in Tokyo in 1918 by major literary figures of the day who were committed to producing stories of high aesthetic value. Each author was also a "cross-over" writer who wrote for both juvenile and adult audiences. Those represented in this collection include Miyazawa Kenji, Arishima Takeo, Ogawa Mimei, Tsubota Joji, Hayashi Tumiko, Shiya Naoya, Nakano Shige Haru, Tsuboi Saka, Dazai Osamu, Akutagawa Ryunosuke, Niimi Nakichi, Kinoshita Junji, Kitahara Hakushi, Sajo Yaso, and Noguchi Ujo.

(French) Voices from Madagascar: An Anthology of Contemporary Francophone Literature [Voix de Madagascar: Anthologie de littérature francophone contemporaine]. Comp. Jacques Bourgeacq and Liliane Ramarosoa. Athens, OH. Ohio University Press. 2001. 236 pp. Paper: $24.95; ISBN 0-89680-218-3. There is currently a Madagascan boom in literary production—short stories, novels, plays—that has not yet reached the United States. Until recently, the island has suffered from political isolation resulting for its breakup with France in the 1970s and the 18 years of Marxism that followed. Its writers nevertheless have continued to express themselves...
in French, alongside literature written in the Malagasy language. Malagasy literature in French had begun in the colonial era with three prominent poets. More recently, the bulk of Malagasy literature has remained unpublished, circulating mostly in manuscript form. *Voices from Madagascar* brings a wide selection of these texts, both in French and English, to the North American public for the first time.

**REPRINTS**


(Norwegian) Knut Hamsun. *A Wanderer Plays on Muted Strings [En vandree spiller med sordin]*. Tr. Oliver and Gunnvor Stallybrass. København & Los Angeles. Green Integer. 2001 [Glydendalske Boghandel Nordisk Forlag, Kristiana, 1909; Farrar, Straus and Giroux, New York, 1975]. 253 pp. Paper: $10.95; ISBN 1-892295-73-3. Green Integer 13. Related to and sometimes paired with Hamsun's *Under the Austrian Star*, this lyrical novel picks up with the same characters as the other book, but is set six years later in time. The central character of the former fiction, Knut Pederson, is little more than an observer in this work. His former friend Grindhusen has grown from stubborn independence into a shifty and vascillating man; and his companion Lars Falkenberg has dwindled into a small landholder with a perpetually pregnant wife from whom he is deeply estranged. These two comedians play out a tragi-comedy that is painful through the very irony and humaneness with which Hamsun paints his figures.

**CHINESE**


Huang Chun-ming. *The Taste of Apples*. Tr. Howard Goldblatt. New York. Columbia University Press. 2001 [originally published as *The Drowning of an Old Cat and Other Stories*, Bloomington, Indiana University Press, 1980]. 288 pp. Cloth: $42.50; ISBN 0-231-12260-8. Paper: $16.50; ISBN 0-231-12261-6. Modern Chinese Literature from Taiwan. From the preeminent writer of Taiwanese nativist fiction and the leading translator of Chinese literature come these poignant accounts of everyday life in rural and small-town Taiwan. Huang is frequently cited as one of the most original and gifted storytellers in the Chinese language, and these selections reveal his genius. In "Two Sign Painters," television reports ambush two young workers from the country taking a break atop a 24-story building; "His Son's Big Doll" introduces the tortured soul inside a walking advertisement; and in "Xiaqi's Cap," a dissatisfied pressure-cooker salesman is fascinated by a young schoolgirl. Howard Goldblatt is the translator of numerous works, including Rose, Rose I Love You by Wang Chen-ho (Columbia), and with Sylvia Li-chun Lin, Chu Tien-wen's *Notes of a Desolate Man* (Columbia), chosen by ALTA as Translation of the Year in 1999.

Li Qiao. *Wintry Night*. Tr. Taotao Liu and John Balcom. New York. Columbia University Press. 2001. 320 pp. Cloth: $22.95; ISBN 0-231-12200-4. An epic spanning more than half a century of Taiwan's history, this novel traces the fortunes of the Pengs, a family of Hakka Chinese settlers, across three generations from just before Taiwan was ceded to Japan as a result of the Sino-Japanese war in the 1890s, through World War II. Li Qiao recreates the dramatic world of these pioneers and the colonization of Taiwan itself, exploring the family's
relationships with the aboriginal people of Taiwan and their struggle to establish their own ethnic and political identities. The author draws upon his own experiences and family history, as well as oral and written records of the era. This newly translated edition is an abridgement of the original Chinese trilogy and includes an introduction to explain the complex cultural and historical background of the novel for English-speaking readers. One of China's most famous and prolific authors, Li Qiao wrote his saga from 1975 to 1980.


**CZECH**

Ivan Olbracht. *Nikola the Outlaw*. Tr. Maria K. Holocek. Evanston. Northwestern University Press. 2001 [1933]. 288 pp. Paper: $18.95; ISBN 0-8101-1827-0. Ivan Olbracht's reputation as one of the most important interwar Czech authors stems largely from his works dealing with Ruthenia, a region south of the Carpathian Mountains that after World War I became part of the newly formed nation of Czechoslovakia. His novels and stories deal with the interaction between the two major ethnic groups occupying the region at that time: the Ruthenians, who were mostly peasants; and the Jews, who were mostly merchants. *Nikola: The Outlaw* focuses on the Ruthenians and is considered Olbracht's masterpiece. He wrote several novels and shorter works and translated Arnold Zweig, Thomas Mann, and others into Czech. Olbracht is best known for this novel and for the story collection *The Sorrowful Eyes of Hannah Karajich* (1937). Maria K. Holocek's translation of Josef Pešek's *Story of Czechoslovakia* appeared in 1930. Her most recent translation is Alois Jirásek's *Old Czech Legends* (Dufour 1992).

**DANISH**

Inger Christensen. *alphabet [alfabet]*. Tr. Susanna Nied. New York. New Directions. 2001 [Gyldendal, 1981; Bloodaxe, 2000]. 64 pp. Paper: $10.95; ISBN 0-8112-1477-X. A startling work by Denmark's most admired poet combines the alphabet with Fibonacci's numeric sequence, in which each number is equal to the sum of the preceding two numbers: 0, 1, 1, 2, 3, 5, 8, 13, etc. Although Inger Christensen's poetry reflects a complex philosophical background, her poetic works have enjoyed wide public popularity in her native land. Despite their visionary quality, her poems are paradoxically down-to-earth and focused on the simple stuff of life, discovering the metaphysical in the everyday as if by chance. Several of Christensen's books have been published in French and German editions, but this is the first time *alphabet* has appeared in English translation. Susanna Nied's translation of *alphabet* won the 1982 ASF/PEN Translation Prize for Poetry, awarded by the American-Scandinavian Foundation and Scandinavian Review.

Michael Strunge. *A Virgin from a Chilly Decade* (*En jomfru fra et fortrossent årti*). Tr. Bente Elsworth. Intro. John Fletcher. Todmorden, Lancashire, UK. Arc Publications. 83 pp. Paper: £7.95; ISBN 1-90007248-3. Visible Poets Series. Bilingual. With the publication of his first collection of poems in 1978 when he was only 20 years old, Michael Strunge was instantly recognized as a rebellious, angry poet who identified strongly with the poor and socially sidelined. Despite his success—he was a prolific writer who had 11 collections of his poetry published during his short life—Strunge became increasingly disillusioned and depressed, until he committed suicide at the age of 27. His poetry is still widely read in Denmark, and this new translation by Bente Elsworth of poems from eight of his collections makes Strunge's work available for the first time in English.

**DUTCH**

Paul Snoek. *Hercules, Richelieu and Nostradamus*. Tr. and intro. Kendall Dunkelberg. København & Los Angeles. Green Integer. 2000 [Manteau, Brussels, 1960, 1961, and 1964] Mant. 175 pp. Paper: $810.95; ISBN 1-892295-42-3. Green Integer 65. The noted Flemish writer, Paul Snoek, was one of the most controversial figures of modern Flemish literature. He was often referred to in the mid-fifties as the "James Dean" of Belgium, in part because of his love of fast cars, wild living, and anti-establishment polemics. Despite this, he went on to receive most of the major Belgian and Flemish literary prizes, becoming an influential figure in 20th-century writing in Dutch. This collection of three of Snoek's most important books, represents a dark and ironic, and at times even absurd side of Snoek's writing. As the translator, Kendall Dunkelberg, notes, "In these
works clearly we are dealing with a mature poet who has undergone several transformations in his sense of poetics, and who had gained confidence as a result of this development."

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**FRENCH**

Brigitte Aubert. *Death from the Snows [La mort de neige]*. Tr. David L. Koral. New York. Welcome Rain. 2001 [Editions de Seuil, 2000]. 256 pp. Cloth: $24.95; ISBN 1-56649-154-1. Elise Andrioli, the unforgettable heroine of *Death from the Woods*, is back on the case. Having solved the mystery of the child serial killings outside Paris, Elise has become sort of a minor celebrity, selling the rights to her story to a mystery writer named Brigitte Aubert. Despite having regained mobility in her left arm, Elise is still blind, mute, and confined to a wheelchair. When her uncle offers her his chalet at the ski resort of Castaing, she and her caregiver Yvette take off for what they think will be a few days of rest and relaxation. While in Castaing, she is invited to appear at a recreational center for disabled persons, but as soon as she arrives, an unknown person presents her with a gruesome gift that is linked to a horrible murder. Elise soon discovers she has become the object of the killer's fancy. Brigitte Aubert is widely considered to be France's most talented female thriller writer. Her most recent novels include *Transfixions, La morsure des ténèbres*, and with Gisèle Cavali, *Ranko Tango and Passagère sans retour*.

Marie Bronsard. *The Hermitage [L'Hermitage]*. Tr. Sonia Alland with Marie Bronsard. Evanston. Hydra Books/ Northwestern University Press. 2001 [Le temps qu'il fait, 1986]. 80 pp. Paper: $14.95; ISBN 0-8101-1848-3. *The Hermitage* is a compelling and heartbreakingly sililoquy, a farewell to a lover long gone and to the self-imposed exile undertaken by the woman he left behind. The narrator, looking back over the ten years she has spent as a recluse, spends one final night pouring out her feelings of tragedy and loss. During the night she will toss off her old identity and then step out into a new one—more redemptive, more hopeful—with the rise of the sun. She will no longer be a discarded object, but instead will pass through an open door, "cured" of this lover but not of love, her fate unknown but finally her own. Marie Bronsard's language expresses tragic loss with an austerity reminiscent of Duras and Ernaux. A theatrical adaptation of *L'Hermitage* was produced at the Avignon Theatre Festival in 1994. Sonia Alland's translations include *Memoriam Cassiopée* (red Dust, 2000), and she is currently completing a translation of Bronsard's *La Légende*.


Jean Echenoz. *I'm Gone: A Novel [Je m'en vais]*. Tr. Mark Polizzotti. New York. The New Press. 2001 [Les Editions de Minuit, Paris, 1999]. 195 pp. Cloth: $22.95; ISBN 1-56584-628-1. Winner of France's prestigious Prix Goncourt and continuing to top bestseller lists with half a million copies in print, *I'm Gone* has been hailed as the "best of Echenoz's novels" by Le Figaro and "an adventure story that is also an adventure to read" by *Le Monde*. For anyone who has yet to discover Echenoz's distinctive literary talents, this novel serves as an ideal introduction to his sly wit, unique voice, colorful imagination, and fanciful manipulation of narrative convention. *I'm Gone* is a "man against nature" tale, heist caper, art world satire, and love story, all rolled into one entertaining novel with something on every page to surprise and delight. Echenoz's previous works in English translation include *Cherokee, Double Jeopardy, Lax, and Big Blondes*. Mark Polizzotti has also translated works by André Breton, Patrick Chamoiseau, and Marguerite Duras.

oral tradition and its relation to the powers of the land and the forces of nature. He tells of the love-hate relationship between the Longoué and Béluse families, whose ancestors were brought as slaves to Martinique. Upon arrival, Longoué immediately escaped and went to live in the hills as a maroon; Béluse remained in slavery. The intense relationship that had formed between the two men in Africa continued and came to encompass the relations between their masters, or in the case of Longoué, his would-be master and their descendents. The Fourth Century closes the gap between the families as Papa Longoué, last of his line, conveys the history to Mathieu Béluse, who becomes his heir. One of the foundational figures of Francophone literature, Edouard Glissant also wrote Black Salt: Poems and Poetics of Relation, which were also translated by Betsy Wing.

Roger Grenier. Piano Music for Four Hands [Partita]. Tr. and preface Alice Kaplan. Lincoln. University of Nebraska Press. 2001 [Gallimard, 1991]. 153 pp. Cloth: $45.00; ISBN 0-8032-2181-9. Paper: $15.00; ISBN 0-8032-7087-9. Piano Music for Four Hands is a novel about music and love set against three generations of French history. At its center is a charming but melancholy pianist named Michel Mailhoc. Having survived a turbulent 1960s, is full of sorrow, but the underlying melody of his life is his grandniece Emma, who becomes his prizewinning student. Struggling with his fervent desire for her success and the fear of losing her, Michel sends Emma into the world of musical stardom that he has renounced for himself. The Mailhoc family saga, stretching from World War I to the World War II, is full of sorrow, but the underlying melody remains tender and humorous. Roger Grenier is the author of over 30 books of fiction and criticism, including Another November (Nebraska 1998) and The Difficulty of Being a Dog. He is known for his spare language and melancholy wit and for his abiding concern for the social issues of his time. More than half of the 8,000 lines of verse available in this volume appear for the first time in English, providing readers with a new perspective on each period of Hugo's career and aspects of his style. Introductions to each section guide the reader through the stages of his writing, while notes on individual poems provide information not found in most French-language editions. Illustrated with Hugo's own paintings and drawings, this new edition is being published on the eve of the tricentenary of Hugo's birth in 1802. The Blackmores are editors and translators of Six French Poets of the Nineteenth Century.

Vénus Khoury-Ghata. Here There Was Once A Country. Tr. and intro. Marilyn Hacker. Oberlin, OH. Oberlin College Press. 2001. 101 pp. Paper: $14.95; ISBN 0-932440-89-4. FIELD Translation Series. Lebanese writer Vénus Khoury-Ghata blends French surrealism with Arabic poetry's communal narrative mode in three stunning poetic sequences. She writes, "Nourished by two languages, I write in Arabic through the French language. For years, my first drafts were written in both languages, the Arabic going from right to left on the page and the French from left to right: they crossed each other's paths in the middle. Twenty-eight years in Paris haven't cured me of my mother's tongue." Khoury-Ghata has published many collections of poems and novels, including Anthologie personelle, new and selected poems (1997) and Elle dit (1999). Her work has been translated into Italian, Russian, Dutch, German, English and Arabic. Marilyn Hacker's translations of Khoury-Ghata's poems have appeared in periodicals in the United States, England, and Ireland.

language and aesthetics, as he considers the state of contemporary French literature. There are also lighter reflections on life, fashion, and the performing arts, plus a number of pieces devoted to Mallarmé's great magazine of wit and opinion, La Dernière Mode, every page of which he wrote himself under various noms de plume. His portraits of poets and artists such as Tennyson, Poe, and Manet also contribute to this collection highlighting Mallarmé's multiplicity of voices and variety of forms.

Jean Baptiste Poquelin de Molière. Don Juan: Comedy in Five Acts, 1665. Tr. Richard Wilbur. San Diego. A Harvest Book by Harcourt. 2001. 160 pp. Paper: $13.00; ISBN 0-15-601310-X. One of Molière's best-known plays, Don Juan was written while Tartuffé was still banned on the stages of Paris, and shared much with the outlawed play. Modern directors transform Don Juan in every new era, as each finds something new to highlight in this timeless morality tale of the famous lover and scoundrel who has had more than 1000 sexual conquests. Richard Wilbur's translation makes the play as relevant and entertaining now as it had more than 1000 sexual conquests. Richard Wilbur's translation makes the play as relevant and entertaining now as it was for audiences


Songs of the Women Trouvères. Ed., tr., and intro. Eglal Doss-Quinby, Joan Tasker Grimbert, Wendy Pfeffer, Elizabeth Aubrey. New Haven. Yale University Press. 2001. 256 pp. Cloth: $40.00; ISBN 0-300-08412-9. Paper: $18.00; ISBN 0-300-08413-7. Bilingual. This groundbreaking anthology brings together for the first time the works of women poet-composers, or trouvères, in northern France in the 12th and 13th centuries. Refuting the long-held notion that there are no extant Old French lyrics by women from this period, the editors of the volume present songs attributed to eight named female trouvères along with a varied selection of anonymous compositions in the feminine voice that may have been composed by women. The book includes the Old French texts of 75 compositions, extant music for 18 monophonic songs and 19 polyphonic motets, English translation, and a substantial introduction.


Emile Zola. L'Assommoir (The Dram Shop). Tr. and ed. Robin Buss. London. Penguin. 2000. 441 pp. Paper: $11.00; ISBN 0-14-044753-9. The 7th in Zola's great novel cycle Les Rougon-Macquart, L'Assommoir was a publishing sensation when it first appeared in print in 1876, selling 50,000 copies within a year and solidly establishing Zola's reputation as a leading literary figure. With its naturalistic description and street argot, L'Assommoir vividly evokes the poverty and squalor beneath the superficial glamour of Parisian life during the Second Empire. But in telling the story of the rise and fall of the laundress Gervaise, Zola surmounts his moral and social inventions. In the words of translator and editor Robin Buss, this novel is "marvellous, warm and human . . . with a tragic heroine who is among the most touching and credible creations in all the literature of the 19th century." This new translation includes a critical introduction, Zola's response to his critics, a chronology, explanatory notes, and suggestions for further reading.

GERMAN
Bertolt Brecht. *Stories of Mr. Keuner (Gesichten vom Herrn Keuner)*. Tr. with afterword Martin Chalmers. San Francisco. City Lights. 2001 [Suhrkamp Verlag, Frankfurt am Main, 1965]. 121 pp. Paper: $9.95; ISBN 0-87286-383-2. *Stories of Mr. Keuner* gathers Brecht's fictionalized comments on politics, everyday life, and exile. Written from the late 1920s till the late 1950s, the book is the precipitate of Brecht's experience of a world in flux, a world of revolution, civil war, world war, cultural efflorescence, Nazism, Stalinism, and the Cold War—in short, the first half of the 20th century. Author of numerous plays, poems, and theoretical writings, ardent antifascist, friend to Walter Benjamin, and ally of the Communists, Brecht was often on the run, fleeing to Denmark, Sweden, Finland, and the U.S. before settling in East Germany after the war and eventually becoming director of the renowned Berliner Ensemble. Few have had such a profound effect on modern world theatre and on relations between art and politics. Martin Chalmers has translated works by Victor Klemperer, Hans Magnus Enzensberger, Hubert Fichte, and Elfriede Jelinek, among others. He has also selected and translated an anthology of prose by Erich Fried, *Children and Fools*.

Wolfgang Koeppen. *Death in Rome (Der Tod in Rom)*. Tr. and intro. Michael Hofmann. New York. W. W. Norton. 2001 [Germany, 1954; Hamish Hamilton, Great Britain, 1992]. 224 pp. Paper: $12.95; ISBN 0-393-32194-0. In the words of translator Michael Hofmann, Wolfgang Koeppen's *Death in Rome* "is a comprehensive and brilliant provocation of an entire nation." First published to great controversy in 1954, it is only now being recognized as a classic portrait of Germany after World War II. This work completes the trilogy that earned Koeppen praise from Günter Grass in his lifetime as "the greatest living German writer." Mirroring the social and political upheaval following the fall of Nazism, Koeppen offers here the story of four members of a German family—a former SS officer, a young man preparing for the priesthood, a composer, and a government administrator—reunited by chance in the decaying beauty of postwar Rome.


Oskar Kokoschka. *Plays and Poems (Das schriftliche Werk)*. Tr. Michael Mitchell. Afterword Karl Leydecker. Riverside, CA. Ariadne Press. 2001. 250 pp. Cloth: $29.95; ISBN 1-57241-041-8. Studies in Austrian Literature, Culture, and Thought. Translation Series. The well-known painter, Oskar Kokoschka, also produced a considerable body of literary work: plays, a few poems, essays, and autobiographical stories. The present volume contains all his plays (some in more than one version) and the poems, plus one short prose passage. All the pieces in this collection, apart from the *Comenius*, were written in the period 1907-1918. Despite Kokoschka's dislike of the term, the plays reflect the style of Expressionism current in Germany during the period. Indeed, the early ones anticipated and, to a certain extent, helped to define Expressionism. In disrupted, often ecstatic language, mysterious, violent, and sometimes grotesque imagery, they present the man-women relationship as an elemental and ultimately tragic conflict. *Comenius*, which was started in the 1930s and only completed in 1972, is a large-scale historical panorama focusing on the figure of the Czech humanist and educational reformer, Jan Amos Komensky. *The Night Watch, The Burning Bush, Orpheus and Eurydice, and Comenius* appear here in English translation for the first time. Other titles include the first and second version of *Murderer, Hope of Women; Sphinx and Strawman, An Oddity; and Sphinx and Strawman, A Comedy for Mechanical Dolls*, Michael Mitchell's translation of Kokoschka's *Stories from My Life* appeared in 1998, the year Mitchell won the Schlegel-Tieck Prize for the best translation of a German book into English in the U.K.

Lutz Rathenow. *The Fantastic Ordinary World of Lutz Rathenow: Poems, Plays & Stories*. Tr. Boris Sax & Imogen von Tannenberg. Coll., ed., and Afterword Boria Sax. Riverside, CA. Xenos Books. 2001 [Berlin Verlag, Berlin, 1995]. 201 pp. Paper: $15.00; ISBN 1-879378-31-0. Bilingual. Berlin author Lutz Rathenow lived through the worst years of Communist East Germany, writing poems, plays, and stories that mirrored, mocked, and challenged the Marxist regime. These short satires—most of them translated into English for the first time—show ordinary people trapped in a police state so rigid, stifling, and oppressive as to drive them to serious distraction. Sometimes they remain frozen in angst-ridden paralysis, at other times they find odd hobbies and escapes, and all too often they explode in murderous violence. Above all, they sense that someone is watching and judging them, and they doubt their every thought and gesture. Boria Sax, translator and writer on animal mythology, adds a memoir on his correspondence with the author, which was interrupted and perused by the Secret Police.

inherently connected. Charlie Tractor, the author's first novel, traces the trying and sometimes hilarious experiences of a young working class protagonist who has recently moved from the Austrian provinces to Vienna. Much of the novel consists of an account of Charlie's efforts to organize and present his and his co-workers' demands for improved working conditions. The novel also engages questions concerning Austria's post-war history, and the legacy of Nazism in Austria. In Harry, A Reckoning, Charlie Tractor's son, Harry, delivers a monologue to the author of the novel based on his father's experiences. The work contains, among other things, a reconsideration of changing historical conditions in Austria, and the role of literature in this context. Both works are simultaneously funny and seriously engaged. Michael Scharang's previous works include novels, short prose, radio plays, films, and essays.

Gerald Szyszkowitz. Murder at the Western Wall Mord vor der Klagemauer]. Tr. Todd C. Hanlin. Riverside, CA. Ariadne Press. 2000 [Edition Va Bene, Wien, 1999]. 134 pp. Paper: $14.50; ISBN 1-57241-087-6. Studies in Austrian Literature, Culture and Thought. Translation Series. On a recent summer day, CNN reporter Ari Schwartz is assassinated in the shadow of Jerusalem's Western Wall. The police have no clues, but Nadja Assad, a reporter colleague, is driven to investigate the mystery and thus becomes the fearless detective in this triple murder whodunit. This is the third of Szyszkowitz's fourteen prose works to be published by Ariadne, including Puntigam, or the Art of Forgetting and On the Other Side. Todd C. Hanlin has translated novels by Anton Fuchs, Gustav Ernst, as well as plays by Szyszkowitz, Felix Mitterer, and Fritz Hochwälder.

Ilse Tielsch. The Ancestral Pyramid [Die Ahnenpyramide]. Tr. David Scrase. Riverside, CA. Ariadne Press. 2001 [Graz, Vien: Styria, 1980]. 303 pp. Paper: $28.50; ISBN 1-57241-090-6. Studies in Austrian Literature, Culture, and Thought. Translation Series. As a young girl, Anni is confronted with her family tree. She scrutinizes it with her father, and it seems to her that she has the awesome responsibility of bearing on her own slim shoulders the intolerable weight of all her ancestors who spread out above her on the chart. Thus is born an abiding interest in family, in ancestors that resurfaces many years later when the mature adult Anna, expelled from her home by World War II, researches her forbears, beginning with Adam, the oldest recorded relative, some 400 years before her time. A mixture of oral history, personal reminiscences, and painstaking research, The Ancestral Pyramid ranks as a fascinating approach to the recent past of what was once, for a few years, "Greater Germany."

GREEK


HEBREW


The second section is dedicated to analysis of works by leading groundbreaking modern poets, plus hundreds of newly translated poems. The first section of the books traces the aesthetic-historical evolution of Hebrew literature—poetry, prose, drama, and literary criticism—from the Biblical era to the present, thereby allowing a contextual analysis of the poetry presented. The second section is dedicated to analysis of the writings of the most exciting and highly acclaimed figures in the modern arena. The final section is an anthology of hundreds of poems, presented here in eloquent new translations from the original Hebrew.

**HUNGARIAN**

Cyula Illyés. *Charon's Ferry: Fifty Poems*. Tr. and intro. Bruce Berlind. Evanston. Northwestern University Press. 2000. 75 pp. Paper: $14.95; ISBN 0-8101-1799-1. Writings from an Unbound Europe. At the heart of *Charon's Ferry* are the subjects that interested and inspired Gyula Illyés throughout his life: cultural values, Hungarian history, and the legacy of suppression and survival. The author has used his enormous prestige and popularity as a writer to support the rights of his people, especially when those rights were jeopardized by the official Communist line. Included in this collection is one of his most outspoken poems, "One Sentence on Tyranny," a haunting and relentless testimony to the entire Eastern European experience—a backhanded homage to all the oppressions and fears of daily life. One of Hungary's premier figures, Illyés (1902-83) was a poet, novelist, playwright, editor, translator, and literary and cultural historian. Bruce Berlind is the translator of *Birds and Other Relations: Selected Poetry of Dezső Tandori*.

Imre Madách. *The Tragedy of Man [Az ember tragédiája]*. Tr. Thomas R. Mark. Budapest, Hungary. Black Eagle Press. 1999. 210 pp. Paper: $18.95; ISBN 963-8254-65-3. The Romantics took a passionate interest in history, yet they were often tempted to raise themselves to a suprahistorical vantage point. Inspired by Milton's *Paradise Lost* and Goethe's *Faust*, Imre Madách's masterpiece is a monumental work revealing such a double perspective, a meditation on the values of history and an attempt to look at something of which the 19th century was proud—a critique of the excesses of the historical sense. History is presented by the poet as Adam's dream, a succession of great moments in the struggle of mankind. The hero is accompanied by Eve and Lucifer, and the three main characters stand for three forces which seem to be in ceaseless conflict. In counterpoint is the idea that the world reaches its finality at each and every moment, and the historical sense of the 19th century is at variance with the unhistorical visions of a lost paradise and a future marked by slow degeneration. The final message of this lyrical drama seems to be that to have unquestioned faith in any system of ideas is self-destructive because none of them can be followed without misgivings.

Miklós Radnóti. *Camp Notebook [Bori Notesz]*. Tr. Francis R. Jones. Intro. George Szirtes. Todmorden, Lancashire, UK. Arc Publications. 2000. 73 pp. Paper: £6.95; ISBN 1-900072-30-0. Visible Poets Series. Bilingual. Miklós Radnóti is still regarded as one of Hungary's leading 20th-century poets, although he died nearly 60 years ago, a victim of the Nazi persecution of Jews. During the 1940s, he served three periods of forced labor, the last in a slave camp in northern Serbia. Here, in a tiny concealed notebook, he wrote his last and finest poems. In 1944, Radnóti was shot while being force-marched towards Germany and his body, exhumed from a ditch after the war, was identified from the notebook in his pocket. This notebook is reproduced in facsimile at the beginning of the present edition and adds tremendous poignancy to Francis R. Jones's new translation.

**ITALIAN**

Maria Ardizzi. *Women and Lovers: A Novel [Donne e amanti]*. Tr. Pasquale Verdicchio. Toronto. Guernica. 2000. 118 pp. Paper: $13.00; ISBN 1-55071-115-6. Prose Series 57. *Women and Lovers* is a previously unpublished novel of loss and retrieval. The main protagonists are Agostina and Giulia, mother and daughter, who have been separated by the trials of assimilation and become re-acquainted with themselves and each other as a result of the father's Alzheimer's disease. As the old man's memory progressively deteriorates, the women regain their own memories. This is an emotional work about family life and cultural self-knowledge, where love so often underestimated begins to lead to a permanent personal and collective healing. Maria Ardizzi is the author of four novels, including *Made In Italy* (1982), reprinted by Guernica in 1999.

University Press. 2001 [Sellerio editore Palermo, 1983]. 168 pp. Cloth: $44.95; ISBN 0-8101-6044-7. Paper: $17.95; ISBN 0-8101-6045-5. Giuseppe Antonio Borgese's collection of stories is a spiritual celebration of the charms and wonder of women—wives and mistresses, sisters and mothers, paramours and unrequited lovers. Borgese paints 18 miniature portraits in the vibrant colors of Italy, but his language is an appeal to all the senses. These romantic stories convey both the promise of love and the passionate melancholy generated by memories of it, by love's broken promises, and by the knowledge that the death of love is foretold at the moment of birth. Borgese is best known in America for his antifascist novels and essays, but his Italian readers have long admired the three volumes of short stories published in the 1920s. Beautiful Women represents the apex of his short story work and reveals another side of his always passionate writing. Other works by Borgese include the novel Rubé (Mondadori, 1933), and the essay "Goliath: The March of Fascism" (Viking, 1937). John Shepley is the translator of Guglielmo Petroni's The World is a Prison (1999), Mario Rigoni Stern's The Story of Töme (1998), and Mario Brelich's The Holy Embrace (1996), all published by The Marlboro Press/Northwestern.


(Dialect) Eugenio Cirese. Molisan Poems: Selected Poems [Poesie Molisane]. Tr. Luigi Bonaffini. Afterword Luigi Biscardi. Toronto. Guernica. 2000 [1955]. 151 pp. Paper: $13.00; ISBN 1-55071-075-3. Essential Poets Series 83. Although unknown in North America, Eugenio Cirese is one of Italy's most accomplished dialect poets, and the only dialect poet from the region of Molise to be included in national anthologies, such as the one edited by Pier Paolo Pasolini and Dell'Arco (1954). In the extremely varied landscape of Italian dialect literature Eugenio Cirese finds his place as an authentic poet and is generally considered to have been the first modern writer to use the dialect of Molise as a literary language. Some of Cirese's publications include Scuie de fratte(Campobasso, 1910), Gente buona(1925), Rugiade(1932), and Luceabelle(1951). Bilingual.

The Marchesa Colombi. A Small-Town Marriage [Un matrimonio in provincia]. Tr. and foreword Paula Paige. Evanston. Northwestern University Press. 2001. 96 pp. Paper: $15.95; ISBN 0-8101-1841-6. A young woman, trapped in a provincial town, dreams of being rescued by love. But the Marchesa Colombi puts a twist on that old plot in her story of Denza Dellara, a clumsy Cinderella too big for her hand-me-downs and saddled with a family that seems to go to great lengths to frustrate her hopes—and to make her see reality. To escape everyday boredom, Denza conceives a love for the most unlikely of Prince Charmings, the gargantuan Onorato, a rich local who quotes opera to her but cannot possibly marry a girl without a dowry. Denza carries on a romantic vigil for her "gay elephant" while lamenting her many woes, until she catches the attention of a prosperous farmer. This Frog Prince has an enormous wart on his forehead but he can end her daydreaming and save her from impending spinsterhood . . . if she lets him. The Marchesa Colombi (1840-1920) became a journalist, novelist, and translator, and was an active feminist who taught English in a Milanese liceo founded to offer women an alternative education. She produced many popular works but had been forgotten until Italo Calvino chose to reprint A Small-Town Marriage in 1973.


Luigi Fontanella. Angels of Youth [Ceres]. Ed., tr., and preface Carol Lettieri and Irene Marchegiani Jones. Intro. Rebecca J. West. Riverside, CA. Xenos Books. 2000 [Caramanica Editore, Formia, 1996]. 170 pp. Paper: $13.00; ISBN 1-879378-43-4. "Angels of Youth contains most of the poems included in the original Italian volume, Ceres, a title that refers not only to a winter opera to her but cannot possibly marry a girl without a dowry. Denza carries on a romantic vigil for her "gay elephant" while lamenting her many woes, until she catches the attention of a prosperous farmer. This Frog Prince has an enormous wart on his forehead but he can end her daydreaming and save her from impending spinsterhood . . . if she lets him. The Marchesa Colombi (1840-1920) became a journalist, novelist, and translator, and was an active feminist who taught English in a Milanese liceo founded to offer women an alternative education. She produced many popular works but had been forgotten until Italo Calvino chose to reprint A Small-Town Marriage in 1973.

Translation Review - Annotated Books Received - Vol. 7, No. 1- July 2001
Federigo Tozzi. *Love in Vain: Selected Stories of Federigo Tozzi*. Tr. and intro. Minna Proctor. New York. New Directions. 2001.160 pp. Paper: $14.95; ISBN 0-8112-1455-9. This is the first story collection available in English in the U. S. by Federigo Tozzi, one of Italy's most distinguished early modern writers. The 20 impassioned stories in this volume are about romance and the inner lives of normal people in Italy at the turn of the 20th century. This collection had already gained recognition in this country even before its publication here when it won the PEN/Poggioli Award for Minna Proctor's translation. Tozzi (1883-1920) was a realist who wrote 120 short stories, five novels, and two books of poetry, as well as plays, essays, and a mystical telepathic communication through the mysterious and instinctive bond which links them. Stanislao Nievo, one of Italy's leading contemporary writers, has also translated Kipling and Defoe.

Elio Vittorini. *Conversations in Sicily* [Converssazione in Sicilia]. Tr. Alane Salierno Mason. Foreword Ernest Hemingway. New York. New Directions. 2000. [1951]. 144 pp. Paper: $13.95; ISBN 0-8112-1455-9. *Conversations in Sicily* is a short and often humorous novel, full of the life and texture of real, non-political peasant Italy. The story recounts a city man's rediscovery of himself and the basic values of life when he returns for a visit to the primitive Sicilian village where he was born. Written just before World War II, Vittorini was arrested in 1943 by the Fascist police and jailed. Released from prison before the German occupation of Italy and forced to go into hiding, Vittorini nevertheless inspired partisans and passive objectors alike. After learning English, he began to translate writers such as D. H. Lawrence, Faulkner, Hemingway, Steinbeck, Saroyan, and Caldwell into Italian. Although he is not well-known in this country, Vittorini's works are popular throughout Europe and have been translated into 11 languages.

**JAPANESE**


Shuntarō Tanikawa. *Shuntarō Tanikawa: Selected Poems*. Tr. William I. Elliott & Kazuo Kawamura. Intro. William I. Elliott. New York. Persea Books. 2001 [Carcanet, London, 1998]. 120 pp. Paper: $14.95; ISBN 0-89255-259-X. This volume, which is the only major collection of Shuntarō Tanikawa's work available in English, includes verses drawn from eleven books written over a period of 40 years. Eschewing *haiku*, Japan's traditional poetic form, Tanikawa writes a free verse filled with passion and curiosity on a broad range of subjects. Readers will be struck by his fascination with American culture—Charlie Brown, John Coltrane, and Oscar Hammerstein are among those making significant cameo appearances. Tanikawa also displays a poetic connection to many of his American contemporaries, such as the Beat and Black Mountain poets; however, his perspective, fascinations, and voice are entirely his own. Tanikawa is the author of some 60 books of poetry, as well as plays and scripts for film, television, and radio. He is also the Japanese translator of *Peanuts* and Mother Goose nursery rhymes, and the winner of an American Book Award for *Floating in the River Melancholy*. William I. Elliott and Kazuo Kawamura co-edit *Poetry Kanto*, a literary annual, and
together they have translated 43 volumes of Tanikawa's poetry into English.

**LATIN**

Ovid. *The Metamorphoses of Ovid*. Tr. with intro. and commentary Michael Simpson. Amherst. University of Massachusetts Press. 2001. 552 pp. Cloth: $39.95; ISBN 1-55849-309-3. Composed in the early years of the first century by the Roman poet, Ovid, the *Metamorphoses* presents a collection of amazing tales of transformation based on Greek mythology and Roman legend. It begins with the creation of the world and continues on to the founding of Rome and to the reign of the emperor Augustus in Ovid's own time. Michael Simpson's prose translation in the rapid and direct American idiom caught the swiftness and clarity of the Latin original. His introduction sketches the poet's life, describes his extant works, discusses his unusual exile to the west coast of the Black Sea, and provides a useful context for reading Ovid's masterwork. Simpson has also prepared extensive endnotes that serve as mini-essays, illuminating the manifold aspects of the poem and offering commentary and interpretation that enable the readers to enter Ovid's magical world.

Virgil. *Aeneid VII-XII Appendix Vergiliana*. Tr. H. Rushton Fairclough. Revised by G. P. Goold. Cambridge, MA. Harvard University Press. 2000. 590 pp. Cloth: $19.95; ISBN 0-674-99586-4. Loeb Classical Library 64. Virgil (Publius Vergilius Maro) was born in 70 BC near Mantua and was educated in Cremona, Milan, and Rome. All his undoubted extant work is written in his perfect hexameters. Earliest comes the collection of ten bucolic poems, the *Eclogues*, which freely imitated Theocritus's idylls. Before 29 BC came one of the best of all didactic works, the four books of *Georgics* on tillage, trees, cattle, and bees. Virgil's remaining years were spent in composing his great, not wholly finished, epic the *Aeneid*, on the traditional theme of Rome's origins through Aeneas of Troy. He left a request in Rome that all 12 books of the *Aeneid* should be destroyed if he were to die before completing the work, but fortunately they were published by his disobedient executors.

**NORWEGIAN**


(Nynorsk) Edvard Hoem. *Ave Eva: A Norwegian Tragedy [Ave Eva: Herregårdsroman]*. Tr., intro., and notes Frankie Belle Shackelford. Riverside, CA. Xenos Books. 2001 [Forlaget Oktober, 1987]. 296 pp. Paper: $17.00; ISBN 1-879378-42-6. Edvard Hoem is a major writer of modern Norway, following the radical tradition of Knut Hamsun and Jens Bjorneboe. He writes in Nynorsk, or "New Norwegian," which is the second official language of the country and the one with roots in the speech of the people. In this dark, brooding novel, Edmund Saknevik is an orphan and outcast who returns to Norway from exile to Norway in order to farm his ancestral estate. He finds his country drastically transformed: friends have matured and made their careers, foreign influences have supplanted native ones, and oil interests have ravaged the landscape. Yet the past endures in traditional celebrations, the prominence of the church, and bitter memories of the Nazi occupation. Edmund's attempts to reclaim his history, his language, and his purpose in life retell the timeless and universal story of a man seeking to regain paradise. Translator Frankie Belle Shackelford includes a short Introduction, a list of characters, and notes on the language and editing.

**POLISH**

Tadeusz Różewicz. *recycling*. Tr. Barbara Plebanek and Tony Howard. Intro. Adam Czerniawski. Todmorden, Lancashire, UK. Arc Publications. 118 pp. Paper: ISBN 1-900072-51-3. The Visible Poets series. Bilingual. Tadeusz Różewicz is one of Poland's great post-war poets. Now in his 80th year, he has entered a new period of intense creativity which had given rise to the present collection of poems, with the powerful title sequence *recycling* at its core. This new volume is now being championed by Seamus Heaney and Tom Paulin, the latter having read with Różewicz in Oxford to a packed audience as part of the festival of Różewicz's work in May 2000. Waste and reprocessing—of language, literature, and history—have always been central to his writing, and nowhere is this more apparent than in this new poem sequence. The Visible Poets' Series aims to introduce to an English-speaking readership work that has not been available in translation, by poets of national standing in their own countries. Each volume in the series is published as a parallel text, with the original language and its English translation on facing pages. Each volume also contains a Preface by the translator(s) and an introduction by a well-known writer associated with the author or the language of the original text, both of which serve to illuminate further "the strange, the unusual, the new, the foreign."
Caio Fernando Abreu. Whatever Happened to Dulce Viega? A Novel [Onde andará Dulce Vega?] Tr. with afterword and glossary by Adria Frizzi. Austin. University of Texas Press. 2001. Cloth: $35.00; 0-292-70500-X. Paper: $15.95; ISBN 0-292-70501-8. Texas Pan American Series. A 40-year-old Brazilian journalist reduced to living in a dilapidated building inhabited by a bizarre human fauna—fortune-tellers, transvestites, tango-loving Argentinean hustlers—is called upon to track down and write the story of Dulce Viega, a famous singer who disappeared 20 years earlier on the eve of her first big show. Thus begins a mad race through an underground, nocturnal São Paulo among rock bands with eccentric names, feline reincarnations of Vita Sackville-West, ex-revolutionaries turned junkies, gay Piaets, echoes of Afro-Brazilian religions, and intimations of AIDS. The work is a descent into the underworld of contemporary megalopolises where, like the inside of a huge TV, life intermingles with bits of music, film clips, and soap opera characters in a crazy and macabre dance, moving toward a possible catharsis.

Eugêniio de Andrade. Dark Domain [Obscuro Dominio]. Tr. Alexis Levitin. Toronto. Guernica. 2000 [1971]. 67 pp. Paper: 10.00; ISBN 1-55071-126-1. Essential Poets series 102. Eugêniio de Andrade is Portugal's best-known living poet, having won all of his country's literary awards, including the Pen Club Poetry Prize in 1984. He has often been associated with the generation of 1927 in Spain, especially Garcia Lorca. Translated into well over 20 languages, de Andrade's poetry has always exhibited a carefully-evoked simplicity. Through naked word and image, he strives to convey what he calls "the rough or sweet skin of things." Distrustful of abstractions, he focuses on the world of matter, proclaiming a love for "words smooth as pebbles, rough as rye bread." The four classical elements of earth, water, air, and fire are never absent from his work. Nor is the human body, whose sensuality and sexuality lie at the heart of Dark Domain. For de Andrade, the body itself is the final "metaphor for the universe."

Wislawa Szymborska. Miracle Fair: Selected Poems of Wislawa Szymborska. Tr. Joanna Trzeciak. New York. W. W. Norton. 2001. 192 pp. Cloth: $24.95; ISBN 0-393-04939-6. This volume features a selection of new translations of the poetry of Nobel Prize-winner Wislawa Szymborska, a substantial number of which have never before appeared in English. Indeed several have been deemed "untranslatable." Previously published poems have been revisited and revised for this collection by Joanna Trzeciak. The works are arranged in six thematic clusters, and the poems within each cluster are arranged chronologically. Trzeciak provides notes to individual poems identifying allusions and references contained in the poems, translation problems and their solutions, and providing a sense of the period in which these poems were written. Szymborska's voice emerges as that of a gentle subversive, self-deprecating in its wit, yet graced with a gift for coaxing the extraordinary out of the ordinary.

RUSSIAN


Here Comes the Messiah! is a candid look at Israeli society, offering a wildly diverse array of characters—writers, radio announcers, prostitutes, soldiers, Palestinians, Holocaust survivors, religious and secular citizens, and more—in a multi-layered tale that scuttles the reader back and forth between poignancy, humor, pensive reflection, and sheer amazement. Although Dina Rubina's books have been translated into 12 languages, this is the first time a novel of hers is available in English.

Leo Tolstoy. Anna Karenina: A Novel in Eight Parts. Tr. Richard Pevear & Larissa Volokhonsky. New York. Viking. 2001. 837 pp. Cloth: $40.00; ISBN 0-670-89478-8. Here is an authoritative new English translation of one of the greatest novels ever written, and the first to appear in 40 years. Richard Pevear and Larissa Volokhonsky's translation is a faithful rendering of Tolstoy that does away with the Victorianisms and niceties which previous versions had used to soften the sometimes shocking quality of the author's distinctive voice. The resulting work retains the authentic flavor and texture of the Russian, enabling English-speaking readers to hear and respond to Tolstoy masterpiece as never before. This edition also includes an illuminating Introduction and explanatory notes. The translators have produced acclaimed English versions of Russian works by Tolstoy, Dostoevsky, Gogol, Chekhov, and Bulgakov.

SERBIAN

David Albahari. Bait [Severni sij]. Tr. Peter Agnone. Evanston. Northwestern University Press. 2001. 136 pp. Cloth: $49.95; ISBN 0-8101-1882-3. Paper: $14.95; ISBN 0-8101-1883-1. Writings from an Unbound Europe. David Albahari is one of the most prominent writers to emerge from the former Yugoslavia in the last 20 years. His serious, understated explorations of the self have influenced many writers of his native land's younger generation. The narrator of Bait has just exiled himself to Canada after the collapse of Yugoslavia and the death of his mother. As he listens to a series of audio tapes recorded by his mother years after the collapse of Yugoslavia and the death of his mother, the narrator ponders her life and their relationship while simultaneously trying to come to terms with a new life of his own—one of exile and the confusion of a new language and culture. Albahari is also an accomplished translator of Anglo-American literature. Peter Agnone is also a translator of Serbian political articles.


SLOVENE

Drago Jančar. Northern Lights [Severni sij]. Tr. Michael Biggins. Evanston. Northwestern University Press. 2001 [1984]. 257 pp. Cloth: $49.95; ISBN 0-8101-1836-8. Paper: $16.95; ISBN 0-8101-1839-4. Writings from an Unbound Europe. Josef Erdman arrives in Maribor, Slovenia, on the eve of World War II. Though he claims to be a salesman, it soon becomes apparent that Josef has no purpose in the town—and that a newcomer can expect nothing but distrust from the townspeople. Trying to fit in, Josef befriends a group of engineers and begins an affair with Margerita, the wife of a friend. As he lingers without purpose, however, Josef attracts the attention of the local police chief, who believes him to be a Communist agitator. The longer Josef stays, the more incomprehensible the town becomes; surrounded by blazing passions he begins to fear for his sanity. Against this backdrop he witnesses the fiery shimmer of the aurora borealis and imagines the town set aflame—an omen of the coming war. Drago Jančar is currently an editor of New Review and he is the author of Mocking Desire (Northwestern, 1998).

SPANISH


the best-selling *Sultry Moon* (1998), Giardinelli's first novel to be translated into English that was originally published in 1983. It details a crime spree, including multiple murders, undertaken by "respectable" businessman Alfredo Romero and his adulterous lover Griselda.

Efrain Huerta. *500,000 Azaleas: The Selected Poems of Efrain Huerta*. Tr. Jim Normington. Ed. Jack Hirschman. Intro Ilan Stavans. Willimantic, CT. Curbstone Press. 2001. 200 pp. Paper: $15.95; ISBN 1-880684-73-X. Bilingual. In verses that fuse highly original imagery with exuberant rhythms, Efrain Huerta probes the cultures of both Mexico and "el Norte" from the impact of racism in Mississippi to political corruption in Mexico. Since he demanded for life and art the same freedom he demanded for politics, his poems are passionate outcries to love and justice, characterized by original metaphors and an acerbic wit that earned him the nickname "Crocodile." Ilan Stavan's introduction defines Huerta's place in Mexican letters and illuminates his remarkable originality, noting especially the literary culture in which Huerta has his roots. Translator Jim Normington was a founding member of ALTA who has been widely published for the past 20 years. Jack Hirschman has published more than 30 translations of poetry from eight languages.


Javier Marias. *Dark Back of Time [Negra espalda del tiempo]*. Tr. Esther Allen. New York. New Directions. 2001 [Ediciones Alfaguara Barcelona, 1998]. 272 pp. Cloth: $27.95; ISBN 0-8112-1466-4. Called by its author a "false novel," *Dark Back of Time* is a new kind of hybrid that begins with the story of publishing *All Souls* (New Directions, 2000). It is a book the narrator, a visiting Spanish lecturer to Oxford University, swears to be fiction, but which its "characters"—the real-life professors and shop owners who have "recognized" themselves—fiercely maintain to be a *roman à clef*. They claim certain roles for their own, and for others. After weaving in autobiography, a legendary kingdom, and a curse in Havana, the book becomes a brilliant puzzle about the powers of art and memory. Javier Marias has written volumes of short stories and collections of essays that have been translated into 29 languages.

José Martí. *Versos Sencillos*. Tr. Anne Fountain. University, MS. Romance Monographs. 2000 [Louis Weiss, New York, 1891]. 140 pp. Cloth: ISBN 1-889441-07-4. Romance Monographs No. 56. While *Versos sencillos* is arguably the best of Martí's compositions, this volume has added material to make it more accessible to the general reader as well as the scholar. Translator Anne Fountain explains, "One might ask how it is possible to translate a whole book of poems and not the title. The answer is that no single word in English conveys the connotations of "sencillo" adequately and that the single words that a translator might chose to pair with the word "versos" (verses) either sound awkward or are not quite appropriate . . . What, then, to call them? The verses speak with clarity and sincerity, convey sentiment in an earnest and honest fashion, and reflect nature with insight but without affection. To say that they are the sincere songs of an honest heart is one way to suggest their meaning." The introduction makes a detailed survey of Martí's life and offers valuable information concerning the genesis of the poems. Footnotes found throughout the volume explain in detail what the average reader would not otherwise know. Martí's original prologue is likewise translated, again with useful notes to explain uncommon references, and additional notes at the end of the volume clarify certain *versos* and provide commentaries on translation problems.

Tununa Mercaso. *In a State of Memory [En estado de memoria]*. Tr. Peter Kahn. Intro. Jean Franco. Lincoln. University of Nebraska Press. 2001 [1990]. 157 pp. Cloth: $45.00; ISBN 0-8032-3157-1. Paper: $15.00; ISBN 0-8032-8369-9. Latin American Women Writers. *In a State of Memory* is a novelistic memoir about exile, displacement, and return. Tununa Mercado explores the psychological and physical effects of the narrator's transition into a life in exile: the splintering of her identity, the difficulties of incorporating herself into a host culture, her physical illness, and the haunting memories of her past and the loved ones she left behind. In exile the narrator is constantly confronted with the vicariousness of her experiences—she wears second hand clothes, buys second hand furniture, and experiences other people's lives at second hand. After periods of exile in France and Mexico, she returns to Buenos Aires and finds it difficult to recognize the city, to attach memories to particular places. Through flashbacks, recollections, and short narratives, this story forcefully communicates one individual's experience of exile from an emotional and psychological perspective while at the same time linking the individual experience to the collective one. A well-known writer throughout Latin America and beyond, Tununa Mercado is a champion of literary style and attentive to the rhythms of prose. *In a State of Memory* is the first book-length English translation of Mercado's work.
Maria Negroni. Islandia: A Poem. Tr. Anne Twitty. Barrytown, NY. Station Hill. 2001 [Avila Editores, Venezuela, 1994]. 172 pp. Paper: $14.95; ISBN 1-886449-15-5. Bilingual. Islandia is the first English translation of a lyrical literary work, presented here in alternating prose and verse sections. The prose tells of Nordic heroes exiled for generations on a frozen island of the North, while the author's own persona (as a poet exiled in present-day New York City) speaks to the conditions of a woman's life in urban America. Apparently polar aspects of the work approach each other across a chasm of mutually reinforcing but sharply distinct senses of absence, creating an extended parable of the tragic isolation of the sexes in the Western world. Maria Negroni's poems, plays, essays, and translations have been widely published in both Latin America and Spain. Anne María Negroni's poems, plays, essays, and translations have been published in various periodicals, and her translation of Night Journey [El viaje de la noche] is scheduled to appear in a bilingual edition to be published by Princeton University Press.

Paloma Pedrero. First Star [Una estrella] and The Railing [El pasamanos]. Tr. Rick Hite. New Brunswick, NJ. ESTRENO Plays. 2001. 62 pp. Paper: $8.00; ISBN 1-888463-11-2. Contemporary Spanish Plays 19. Paloma Pedrero is currently the most staged Spanish woman playwright in the world. Several of her early works from the 80s have been performed in various locations in the United States and Great Britain, have been anthologized in American textbooks, and have been widely studied by scholars in many countries. The current volume features two of Pedrero's works from the late 1990s: First Star, which received its world premiere in France in 1998, is a psychodrama dealing with a young woman's search for the father she never really knew; The Railing, which was first performed by the National Theatre Company of Costa Rica in 1999, focuses on an elderly couple whose difficulties are exploited by a television reporter. Despite their serious themes, both plays exhibit Pedrero's characteristic humor and delight in metatheatrical devices.

Cristina Peri Rossi. The Museum of Useless Efforts [El museo de los esfuerzos inútiles]. Tr. Tobias Hecht. Lincoln, University of Nebraska Press. 2001 [Editorial Seix Barral, S. A., 1983]. 159 pp. Cloth: $40.00; ISBN 0-8032-3726-X. Paper: $15.00; ISBN 0-8032-8764-X. European Women Writers Series. Cristina Peri Rossi renders familiar, everyday situations uncannily through lyrical reinterpretations; at the same time, she somehow makes the uncanny appear quite ordinary. Crafting peculiar—and sometimes claustrophobically small—worlds, Peri Rossi explores the universal themes of desire, violence, and truth and the simultaneous and contradictory human capacities to repress and resist, speak and silence, desire and ignore. In these tales an insomniac is tormented by a stubborn lamb that refuses to jump over the fences; the momentary hesitation of a man on a crowded subway staircase who forgets whether he was going up or down unleashes pandemonium; and a patient receives a frantic call from his psychoanalyst, distraught that his wife has taken a new lover. Rossi has written 20 books, including Solitaire of Love and The Ship of Fools. Tobias Hecht is the author of At Home in the Street: Street Children of Northeast Brazil.

Ricardo Piglia. The Absent City. Tr. Sergio Waisman. Durham, Duke University Press. 2000. 147 pp. Paper: $15.95; ISBN 0-8223-2586-1. Widely acclaimed throughout Latin America after its 1992 release in Argentina, The Absent City takes the form of a futuristic detective novel. In the end, however, it is a meditation on the nature of totalitarian regimes, on the transition to democracy after the end of such regimes, and on the power of language to create and define reality. Ricardo Piglia combines his trademark avant garde aesthetics with astute cultural and political insights into Argentina's history and contemporary condition in this conceptually daring and entertaining novel. Piglia is the author of nine Spanish-language novels, two of which have been previously translated into English: Artificial Respiration (Duke) and Assumed Name, also translated by Sergio Waisman. The Absent City has been performed as an opera in Argentina and Piglia's books have been translated into Portuguese, French, Italian, and German.


**VIETNAMESE**


**YIDDISH**


**NON-FICTION**

**AUTOBIOGRAPHY, LETTERS, MEMOIRS, INTERVIEWS**

(French) Giacomo Casanova. *The Story of My Life [Histoire de ma vie].* Tr. Stephen Sartarelli and Sophie Hawkes. Intro. and sel. Gilberto Pizzamiglio. New York. Penguin. 2001 [Brockhaus, Wiesbaden-Paris, 1962; Robert Laffont, Paris, 1993; Marsilio, New York, 2000]. 532 pp. Paper: $15.00; ISBN0-14-043915-3. Seducer, gambler, necromancer, swindler, Good Samaritan, spy, swashbuckler, self-made gentleman, entrepreneur, wit, poet, translator, philosopher, and general bon vivant, Giacomo Casanova was not only the most notorious lover the Western world has known, but also a storyteller of the first order. Since he lived a life richer and stranger than most fictions, the tale of his own adventures is his most compelling story, but his memoir remained—3,600 pages in 12 volumes—unfinished at the time of his death in 1798. In these selections, made from authoritative French texts, are all the highlights of Casanova's life: his youth in Venice as a precocious ecclesiastic; carousing and dabbling in the occult; imprisonment and thrilling escape; travels and encounters with major literary figures and world leaders; and of course, many amorous conquests, ranging from noblemens to nuns to cobblers' daughters. The first new translation since the 1960s, this new edition provides readers with the most famous episodes as well as the overall shape of a monumental work in one unique volume. Translations by Stephen Sartarelli include *Voyage Around My Room* by Xavier de Maistre and *Songbook: Selected Poems* by Umberto Sada. Sophie Hawkes has previously translated *The Indiscreet Jewels* by Diderot and *Matisse's Jazz*.

Strangers to Ourselves; and New Maladies of the Soul, all Regina Pagoulatou. Exile: A Chronicle, 1948-1950. Tr. Theony immigrant history. well as an important resource for Missouri folklore and detailed observations makes this work a great adventure story, as present. In addition, the author's ability to portray daily life with be used to compare landscapes of 50 years ago with those of the intention of farming the land to raise produce to feed war-torn Germany. This book serves as an historical geography that can intention of farming the land to raise produce to feed war-torn Germany. This book serves as an historical geography that can

least two dozen books by the time he fled Germany for the U. S. as an accomplished journalist and novelist who had published at Missouri from 1945 to 1948. Born in Berlin in 1901, Hauser was about his experiences while living in Perry County in southeast Missouri from 1945 to 1948. Born in Berlin in 1901, Hauser was an accomplished journalist and novelist who had published at least two dozen books by the time he fled Germany for the U. S. in 1939. Hauser purchased 300 acres along the Mississippi River in 1945, near the little town of Wittenberg, Missouri, with the intention of farming the land to raise produce to feed war-torn Germany. This book serves as an historical geography that can be used to compare landscapes of 50 years ago with those of the present. In addition, the author's ability to portray daily life with detailed observations makes this work a great adventure story, as well as an important resource for Missouri folklore and immigrant history.

Regina Pagoulatou. Exile: A Chronicle, 1948-1950. Tr. Theory Condos. New York. Pella. 1999. 175 pp. Paper: ISBN 0-918618-75-4. 1948 was the year the Greek Civil War reached the height of its purposeful and purposeless savagery, the year that Greece itself almost breathed out its very long-suffering soul. Regina Pagoulatou, who was a young woman in 1948, found herself caught in the web of terror the government practiced in order to wipe out the Left and to gain total control of the strife-torn country. She was taken prisoner, interrogated, placed within the confines of prison camps fenced all around by barbed wire. The Greek word for exile, exoria, means literally "being thrown outside the borders of one's country," becoming an outcast, a nobody. In this book she speaks of that very human, very visceral, and very common pain.

BIOGRAPHY


(Yiddish) Isaac Bashevis Singer. More Stories from My Father's Court. Tr. Curt Leviant. New York. Farrar, Straus and Giroux. 2000 [1956, 1997]. 216 pp. Cloth: $22.00; ISBN 0-374-21343-7. In My Father's Court is one of Nobel Laureate Isaac Bashevis Singer's most affecting autobiographical works. The stories in it, published serially in the Jewish Daily Forward, depict the beth din in his father's home on Krochmalna Street in Warsaw from a young boy's perspective. A unique institution, the beth din was a combined court of law, synagogue, school, and psychologist's office where people sought out the advice and counsel of a neighborhood rabbi. The 27 new stories gathered here were published during the same period as those in the first volume; none of them were previously published in English. From earthy to ethereal, these stories provide an intimate and powerful evocation of a bygone world. Curt Leviant has previously translated the work of Sholom Aleichem and Chaim Grade.
Amanirenas, the queen of Kush who battled Roman armies and defeated them as Aswan; Daurama, mother of the seven Hausa kingdoms; Amina Kulibali, founder of the Gabu dynasty in Senegal; Ana de Sousa Nzinga, who resisted the Portuguese conquest of Angola; Beatrice Kimpa Vita, a Kongo prophet burned at the stake by Christian missionaries; Nanda, mother of the famous warrior-king Shaka Zulu; and many others. Simon Schwartz-Bart is the author of six novels and a play, two of which have been translated and published in English: Between Two Worlds and The Bridge of Beyond. André Schwartz-Bart is the author of three novels, including The Last of the Just [Le dernier des Justes], which has been translated into 20 languages. Rose-Marie Réjouis and Val Vinokurov have previously translated two works by Patrice Chamoiseau: Solibo Magnificent and Texaco.

(Latin) Giovanni Boccaccio. Famous Women [De mulierbus claris]. Ed. and tran. Virginia Brown. Cambridge: Harvard University Press. 2001. 560 pp. Cloth: $29.95; ISBN 0-674-00347-0. I Tatti Renaissance Library 1. Bilingual. After the composition of the Decameron, and under the influence of Petrarch's humanism, Giovanni Boccaccio (1313-1375) spent the last decades of his life compiling encyclopedic works in Latin. Among them is Famous Women, the first collection of biographies in Western literature devoted exclusively to women. The 106 women whose life stories make up this volume range from the exemplary to the notorious, from historical and mythological figures to Renaissance contemporaries, affording a fascinating glimpse of a moment in history when medieval attitudes toward women were beginning to give way to more modern views of their potential. Famous Women became one of the most popular works in the last age of the manuscript book, and had a signal influence on many literary works, including Chaucer's Canterbury Tales and Castiglione's Courtier. This edition presents the first English translation based on the autograph manuscript of the Latin.

Ivan Bunin, The Liberation of Tolstoy: A Tale of Two Writers [Osvobozhdenie Tolstogo]. Ed., tr., intro., and notes Thomas Gaiton Marullo and Vladimir T. Khmelkov. Evanston: Northwestern University Press. 2001 [1937]. 361 pp. Cloth: $35.00; ISBN 0-8101-1752-5. Studies in Russian Literature and Theory. The first annotated translation of Ivan Bunin's Liberation of Tolstoy is a timely accompaniment to the ongoing revival of the Russian writer, both in his homeland and the West. Written more than two decades after Tolstoy's death, this work is equal parts biography, memoir, and literary study, serving as a dialogue between two great writers on the proklyatyte voprosy; or "damned questions" of life. Bunin conveys the drama of Tolstoy's last days; his early love and eventual hatred of his wife, Sofya; his relationship with his eccentric family; his difficulties with the Russian Orthodox Church and his embrace of Buddhism; and the politics and events surrounding his funeral. At the same time, this work reflects the drama of Bunin's own difficult circumstances and his search for spiritual deliverance. Bunin is a Nobel Laureate who also wrote The Life of Arseniev: Youth and Cursed Days: A Diary of the Revolution. Thomas Gaiton Marullo is the author of If You See the Buddha: Studies in the Fiction of Ivan Bunin, and he has translated numerous works by and about Bunin.

CULTURAL STUDIES

(French) Pascal Bruckner. The Temptation of Innocence: Living in the Age of Enticement [Tentation de l'innocence]. Tr. Andrea Sengstakken Secara. New York. Algora Publishing. 2000. 319 pp. Paper: $19.95; ISBN 1-892941-56-2. Acclaimed French essayist and novelist Pascal Bruckner takes on the culture of coping out in this insightful essay on the culture of dependency and its damaging effects on the moral fibre of society, from corporate welfare to affirmative action. This is a book against depression, existential angst, cry-babies and whining "victims," either acting as a child in a candy store or as a martyr of one's own fears. Men against women, aren't we time to grow up and take charge of our own destiny? Citings of Europe's philosophical and literary masters (Rousseau, Hegel, and Nietzsche among others) make the case that the modern individual, weakened by responsibilities of freedom too great to bear, finds freedom in weakness itself: the freedom from moral constraint. Bruckner's Bitter Moon was made into a film by Roman Polanski. The Temptation of Innocence is the author's 14th book.

(Spanish) Olivier Debroise. Mexican Suite: A History of Photography in Mexico [Fuga Mexicana: Un recorrido por la fotografia en México]. Tr. and rev. in collaboration with the author by Stella de Sá Rego. Austin. University of Texas Press. 2001 [Consejo Nacional para la Cultura y las Artes, 1994]. 344 pp. Cloth: $60.00; ISBN 0-292-71611-7. The history of photography in Mexico was a largely untold story until the 1994 publication of Olivier Debroise's original work. Based on ten years' research in public and private archives in Mexico, the U. S., Guatemala, and Europe, Fuga Mexicana provided the first comprehensive survey of Mexican photography from the advent of the daguerretype in 1839 to the present. Now available in English, this benchmark edition also includes more current material and explanatory notes for an audience less familiar with Mexican history. Debroise and Stella de Sá Rego have also eliminated some of the general history of photography and added more of the early history of photography in Mexico, as well as many new, previously unpublished images. In its totality, Mexican Suite constitutes an extended essay on Mexican culture as a whole and on how this culture has been read, interpreted, and imagined.

with the global biosphere. Part three focuses on semiotics from the point of view of history—that is, semiotics from a diachronic perspective. A seminal text in cultural semiotics, the ambitious scope of Lotman's work also gives this volume a broad application to disciplines outside semiotics, which should appeal to all those concerned with cultural studies, anthropology, Slavonic studies, critical theory, philosophy, and historiography.

(Dutch) Herman Pleij. Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life [Dromen Van Cocagne]. Tr. Diane Webb. New York. Columbia University Press. 2001 [Uitgeverij Prometheus, 1997]. 544 pp. Cloth: $35.00; ISBN 0-231-11702-7. Concocted in the Middle Ages, stories of Cockaigne were devised to distract from the adversities of daily life. Much like television today serves as an escape, Cockaigne became a pervasive collective dream—a place known by all and frequently brought to life in literature and art. Prior to the publication of this volume, very little had been written in English about this medieval utopia. In Dreaming of Cockaigne, Herman Pleij takes three important texts as his starting point for an inspired sketch of the panorama of ideas, dramas, popular religion, and literary and artistic creation present in the late Middle Ages. What emerges is a finely differentiated picture of the era, formed and fitted with details from across Europe and from Asia and America as well. Pleij is the author of The Guild of the Blue Barge [Het Gilde van de Blauwe Schuit], about the rituals surrounding the celebration of carnival in the Middle Ages, and The Snowmen of 1511 [De sneeuwpoppen van 1511], about the irrepressible liveliness in late medieval cities.

**HISTORY AND POLITICS**

(Italian) Giorgio Agamben. Means Without End: Notes on Politics [Mezzi senza fine]. Tr. Vincenzo Binetti and Cesare Casarino. Minneapolis. University of Minnesota. 2000 [Bollati Boringhieri editore, 1996]. 160 pp. Cloth: $44.95; ISBN 0-8166-3035-6. Paper: $17.95; ISBN 0-8166-3036-4. Theory Out of Bounds 20. In this critical rethinking of the categories of politics within a new sociopolitical and historical context, the distinguished political philosopher Giorgio Agamben builds on his previous work to address the status and nature of politics itself. Bringing politics face-to-face with its own failures of consciousness and consequence, Agamben frames his analysis in terms of clear contemporary relevance, proposing a politics of gesture—a politics of means without end. He begins by elaborating work on biopower begun by Foucault, returning the natural life of humans to the center of the polis and considering it as the very basis for politics. He then considers subjects such as the state of exception, the concentration camp, the refugee, and pure means or gestures as the proper sphere of politics. Agamben is the author of Language and Death (1991), Stanzas (1992), and The Coming Community (1993), all published by
fleets of crusaders from the Anglo-Norman realm, Flanders, and the Rhineland is one of the richest and most exciting sources to survive from this period. Far more than just a narrative, *The Conquest of Lisbon* vividly conveys the tensions between the secular and spiritual motives of a crusading army, as well as revealing a wealth of information on medieval warfare, the development of crusading technology and holy war, and Muslim views of the crusades. The English text, which is edited from the unique manuscript in Corpus Christi College, Cambridge, include a new foreword by Jonathan Phillips that provides insight to the latest scholarship on the integral place of the Lisbon expedition in the Second Crusade, the identity of the text's author, and his message for crusaders.


social historian of the Arab world. On the one hand, the book is a learned and balanced history of Cairo from the Arab conquest in 642 through 1992; on the other hand, it is rather unlike any other Middle East histories as it integrates this history into a holistic view of the urban fabric and the Egyptian historical and cultural experience. Raymond's research goes beyond the simple focus on ruling families and public and religious monuments to include much more important information on the productive classes of merchants and artisans. With its meticulous attention to the details of the city, Cairo is as valuable to the serious traveler as to the observers of Middle Eastern history and society.

(Chinese) Guanzi: Political, Economic, and Philosophical Essays from Early China. Volume One, Revised Edition. Chapters I, 1-XI, 34, and XX, 64-XXI, 65-66. Tr. W. Allyn Rickett. Boston. Cheng & Tsui. 2001 [1985]. 496 pp. Paper: $35.00; ISBN 0-88727-324-6. In this revision of Volume One of the first full translation of the Guanzi into any Western language, W. Allyn Rickett has drawn on the advice and suggestions of many colleagues in an effort to present an up-to-date and accurate translation of this wellspring of Chinese thought. Rickett has corrected many errors found in the previous edition, and has updated and clarified text and translation elements. He has further rendered the rhyming portions of the text, previously translated as conventional prose, into a rhymed prose format, providing both the rhyming character and its archaic reconstruction. Numerous textual and explanatory notes as well as comments introducing each chapter help to clarify this work which, due to the complex history of its transmission, presents many challenges to the Western scholar. The text format has also been revised to correspond with that of Volume Two (Princeton, 1998).

(Varied) Classical Literary Criticism. Tr. Penelope Murray and T. S. Dorsch. Intro. and notes Penelope Murray. New York. Penguin. 2000 [1965]. 188 pp. Paper: $12.00; ISBN 0-14-044651-6. This new edition of Classical Literary Criticism contains Ion, Republic 2-3, 10 by Plato; Poetics by Aristotle; The Art of Poetry by Horace; and On the Sublime by Longinus. In her Introduction Penelope Murray shows how many of the most fruitful approaches to understanding literature in the Western tradition derive from these canonical texts. Plato is often regarded as the most poetic of the great philosophers, but he mistrusted the god-like power of poets to work on our feelings and famously banished them from his ideal Republic. Aristotle responded by defending the value of art in his Poetics. His analysis of tragedy, with its key concepts of mimesis, catharsis, and hamartia, has influenced generations of critics from the Renaissance onwards. Horace's The Art of Poetry is a vivid practitioner's guide that promotes a style of poetic craftsmanship rooted in wisdom, ethical insight and decorum, while Longinus's On the Sublime explores the nature of inspiration in poetry and prose. This edition also features a new bibliography and chronology as well as comprehensive notes to each of the texts.

(Varied) Walter Benjamin: Language, Literature, History. Ed. Dag T. Anderson & Ragnhild E. Reinton. Oslo, Norway. Solum Forlag. 2000. U. S. Distributor: I.S.B.S. 222 pp. Paper: $28.00; ISBN 82-560-1262-5. The essays collected in this book originated in a seminar on Walter Benjamin in Oslo in October 1996. Most have been revised and adapted to reflect the main perspective of the book, which focuses on different aspects of Benjamin's philosophy of language, his literary criticism, and his philosophy of history. Ulf Peter Hallberg, the Swedish translator of the Arcades Project and Childhood in Berlin around 1900, opens the book with some reflections on the problems of translating Benjamin. Fragments of Hallberg's own book, The Flaneur's Gaze, inspired by Benjamin's readings, are also included. The rest of the essays deal with subjects ranging from the intersection of aesthetics and politics, the Eros of language, and allegorical writing and reading to the epic and its relation to history. Both early and late writings are discussed, from the 1916 essay on language to the book on The Origin of German Tragic Drama and One-Way Street, his essays on Doblin and Kraus, as well as the unaccomplished work on 19th-century Paris, the Arcades Project.

Translation Review - Annotated Books Received - Vol. 7, No. 1 - July 2001 23
Brennan suggests new ways of thinking about the role of Latin
work as a music reviewer, radio producer, and musical theorist.

Timothy Brennan explores Alejo Carpentier's wide-ranging
substantial introduction based on extensive original research,
of rural Spanish folk and urban Afro-Cuban music. In a
finding elements of both mannerist and baroque theatre in her
elucidate her enigmatic genius in the light of dramatic theory,
exploring the life and originality of Sor Juana's dramas and helps
elucidate her enigmatic genius in the light of dramatic theory,
finding elements of both mannerist and baroque theatre in her
work, sometimes both within the same play.

(Hebrew) Abraham B. Yehoshua. The Terrible Power of a Minor
Guilt: Literary Essays Kohah ha-nora shel ashmah ketanah: ha-
haksher ha-musari shel tekst ha-sifruti]. Tr. Ora Cummings.
B. Yehoshua discusses nine literary works from the early classics,
stories from Hebrew literature, and world literature to show how the "moral issue" renders new readings and understandings of the
texts. Subjects of the essays include the story of Cain and Abel in the Book of Genesis, Alcestis by Euripides, "The Guest" by
Camus, "The Way Out" and Nerves by Joseph Chaim Brenner, The Eternal Husband by Dostoyevsky, "A Rose for Emily" by
Faulkner, In the Prime of Her Life by S. Y. Agnon, and "Cathedral" by Raymond Carver. In addition to traditional criteria, such as psychological complexity, originality of subject matter, and use of language, Yehoshua demonstrates how characters who undergo moral as well as intellectual development and discover a capacity to transform themselves, embody literature's greatest achievements.

MUSIC, FILM, AND THEATRE

(Hebrew) Abraham B. Yehoshua. The Terrible Power of a Minor
Guilt: Literary Essays Kohah ha-nora shel ashmah ketanah: ha-
haksher ha-musari shel tekst ha-sifruti]. Tr. Ora Cummings.

American artists in Europe between the wars, and the central
place of radio and music-club cultures in the European avant-
gardes.

(French) Hervé Lacombe. The Keys to French Opera in the
Nineteenth Century [Les voies de l’opéra français au XIXè
siècle]. Tr. Edward Schneider. Berkeley. University of
21719-5. The "keys" provided by Hervé Lacombe in this
highly informed book open the door to understanding the essence of 19th-century French lyric theatre. Lacombe illuminates the diverse elements that constitute opera by focusing his investigation on three main categories: composition and production; works, music and drama; and the interaction of society, genre, and aesthetics. He chooses Bize's Les Pécheurs de perles (1863) as the exemplar of French opera that combines tradition and innovation, using the work as a paradigmatic point of reference for exploring questions of genesis, style, and aesthetic in other 19th-century French operatic works. Lacombe makes generous use of contemporary writings of such musician-critics as Berlioz, Reyer, and Saint-Saëns, and also draws on the works of other French writers such as Stendhal, Balzac, Baudelaire, and Zola. Illustrations showing costume sketches, scenery, posters, paintings, photographs, and magazine articles complement the discussions of particular operas. Edward Schneider is a translator specializing in music and food.

(French) Jean Giono. An Italian Journey [Voyage en Italie].
Tr. John Cumming. Evanston. The Marlboro
Press/Northwestern University Press. 2001 [Editions
0-8101-6028-5. Jean Giono’s tale describes the author’s journey to the land of his father’s people. A reluctant traveler, Giono nonetheless discovers a strange beauty not only in such traditional sights as the palazzi and canals of Venice but also in people and objects usually ignored or forgotten: wistful waiters, suspicious hairdressers, pugnacious men of God, recalcitrant coffeemakers, telescopic umbrellas, and abandoned field machinery. An Italian Journey is also a meditation on Giono’s development and a manual on how to achieve happiness. Giono is conscious of Italy’s obvious beauties, but his gift is apprehending the joys squeezed from the dark side of life. Giono is the author of more than 30 books, including Blue Boy, The Man Who Planted Trees, and The Horseman on the Roof.

Egil Törnqvist. Strindberg’s The Ghost Sonata: From Text to
Performance. Amsterdam. Amsterdam University Press.
ISBN 90-5356-435-7. Generally considered one of the milestones in the development of modern drama, August
Strindberg’s 1907 chamber play The Ghost Sonata
[Spöksonaten] has variously been hailed as the first
expressionist, surrealist, and absurdist drama. In this monograph of the play as text and performance, Egil Törnqvist examines the source text, various English translations, the stage versions of Max Reinhardt, Olof Lolander, and Ingmar Bergman, and select radio and television adaptations. The background and impact of the play are illuminated in two framing chapters, a rehearsal diary and a transcription of Bergman’s pioneering 1973 stage version are featured as appendices, and the volume concludes with a select annotated list of productions. Törnqvist is one of the world’s leading Strindberg and Bergman scholars.

NATURAL HISTORY AND SCIENCE

Jacques-Felix Lelièvre. New Louisiana Gardener [Nouveau jardinier de la Louisiane]. Tr. with intro. Sally Kittredge Reeves. Baton Rouge. Louisiana State University Press in cooperation with the Southern Garden History Society. 2001. 186 pp. Cloth: $29.95; ISBN 0-8071-2479-6. Originally published in 1838, Nouveau jardinier de la Louisiane was one of only two books on Louisiana gardening to be written in the 19th century. It draws upon the confident spirit of Enlightenment France, forming a bridge from the writings of French horticulturalists to an American audience. Optimistic, ambitious, and progressive, the guide urges gardeners to manage nature through the application of innovative scientific techniques. This charming period piece is now available in English translation for the first time, with an introduction by Sally Kittredge Reeves giving historical context to the translation. She provides details of the author’s reasons for coming to America and his struggles to make a new life, his employment at and eventual ownership of a bookstore in New Orleans, and his reasons for compiling and publishing his book in Francophile Louisiana.

Maria Michela Sassi. The Science of Man in Ancient Greece [La scienza dell’uomo nella Grecia antica]. Tr. Paul Tucker. Foreword Sir Geoffrey Lloyd. Chicago. University of Chicago Press. 2000. 223 pp. Cloth: $20.00; ISBN 0-609-60550-X. Stephen Mitchell is widely known for his ability to make ancient manuscripts thrillingly new, and to step in where many have tried before and create versions that are definitive for our time. His celebrated version of the Tao Te Ching is the most popular edition in print, and his translations of Jesus, Rilke, Genesis, and Job have won the hearts of readers and critics alike. The Bhagavad Gita is universally acknowledged as one of the world’s literary and spiritual masterpieces. The core text of the Hindu tradition, it has been translated into English more than 200 times, including many competent literal versions, but none a superlative literary work in its own right. Mitchell’s Bhagavad Gita preserves the clarity, vigor, and intensity of the original text. To supplement his rudimentary knowledge of Sanskrit, Mitchell relied on two principal guides: Winthrop Sargeant’s interlinear translation with running vocabulary and grammatical analysis (SUNY Press, 1984); and the meticulous line-by-line commentary of Robert N. Minor (South Asia Books 1982),

PHILOSOPHY AND RELIGION

(Sanskrit) Bhagavad Gita. Tr. Stephen Mitchell. New York. Harmony Books/Randdom House. 2000. 223 pp. Cloth: $20.00; ISBN 0-609-60550-X. Stephen Mitchell is widely known for his ability to make ancient manuscripts thrillingly new, and to step in where many have tried before and create versions that are definitive for our time. His celebrated version of the Tao Te Ching is the most popular edition in print, and his translations of Jesus, Rilke, Genesis, and Job have won the hearts of readers and critics alike. The Bhagavad Gita is universally acknowledged as one of the world’s literary and spiritual masterpieces. The core text of the Hindu tradition, it has been translated into English more than 200 times, including many competent literal versions, but none a superlative literary work in its own right. Mitchell’s Bhagavad Gita preserves the clarity, vigor, and intensity of the original text. To supplement his rudimentary knowledge of Sanskrit, Mitchell relied on two principal guides: Winthrop Sargeant’s interlinear translation with running vocabulary and grammatical analysis (SUNY Press, 1984); and the meticulous line-by-line commentary of Robert N. Minor (South Asia Books 1982),

(French) Alain Bensançon. The Forbidden Image: An Intellectual History of Iconoclasm [L’image interdite: une histoire intellectuelle de l’iconoclasme]. Tr. Jane Marie Todd. Chicago. University of Chicago Press. 2000 [Librairie Arthème Fayard, 1994]. 544 pp. Cloth: $40.00; ISBN 0-226-04413-0. The Forbidden Image traces the dual strains of "iconophilia" and iconoclasm, the privileging and prohibition of religious images, over a span of two and a half millennia in the West. Philosophers and theologians have long engaged in intense debate and introspection over the representation of the deity, its possibilities and its problems. Alain Bensançon’s work begins with a comprehensive examination of the status of the image in Greek, Judaic, Islamic, and Christian thought. The author then addresses arguments regarding the moral authority of the image in both Eastern and Western European Christianity from the medieval through the early modern periods, and analyzes the Roman Catholic Church’s rhetorical use of images to educate and stir viewers to piety. Besançon completes the work with an examination of how iconophilia and iconoclasm have been debated in the modern period by thinkers as diverse as Calvin, Pascal, Kant, and Hegel, concluding with a discussion of how these theological and intellectual currents have transformed European painting.

(French) Alexander García Düttmann. The Gift of Language: Memory and Promise in Adorno, Benjamin, Heidegger, and Rosenzweig [La parole donnée mémoire et promise]. Tr.

(Latin) Marsilio Ficino. Platonic Theology [Theologica Platonica]. Tr. Michael J. B. Allen with John Warden. Cambridge. Harvard University Press. 2001. 368 pp. Cloth: $29.95; ISBN 0-674-00345-4. I Tatti Renaissance Library 2. Bilingual. The Platonic Theology is a visionary work and the philosophical masterpiece of Marsilio Ficino (1433-1499), the Florentine scholar-philosopher-magus who was largely responsible for the Renaissance revival of Plato. A student of the Neoplatonic schools of Plotinus and Proclus, he was committed to reconciling Platonism with Christianity, in the hope that such a reconciliation would initiate a spiritual revival and return of the golden age. His Platonic evangelizing was eminently successful and widely influential, and his Platonic Theology, translated into English for the first time in this edition, is one of the keys to understanding the art, thought, culture, and spirituality of the Renaissance.


several Buddhist traditions, the Rhinoceros Sūtra espouses the virtues of solitude, explaining the dangers of attachments, prescribing a solitary spiritual life, and discussing the nature of friends and friendship. British Library Fragment 5B is the remnant of a scroll that originally contained a complete text of the Rhinoceros Sūtra. A Gāndhārī Version of the Rhinoceros Sūtra examines in detail the literary and textual background of the sūtra, describes the condition of the scroll and its reconstruction, analyzes the text by comparing it with other extant versions, and presents a literal English translation. Although the original provenance of the British Library's Kharoṣṭhī scrolls is uncertain, there are strong indications that they came from Hadda in the Jalalabad Plain of eastern Afghanistan, just west of the Khyber Pass. The scrolls were most likely written during the reign of the Sāka rulers, in the early first century A.D., making them in all probability the oldest Buddhist texts ever found, as well as the earliest surviving manuscripts in any Indic language. The discovery of the British Library scrolls has brought to light a previously unknown realm of Buddhist literature and scholarship, and revealed that Gāndhārī was one of the major literary languages of Indian Buddhism. Richard Salomon is the author of Ancient Buddhist Scrolls from Gāndhārī: The British Library Kharoṣṭhī Fragments.

REFERENCE

Lyle Campbell. American Indian Languages: The Historical Linguistics of Native America. Oxford. Oxford University Press. 2000 [1997]. 512 pp. Paper: $35.00; ISBN 0-19-514050-8. Oxford Studies in Anthropological Linguistics 4. Intended as a general survey of what is known about the history of Native American languages, this unique and comprehensive work reports on the entire range of scholarship in American Indian linguistics and examines the current state of American Indian linguistic study. Since this is an enormous field, encompassing by some counts more one-quarter of the world's languages, clearly no individual work could hope to provide a complete, up-to-date, and unflawed treatment of the subject. However, author Lyle Campbell believes that this work is "generally representative and as accurate as can be hoped for, given current circumstances, and that the inevitable errors will be minimal in relation to the book's overall contribution as a reasonably detailed survey, and as an updating of this large field." An extraordinarily useful volume for anyone whose work and interests involve languages of the Americas or, more generally, the methods and results of historical linguistics. American Indian Languages contains a wealth of authoritative information now available in a paperback edition for the first time.

A Greek-English Lexicon of the New Testament and Other Early Christian Literature. Third Edition (BDAG). Rev. and ed. Frederick William Danker. Chicago. University of Chicago Press. 2000. 1,188 pp. Cloth: $85.00; ISBN 0-226-03933-1. This new updated English-language edition of Walter Bauer's Griechisch-deutsches Wörterbuch zu den Schriften des Neuen Testaments und der frühchristlichen Literatur, builds on its predecessor's staggering deposit of erudition relating to Greek literature from all periods. Including entries for many more words, this new edition also has more than 15,000 additional references to classical, intertestamental, early Christian, and modern literature. Frederick William Danker has also introduced a more consistent mode of reference citation, and has provided a composite list of abbreviations to facilitate easy access to this wealth of information. This will be an enduring guide for biblical and classical scholars, ministers, seminarians, and translators.

REPRINTS


SOCIAL SCIENCES

violence (verbal or physical) is so often a pre-condition for sexual enjoyment is what Pommier explores in this deeply enlightening and powerfully disturbing book. Erotic Anger: A User's Manual is firmly grounded in the sexuality of real men and women as Pommier returned to the classic problems faced by Freud himself in his clinical practice in which we see the rawness of fantasies and dreams uncensored. The author articulates the tortuous path of discovery on which his patients embarked without moralizing or shirking the question of the ethical, bringing readers face to face with the intertwining of desire and aggression, and with the complex clinical, theoretical, and practical issues they involve.

**TRANSLATION STUDIES**

 Changing the Terms: Translation in the Postcolonial Era. Ed. Sherry Simon and Paul St-Pierre. Ottawa. University of Ottawa Press. Distributor: University of Toronto Press. 2001. 305 pp. Cloth: 29.95; ISBN 0-7766-0524-0. Perspectives on Translation. This volume explores the theoretical foundations and undercurrents of postcolonial translation in settings as diverse as Malaysia, Ireland, India, and South America. Changing the Terms examines stimulating links that are currently being forged between linguistics, literature, and cultural theory, probing complex sequences of intercultural contact, fusion, and breach. The impact that history and politics have had on the role of translation in the evolution of literary and cultural relations is investigated in fascinating detail. By drawing on many perspectives from current research in translation studies, Changing the Terms challenges many commonly held views on postcolonial theory. Sherry Simon is the editor of Culture in Transit: Translating the Literature of Quebec (Véhicule, 1995), and has authored Gender in Translation (Routledge, 1996) and L'Hybrideité culturelle (Editions Ile de la Tortue, 1999). Paul St-Pierre, President of the Canadian Association for Translation Studies, has collaborated on an English translation of India's first social-realist novel, Six Acres and a Third by Fakir Mohan Senapati, which will be published this year by the University of California Press.

[Italian] Umberto Eco. Experiences in Translation. Tr. Alastair McEwen. Toronto. University of Toronto Press. 2001. 135 pp. Cloth: 0-8020-3533-7. Toronto Italian Series. Goggio Publication Series. Umberto Eco argues that translation is not about comparing two languages, but about the interpretation of a text in two different languages, thus involving a shift between cultures. An author whose works have appeared in many languages, Eco is also the translator of Gérard de Nerval's Sylvie and Raymond Queneau's Exercices de style from French into Italian. In this new book, which is based on lectures given at the University of Toronto in 1998, Eco draws on his substantial practical experience to identify and discuss some of the central problems of translation. As he demonstrates, a translation can express a deep sense of a text even when violating both lexical and referential faithfulness. Depicting translation as a semiotic task, he uses a wide range of source materials as illustration: the translations of his own and other novels, translations of dialogue from American films into Italian, and various versions of the Bible. The second part of his study deals with translation theories proposed by Jakobson, Steiner, Peirce, and others. Overall, Eco identifies different types of interpretive acts that count as translation. An intriguing new typology emerges, based on his insistence on a common-sense approach and the necessity of taking a critical stance.

Ernst-August Gutt. Translation and Relevance: Cognition and Context. Manchester, UK. St. Jerome. 2001. 260 pp. Cloth: $68.00; ISBN 1-900650-29-0. Paper: $39.50; ISBN 1-900650-22-3. From the outset, this book has evoked strong responses. Its central claim is that given a comprehensive theory of inferential communication, there is no need for a special theory of translation—an opinion that is praised by some and criticized by others. Gutt's call to move from semiotics to an inferential paradigm of communication remains a challenge for many. The debate continues and so does the demand for the book, resulting in this second edition. There is a "postscript" entitled "A decade later," where the author addresses peer criticism, especially from those involved in the movement of translation studies, and attempts to bring out more clearly the unique mandate of translation. New perspectives, such as authenticity, are also introduced. Marginal notes, some tongue-in-cheek, liven up the discussion and new references ensure its currency.

Don Kiraly. A Social Constructivist Approach to Translator Education: Empowerment from Theory to Practice. Manchester, UK. St. Jerome. 2000. 220 pp. Cloth: $79.00; ISBN 1-900650-32-0. Paper: $38.50; ISBN 1-900650-33-9. This book is about the teaching and particularly the acquisition of translation-related skills and knowledge. Don Kiraly uses social-constructivist theory to critique the traditional teacher-centered method of translator education and to propose an alternative approach based on collaboration among and between teachers and students. Well grounded in theory, A Social Constructivist Approach to Translator Education also provides numerous examples drawn from the author's extensive classroom experience in translator education and foreign language teaching. Kiraly uses a number of classroom case studies to illustrate his method, including: introductory courses in translation studies, project-based translation practice courses, translation studies seminars, as well as naturalistic foreign language learning classes for student translators. This volume is not presented as a cookbook for lesson planning, but rather as an invitation to reflection, classroom research and dialogue that can lead to much-needed innovation in teaching methods for translator education.

Moving Target offers a rigorous exploitation of the practice of translating for the theatre. The 12 essays in this volume span a range of work from Eastern and Western Europe, Canada, and the United States. For the first time, this book draws together existing translation theory with contemporary practice to shed light on a hitherto neglected aspect of the production process. How does the theatre translator mediate between source text, performance text, and target audience? What happens when theatre is transposed from one culture to another? What are the obstacles to theatre translation, and what are the opportunities? Central to the debate throughout is the role of the translator in creating not only a linguistic text but also a performance text, as the contributors repeatedly demonstrate an illuminating sensibility to the demands and potential of theatre production. Impacting upon areas of (inter)cultural theory as well as theatre studies and translation studies, the result is a startling revelation of the joys, as well as the frustrations of the dramatic art of the translator for performance.


Douglas Robinson. Who Translates: Translator Subjectivities Beyond Reason. Albany. State University of New York Press. 2001. 208 pp. Paper: $19.95; ISBN 0-7914-4863-0. Using the adage that translators should "step aside and let the source author speak through them," Douglas Robinson sets up a series of "postrationalist" perspectives on translation, all based on the recognition that translation has always been thought of in terms of the translator's surrender to forces beyond his or her rational control. Exploring this theme, Robinson examines Plato's Ion, Philo Judaeus and Augustine on the Septuagint, Paul on inspired interpreters, Joseph Smith on the Book of Mormon, and Schleiermacher, Marx, and Heidegger on translation. He traces the imaginative and historical linkages between 20th-century conceptions of ideology and ancient conceptions of spirit-channeling, and the performative inversion of power relations by which the "channel" (translator) comes to wield the source author as his or her tool. Other books by Robinson include The Translator's Turn. Translation and Taboo, and Becoming a Translator: An Accelerated Course.
### INDEX OF TRANSLATORS

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agnone, Peter</td>
<td>14</td>
</tr>
<tr>
<td>Alland, Sonia</td>
<td>5</td>
</tr>
<tr>
<td>Allen, Esther</td>
<td>16</td>
</tr>
<tr>
<td>Allen, Michael J. B.</td>
<td>25</td>
</tr>
<tr>
<td>Alter-Gilbert, Gilbert</td>
<td>15</td>
</tr>
<tr>
<td>Anderson, Jill</td>
<td>6</td>
</tr>
<tr>
<td>Aubrey, Elizabeth</td>
<td>7</td>
</tr>
<tr>
<td>Bacchi, Celeste</td>
<td>17</td>
</tr>
<tr>
<td>Balcom, John</td>
<td>3</td>
</tr>
<tr>
<td>Barsky, Robert F.</td>
<td>26</td>
</tr>
<tr>
<td>Bashkov, Gennady</td>
<td>22</td>
</tr>
<tr>
<td>Berlind, Bruce</td>
<td>10</td>
</tr>
<tr>
<td>Biggs, Michael</td>
<td>15</td>
</tr>
<tr>
<td>Binetti, Vincenzo</td>
<td>21</td>
</tr>
<tr>
<td>Blackmore, A. M.</td>
<td>6</td>
</tr>
<tr>
<td>Blackmore, E. H.</td>
<td>6</td>
</tr>
<tr>
<td>Blackwell, Jeannine</td>
<td>2</td>
</tr>
<tr>
<td>Bloch, Chana</td>
<td>9</td>
</tr>
<tr>
<td>Bonaffini, Luigi</td>
<td>11</td>
</tr>
<tr>
<td>Bowie, Malcolm</td>
<td>6</td>
</tr>
<tr>
<td>Brown, Virginia</td>
<td>19</td>
</tr>
<tr>
<td>Browning, Will</td>
<td>5</td>
</tr>
<tr>
<td>Buss, Robin</td>
<td>7</td>
</tr>
<tr>
<td>Caminals-Heath, Roser</td>
<td>17</td>
</tr>
<tr>
<td>Casarino, Cesare</td>
<td>21</td>
</tr>
<tr>
<td>Cashman, Holly</td>
<td>17</td>
</tr>
<tr>
<td>Caws, Mary Ann</td>
<td>6</td>
</tr>
<tr>
<td>Chalmers, Martin</td>
<td>7</td>
</tr>
<tr>
<td>Chen, Hamming</td>
<td>4</td>
</tr>
<tr>
<td>Cheung, Dominic</td>
<td>3</td>
</tr>
<tr>
<td>Cole, Brian</td>
<td>11</td>
</tr>
<tr>
<td>Cole, Peter</td>
<td>9</td>
</tr>
<tr>
<td>Condos, Theony</td>
<td>18</td>
</tr>
<tr>
<td>Cook, Kathleen</td>
<td>14</td>
</tr>
<tr>
<td>Cumming, John</td>
<td>24</td>
</tr>
<tr>
<td>Cummings, Ora</td>
<td>23</td>
</tr>
<tr>
<td>Danker, Frederick William</td>
<td>26</td>
</tr>
<tr>
<td>David, Charles Wendell</td>
<td>21</td>
</tr>
<tr>
<td>Dickson, C.</td>
<td>5</td>
</tr>
<tr>
<td>Dorsch, T. S.</td>
<td>23</td>
</tr>
<tr>
<td>Doss-Quinby, Egal</td>
<td>7</td>
</tr>
<tr>
<td>Dunkelberg, Kendall</td>
<td>4</td>
</tr>
<tr>
<td>Elliott, William I.</td>
<td>12</td>
</tr>
<tr>
<td>Elsworth, Bente</td>
<td>4</td>
</tr>
<tr>
<td>Evans-Corrales, Caryl</td>
<td>19</td>
</tr>
<tr>
<td>Fairclough, H. Rushton</td>
<td>12</td>
</tr>
<tr>
<td>Flotow, Luise von</td>
<td>7</td>
</tr>
<tr>
<td>Fogel, Joshua A.</td>
<td>12</td>
</tr>
<tr>
<td>Fountain, Anne</td>
<td>16</td>
</tr>
<tr>
<td>Fowler, Barbara Hughes</td>
<td>2</td>
</tr>
<tr>
<td>Frizzi, Adria</td>
<td>13</td>
</tr>
<tr>
<td>Fu, Hongchu</td>
<td>3</td>
</tr>
<tr>
<td>Gabriel, Philip</td>
<td>12</td>
</tr>
<tr>
<td>Giacomantonio, Antonio di</td>
<td>11</td>
</tr>
<tr>
<td>Goldblatt, Howard</td>
<td>3</td>
</tr>
<tr>
<td>Golsan, Katherine</td>
<td>27</td>
</tr>
<tr>
<td>Golsan, Lucy</td>
<td>27</td>
</tr>
<tr>
<td>Goodman, Henry</td>
<td>2</td>
</tr>
<tr>
<td>Grimbert, Joan Tasker</td>
<td>7</td>
</tr>
<tr>
<td>Grossman, Edith</td>
<td>17</td>
</tr>
<tr>
<td>Hacker, Marilyn</td>
<td>6</td>
</tr>
<tr>
<td>Hankins, James</td>
<td>21</td>
</tr>
<tr>
<td>Hanlin, Todd C.</td>
<td>8</td>
</tr>
<tr>
<td>Hao, Phan Thanh</td>
<td>17</td>
</tr>
<tr>
<td>Hassett, John J.</td>
<td>17</td>
</tr>
<tr>
<td>Hawkes, Sophie</td>
<td>18</td>
</tr>
<tr>
<td>Haxton, Brooks</td>
<td>26</td>
</tr>
<tr>
<td>Hecht, Tobias</td>
<td>16</td>
</tr>
<tr>
<td>Hite, Rick</td>
<td>16</td>
</tr>
<tr>
<td>Hofmann, Michael</td>
<td>8</td>
</tr>
<tr>
<td>Holoczek, Maria K.</td>
<td>4</td>
</tr>
<tr>
<td>Howard, Tony</td>
<td>13</td>
</tr>
<tr>
<td>Hustvedt, Asti</td>
<td>20</td>
</tr>
<tr>
<td>Hynds, Alan</td>
<td>22</td>
</tr>
<tr>
<td>Jaffe, Daniel</td>
<td>14</td>
</tr>
<tr>
<td>Jarvis, Shawn C.</td>
<td>2</td>
</tr>
<tr>
<td>Jones, Francis R.</td>
<td>10</td>
</tr>
<tr>
<td>Jones, Irene Marchegiani</td>
<td>11</td>
</tr>
<tr>
<td>Kahn, Peter</td>
<td>16</td>
</tr>
<tr>
<td>Kaplan, Alice</td>
<td>6</td>
</tr>
<tr>
<td>Karlin, Wayne</td>
<td>17</td>
</tr>
<tr>
<td>Katz, Michael R.</td>
<td>14</td>
</tr>
<tr>
<td>Kawamura, Kazuo</td>
<td>12</td>
</tr>
<tr>
<td>Khmelkov, Vladimir T.</td>
<td>19</td>
</tr>
<tr>
<td>Koral, David L.</td>
<td>5</td>
</tr>
<tr>
<td>Kolias, Helen Dendrinou</td>
<td>9</td>
</tr>
<tr>
<td>Kronfeld, Chana</td>
<td>9</td>
</tr>
<tr>
<td>Labinger, Andrea G.</td>
<td>15</td>
</tr>
<tr>
<td>Lettieri, Carol</td>
<td>11</td>
</tr>
<tr>
<td>Leviant, Curt</td>
<td>19</td>
</tr>
<tr>
<td>Levitin, Alexis</td>
<td>14</td>
</tr>
<tr>
<td>Liu, Catherine</td>
<td>27</td>
</tr>
<tr>
<td>Liu, Taotao</td>
<td>3</td>
</tr>
<tr>
<td>Lloyd, Rosemary</td>
<td>6</td>
</tr>
<tr>
<td>Lyngstad, Sverre</td>
<td>13</td>
</tr>
<tr>
<td>Lyons, Arline</td>
<td>25</td>
</tr>
<tr>
<td>MacGillivray, Catherine A. F.</td>
<td>21</td>
</tr>
<tr>
<td>Mark, Thomas R.</td>
<td>10</td>
</tr>
<tr>
<td>Marullo, Thomas Gaiton</td>
<td>19</td>
</tr>
<tr>
<td>Mason, Alane Salerno</td>
<td>12</td>
</tr>
<tr>
<td>Mazor, Yair</td>
<td>9</td>
</tr>
<tr>
<td>McEwen, Alastair</td>
<td>27</td>
</tr>
<tr>
<td>McNeil, William</td>
<td>25</td>
</tr>
<tr>
<td>Mikić-Mitchell, Duška</td>
<td>15</td>
</tr>
</tbody>
</table>
Mirhady, David 20
Mitchell, Michael 8
Mitchell, Stephen 25
Mortimer, Mildred 7
Murray, Penelope 23
Nied, Susanna 4
Normington, Jim 15
Ohta, Yukie 2
Older, Julia 7
Paige, Paula 11
Pevear, Richard 14
Pfeffer, Wendy 7
Plebanek, Barbara 13
Polizzotti, Mark 6
Poulton, Curt A. 18
Proctor, Minna 11
Rando, Gaetano 11
Reeves, Sally Kittredge 24
Reiss, Barbara D. 15
Réjouis, Rose-Myriam 19
Rickett, W. Allyn 22
Robinson, Douglas 28
Roy, Natalie 14
Sandoval, Trino 15
Sá Rego, Stella de 20
Sartarelli, Stephen 18
Sax, Boris 8
Schneider, Edward 24
Schwartz, Marian 3
Scrave, David 9
Secara, Andrea Sengstacken 20
Segade, Gustavo V. 2
Seidman, Naomi 9
Shackelford, Frankie Belle 13
Shevrin, Aliza 18
Shepley, John 10
Shukman, Ann 20
Sieburth, Richard 6
Simpson, Michael 12
Slager, Daniel 8
Tannenberg, Imogen von 8
Terry, Patricia 6
Thacker, Shelby 23
Todd, Jane Marie 18, 25
Too, Yun Lee 20
Törnqvist, Egil 24
Trzeciak, Joanna 13
Tucker, Paul 24
Twitty, Anne 16
Verdicchio, Pasquale 10
Vinokurov, Val 19
Volokhonsky, Larissa 14
Waisman, Sergio 17
Walker, Nicholas 25
Warden, John 25
Webb, Diane 21
West-Durán, Alan 23
Wilbur, Richard 6
Wilson, W. Donald 25
Wing, Betsy 5
Wood, Willard 22
Wynne, Frank 6
## DIRECTORY OF PUBLISHERS

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Address</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALGORA PUBLISHING</td>
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</tr>
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