

ANNOTATED BOOKS RECEIVED

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ANTHOLOGIES

(Czech) *Allskin and Other Tales by Contemporary Czech Women*. Tr. Alexandra Büchler. Women in Translation. 1998. 234 pp. Paper: \$14.95; ISBN 1-879679-11-6. Here the slightly fantastic and often ironic style of Czech literature has merged with postmodern consciousness to create texts that question identity and history, and that also spin new fairy tales from old, as in Daniela Fischerová's "Allskin Dances on Tables," taken from the folk tale of a girl who dresses in animal skins to hide her beauty. In "Tabibe," expatriate Iva Pekárková tells the story of a Czech woman cab driver in Manhattan who marries another immigrant from Africa for a green card, and perhaps for love. "Between Us Girls" is an unusually chilling and witty story of pregnancy by noted science fiction author Eva Nausner, while Tereza Bouková takes on the subject of infertility in post-Chernobyl Central Europe in the haunting "A Woman From the Region of Tyre." In all, 15 works are included.

(Greek) *Anthology of Ancient Greek Popular Literature*. Ed. William Hansen. Indiana University Press. 1998. 384 pp. Cloth: \$39.95; ISBN 0-253-33366-0. Paper: \$18.95. ISBN: 0-253-21157-3. Various types of popular writing trace their origins to the ancient Mediterranean. In fact, some of this literature remained in circulation for centuries, even into the Middle Ages. Most of the selections here are little known except to scholars. Some of these 11 works have rarely been translated; one, *The Oracles of Astrampsyche* (a handbook of divination), is translated into English here for the first time.

(Czech) *Daylight in Nightclub Inferno: Czech Fiction from the Post-Kundera Generation*. Selections by Elena Lappin. Catbird Press. 1997. 307+ pp. Paper: \$15.95; ISBN 0-945774-33-8. Works include those by the best and most representative young Czech writers. She lets the new generation of Czechs tell its story of growing up in the inferno of Communism and coming out into the daylight of freedom (or is it the other way around?). Writers represented include Michal Viewegh, Ewald Murrer, Jáchym Topol, Daniela Fischerová, Vašek Koubek, Tereza Bouková, Michal Ajvaz, Jiří Kratochvíl, Alexandra Berková, Halina Pawlowská, Daniela Hodrová, Pavel Brycz, Pavel Rezník, Alexandra Klimet, Marta Kadlečková, and Pavel Grym.

(French) *A Dozen French Farces--Medieval to Modern*. Ed. and Tr. Albert Bermel. Limelight Editions. 1997. 405 pp. Paper: \$18.95; ISBN 0-87910-092-3. This collection includes "The Washtub" (Anonymous), "The Imaginary Invalid" (Molière), "The Barber of Seville" (Beaumarchais), "The Piggy Bank" (Labiche and Delacour), "Boubouroche" (Georges Courteline), "The Police Chief's an Easygoing Guy" (Courteline), "Ubu Cocu" (Alfred Jarry), "My Wife's Dead Mother" (Georges Feydeau), "Hey, Cut Out the Parading Around Stark Naked!" (Feydeau), "The Love for Three Oranges" (Sergei Prokofiev), "Professor Taranne" (Arthur Adamov), and "Autumn Violins" (Jacques Languirand).

(Swedish) *Five Swedish Poets*. Ed. and Tr. Robin Fulton. Norvik Press/Dufour Editions, Inc. 1997/98. 200 pp. Paper: \$23.95; ISBN 1-870041-34-8. Includes poems by Kjell Espmark, Lennart Sjögren, Eva Ström, Staffan Söderblom, and Werner Aspenström. Contains a preface about each poet.

(French) *Modern Poets of France*. Ed. and Tr. Louis Simpson. Story Line Press. 1997. 490 pp. Paper: \$16.95; ISBN 1-885266-44-8. Bilingual. Louis Simpson, Winner of the Pulitzer Prize for poetry, has here translated the "moderns" of 1848, the Symbolists poets of the end of the century, the Dadaists, and the Surrealists who flourished in the 1930s. Includes works by Apollinaire, Baudelaire, Desnos, Eluard, Gautier, Hugo, Mallarmé, Nerval, Reverdy, Rimbaud, Tzara, Verlaine, and others. The book contains extensive biographies of the poets and descriptions of main literary movements.

(Chinese) *The Moonlit Pond: Korean Classical Poems in Chinese*. Tr. Sung-Il Lee. Copper Canyon Press/Con-sortium Book Sales. 1997. 186 pp. Paper: \$17.00; ISBN 1-55659-076-8. This anthology, the first of its kind in English, presents more than 200 poems drawn from a tradition spanning a thousand years of Korean poets writing in the classical Chinese style. Some of the poems included are "From the Mirror Peak" (Ch'oe Ch'i-w_n), "To My Drinking Friend" (Yi In-ro), "The Swallow Pavilion" (Chang Il), "From a Flunky to Success" (Yi Kong-su), "On a Swift Boat" (Kim-Ku-young), "Elegy for Myself" (Ki Joon), "An Abortive Harvest" (Yi Dal), and "The Martial Post" (Yi Hi-bal). Twice a *Korean Times* translation prize-winner, Sung-Il Lee has taught at the University of Toronto and University of Washington. His first book of translations, *The Wind and the Waves* (Asian Humanities Press, Berkeley), won the 1990 Grand Prize in the Republic of Literary Awards.

(Turkish) *Ottoman Lyric Poetry: An Anthology*. Eds. and Trs. Walter G. Andrews, Najaat Black and Mehmet Kalpakli. University of Texas Press. 1997. 323 pp. Cloth: ISBN 0-292-70471-2. Paper: ISBN 0-292-70472-0. Bilingual. During the centuries in which the Ottoman Empire was one of the world's great powers, poetry was its central medium of cultural expression. From love to the most profound search for spiritual truth to impassioned pleas for employment or largesse,

everything that touched people deeply was expressed in poetry. The editors offer free verse translations of 75 lyric poems (original texts at the back of the book). In addition to the poems, they provide background information on Ottoman history and literature, notes on the poems, and brief biographies of the poets.

(Russian) *Out Visiting and Back Home: Russian Stories on Aging*. Ed. and Tr. Thomas H. Hoisington. Northwestern University Press. 1998. 230 pp. Cloth: \$26.95; ISBN 0-8101-1470-4. Gathering short stories by 10 well-known and highly regarded contemporary Russian authors, this book offers a wide-ranging portrait of aging and old age in Russia. From tales about the harsh realities of urban life, to portraits of inter-generational conflict, to the story of a young Jewish girl just entering puberty as her grandfather is dying, these are stories that expand our insight into old age. Stories include "Out Visiting and Back Home" (Denis Dragunsky), "Making the Rounds With the Shopping Bag" (Friedrich Gorenstein), "The Profitted Land" (Nina Katerli), "That Kind of War" and "The Burial Ground" (Vasily Belov), "I Wanna Live" (Vasily Shukshin), "One Old Man" (Vladimir Makanin), "Waterloo Bridge" (Ludmila Petrushevskaya), "My Dear Shura" (Tatyana Tolstaya), "Double Star" (Anatoly Kim), and "March Second of *That Year*" (Ludmila Ulitskaya). Hoisington received the PEN/Book-of-the-Month Club Translation Award for his translation of Ignacy Krasicki's *Adventure of Mr. Nicholas Wisdom* (Northwestern University Press).

(Chinese) *An Oxford Anthology of Contemporary Chinese Drama*. Eds. Martha P. Y. Cheung and Jane C. C. Lai. Oxford University Press. 1997. 898 pp. Cloth: Hong Kong \$495.00; ISBN 0-19-586880-3. This collection of 15 plays aims to introduce Western readers to some of the finest Chinese spoken drama produced in China, Taiwan, and Hong Kong over the last 20 years. The plays illustrate the distinct cultural development of drama in the three areas and offer a record of the socio-cultural history of the Greater China region. Notes by the editors about the plays, performances, and playwrights place the works within their historical and artistic contexts. Among the plays included are "The Legend of Old Bawdy Town" (Ma Zhongjun), "Birdmen" (Guo Shixing), "National Salvation Corporation Ltd." (Lee Juo-hsiu), "Before the Dawn-wind Rises" (Joanna Chan), and "America House" (Anthony Chan).

A Poem at the Right Moment: Remembered Verses from Premodern South India. Eds. and Trs. Velcheru Narayana Rao and David Shulman. University of California Press. 1998. 224 pp. Cloth: \$45.00; ISBN 0-520-20847-1. Paper: \$16.95; ISBN 0-520-20849-8. Voices from Asia, 10. This collection preserves poems--called *c_tus*--that have circulated orally for centuries in South India. The poems are remarkable for their wit and precision, their lyrical insight into the commonplace, their fascination with sensual experience, and their exploration

of the connection between language and desire. Taken together, the *c_tus* offer a penetrating critical vision and an understanding of the classical traditions of Telugu, Tamil, and Sanskrit.

(Various) *Selected Translation*. Tr. W. D. Snodgrass. BOA Editions, Ltd. 1998. 156 pp. Paper: \$13.50; ISBN 1-880238-60-8. Includes translations of works by more than a dozen poets, folk songs, and ballads from French, Hungarian, Romanian, German, and Swedish; and "art songs." Poets included are Ovid, Vivaldi, von Eichendorff, Nerval, "Prutkov," Eminescu, Rimbaud, Morgenstern, Rilke, Govoni, Lorca, Amichai, Szaruga, Sorescu, and Mircea.

(Finnish) *Skating on the Sea: Poetry from Finland*. Ed. and Tr. Keith Bosley. Bloodaxe Books/Dufour Editions. 1998. 256 pp. Paper: \$24.95; ISBN 1-85224-388-0. The first-ever anthology in English translation of Finnish poetry from earliest times to the present day. It begins in the mid-16th century, when the first Finnish translator of the Psalms prefaced his work with an attack on heathen gods; it ends with Pentti Saarikoski, the latest Finnish poet with an international reputation. Finnish poetry has three traditions: an oral tradition in Finnish, which goes back at least to the Iron Age and entered literature in the mid-19th century with the *Kalvala*, and written traditions in Finnish and Swedish.

In 1991 Bosley was made a Knight, First Class of the Order of the White Rose of Finland for his services to Finnish literature. Some of the authors whose works are included are Arhippa Perttunen, Jaakko Juteini, Elias Lönnrot, A. Oksanen, Alaksis Kivi, Kaarlo Kramsu, Eino Leino, V. A. Koskenniemi, Aaro Hellaakoski, Katri Vala, and Eeva-Liisa Manner.

(Italian) *Women Poets of the Italian Renaissance: Courtly Ladies and Courtesans*. Ed. Laura Anna Stortoni. Trs. Laura Anna Stortoni and Mary Prentice Lillie. Italica Press. 1997. 300 pp. Paper: \$20.00; ISBN 0-934977-43-7. Bilingual. This volume presents for the first time in English translation an anthology of the rich flowering of women's poetry during the Italian Renaissance: from the love lyrics of famous courtly ladies of Venice and Rome to the deeply moral and spiritual poets of the age. This collection presents over 100 poems by over 19 women, including Lucrezia Tornabuoni de' Medici, Antonia Giannotti Pulci, Camilla Scarampa, Barbara Bentivoglio Strozzi Torelli, Veronica Gàmbara, Aurelia Petrucci, Leonora Ravira Falletti, Vittoria Colonna, Olimpia Malipiera, Tullia d'Aragona, Chiara Matraini, Laura Bacio Terracina, Isabella di Morra, Lucia Bertani Dell'Oro, Gaspara Stampa, Laura Battiferri Ammannati, Veronica Franco, Moderata Fonte, and Isabella Andreini.

(Chinese) *Writing Women in Modern China: An Anthology of Women's Literature from the Early Twentieth Century*. Eds. Amy D. Dooling and Kristina M. Torgeson. Columbia University Press. 1998. 394 pp. Cloth: \$49.50; ISBN 0-231-10700-5. Paper: \$18.50; ISBN 0-231-10701-3. This collection contains stories, plays, and poems by 18 women from the last

years of the Qing dynasty through the eve of World War II. It foregrounds texts that focus on the complex subject of modern Chinese women. A short biographical sketch of each author appears before the work by that author. Included are Chen Hengzhe ("One Day"), Lu Yin ("After Victory"), Ling Shuhua ("Intoxicated"), Yuan Changying ("Southeast Flies the Peacock"), and Bing Xin ("Our Mistress's Parlor").

REPRINTS

(Spanish) *The Costa Rican Women's Movement--A Reader*. Ed. and Tr. Ilse Abshagen Leitinger. University of Pittsburgh Press. 1997 [1993]. 366 pp. Cloth: ISBN 0-8229-3862-6. Paper: ISBN 0-8229-5543-1. This reader provides an insider's view of the women's movement in one small Latin American society. It collects the voices of 41 diverse women--some radical, others strongly conservative, and most ranging in between--as they write about their lives and their experiences working for change within the Costa Rican community. Articles are arranged thematically and include definitions of feminism in Costa Rica, women in Costa Rican history, legal equality, discrimination, women in the arts, and the status of women's studies. Brief biographies of each author underscore the leadership of Costa Rican women in Latin American feminism.

(French) Albert Cohen. *Belle du Seigneur*. Tr. David Coward. Penguin Books [Editions Gallimard, 1968]. 1997 [Viking, 1995]. 974 pp. Paper: \$15.95; ISBN 0-14-018871-1. Set in Geneva in the 1930s, this satire of middle-class manners and ambition revolves around Solal, a man of remarkable gifts and disappointed ideals. As Under-Secretary-General of the League of Nations, he has become disillusioned with a world dominated by personal and national interest. His one hope for redemption is through love, and he embarks on the seduction of the beautiful Ariane, wife of the dull-witted Adrien Deume who works for him. Winner of the 1996 Scott-Moncrieff Prize for Translation.

(French) Michel Leiris. *Rules of the Game, Vol. I, Scratches [La Règle du jeu I: Biffures]*. Tr. Lydia Davis. The Johns Hopkins University Press [Editions Gallimard, 1948, 1975]. 1997 [Paragon House, 1991]. 258 pp. Cloth: ISBN 0-8018-5485-7. Paper: ISBN 0-8018-5486-5. "As poet, early Surrealist, critic and essayist, eminent anthropologist, author of over 20 books, and until recently curator at the Musée de l'Homme in Paris, Michel Leiris enjoys a solid reputation in France and in the history of French letters. His early associates and, in some cases, lifelong close friends, formed a stellar group that included Max Jacob, Georges Bataille, Picasso, Sartre, Beauvoir, Juan Gris, Dubuffet, Aimé Césaire, André Masson, Giacometti, and Miró. His work has had a marked

influence on Foucault and Levi-Strauss, among many others." (Translator's Note, 1991)

(Japanese) *Traditional Japanese Theater: An Anthology of Plays*. Ed. Karen Brazell. Columbia University Press. 1998. 561 pp. Cloth: \$49.50; ISBN 0-231-10872-9. Paper: ISBN 0-231-10873-7. National Book Award-winning translator and scholar Brazell collects more than 30 of Japanese theater's most celebrated plays. It opens with an overview of the origins and development of traditional performance, a sampling of four plays, each offering a different interpretation of the thunder god myth and an explanation of the characteristics that mark each of these dramatic genres. Part II covers *noh* and *kyogen*, which, unlike most staged productions, are performed only once by the same group of players. The two types of plays are usually staged together with *noh* plays exploring ideas about death, enlightenment, loyalty, and love in a lyrical presentation that emphasizes song and dance, and the intervening *kyogen* stressing the humorous aspects of daily life and mocking the "serious" art of *noh*. The final section comprises the puppet and kabuki theaters, which date from the 17th century. A glossary, cross-referenced to the 200 illustrations in this anthology, is included. Brazell has translated *The Confessions of Lady Nijo*. More than 15 translators are included.

(French) Pierre Hadot. *Plotinus or the Simplicity of Vision [Plotin ou la simplicité du regard, troisième édition]*. Tr. Michael Chase. University of Chicago Press [Institut des Etudes Augustiniennes, 1989]. 1998 [1993]. 152 pp. Cloth: ISBN 0-226-31193-7. Paper: \$13.00; ISBN 0-226-31194-5. Since its publication in France in 1963 and through subsequent editions both there and abroad, Hadot's lively philosophical portrait of Plotinus has established itself as the preeminent introduction to the man and his thought. Chase's lucid translation--complete with a useful chronology and analytical bibliography--at last makes this book available to the English-speaking world. Hadot carefully examines Plotinus' views on the self, existence, love, virtue, gentleness, and solitude. He shows that Plotinus, like other philosophers of his day, believed that Plato and Aristotle had already articulated the essential truths; for him, the purpose of practicing philosophy was not to profess new truths but to engage in spiritual exercises so as to live philosophically.

(Norwegian) Kurt Hamsun. *Hunger*. Tr. Sverre Lyngstad. Penguin Books. 1998 [1996, Rebel, Inc.]. 206 pp. Paper: \$10.95; ISBN 0-14-118064-1. Winner of the Nobel Prize for Literature. First published in 1890, *Hunger* probes the depths of consciousness with frightening and gripping power. Hamsun embarked on "an attempt to describe the strange, peculiar life of the mind, the mysteries of the nerves in a starving body," through a moment-by-moment internal monologue.

(German) Heinrich Heine. *Deutschland: A Winter's Tale*. Ed. and Tr. T. J. Reed. Angel Books Ltd./Dufour Editions. 1997. 186 pp. Paper: \$16.95; ISBN 1-946162-58-1. Bilingual.

Written four years before the 1848 Revolution, Heine's *Deutschland* can be enjoyed as a funny read. In this "verse travelogue" Heine comments on the homeland he sees again after years of exile. Bull's-eyeing a number of targets--bourgeois lethargy, rampant Prussianism, phoney medievalism, German idealist philosophy--Europe's wittiest poet delightfully introduces the reader to "Germany's current ferment"--and to the idea that the value system of the German middle class helped to maintain social injustice and political oppression. This volume is reissued with facing German text and updated further reading, with the introduction and notes of the first edition summarizing the issues of Heine's time, and with added comment on his place in a new united Germany.

(Romanian and Hungarian and German) *Transylvanian Voices: An Anthology of Contemporary Poets of Cley-Napoca*. Eds. and Trs. Adam J. Sorkin and Liviu Bleoca. Center for Romanian Studies/International Specialized Book Services (5804 N.E. Hassalo St., Portland, OR 97213-3644). 1997 [1994]. 208 pp. Cloth: \$35.00. ISBN 973-98091-9-6/973-98091-4-6. A revised and enlarged second edition (1994). "For this volume, four Romanian-language poets have been added, Cesereanu, Mészáros, Pavel, and Petean, as well as three additional Hungarian-language writers, Balla, Kánjádi (whose powerful work, 'All Souls' Day in Vienna,' is the single longest poem in the book), and László." (Intro)

(Norwegian) Sigrid Undset. *Gunnar's Daughter*. Tr. Arthur G. Chater. Penguin Books. 1998 [1936, Alfred A. Knopf]. 161 pp. Paper: \$11.95. ISBN 0-14-118020-X. More than a decade before writing *Kristin Lavransdatter*, which won her the Nobel Prize, Undset published *Gunnar's Daughter* (1909), a brief tale about the Saga Age. Set in Norway and Iceland at the beginning of the 11th century, this is the story of beautiful, spoiled Vigdis Gunnarsdatter, who is raped by the man she had wanted to love. Alone she raises the child conceived in this violence, repeatedly defending her autonomy in a world governed by men. Alone she rebuilds her life and restores her family's honor, until an unrelenting, vengeful social code propels her to action that destroys her happiness.

(French) Pierre Vidal-Naquet. *The Jews: History, Memory, and the Present [Les Juifs, la mémoire et le présent]*. Tr. David Ames Curtis. Columbia University Press [Editions la Découverte, 1991]. 1998 [1996]. 337 pp. Paper: \$17.50. ISBN 0-231-10208-9. From the Jewish revolt against Roman rule in the second century BC, to today's Israeli-Palestinian conflict, *The Jews* explores the themes of the State, the emancipation, and the attempted annihilation of the Jews. Challenging ideology from both sides, Vidal-Naquet criticizes both the revisionist methods of those who deny the Holocaust as well as Zionist ideological distortions of the archaeological record at Masada. Employing previously unavailable material written by Alfred Dreyfus himself, Vidal-Naquet offers an engaging discussion of the Dreyfus affair. He also tells of

growing up in Vichy, France: of watching the war, the occupation, and the deportation and destruction of his family. Curtis has also translated Pierre Lévêque's *Cleisthenes the Athenian*.

AUTOBIOGRAPHY/BIOGRAPHY/ LETTERS/MEMOIRS

(French) Olivier Beytout and François Missen. *Memories of Cuba*. Tr. David L. Koral. Thunder's Mouth Press. 1998. 143 pp. Paper: \$22.95. ISBN 1-56025-182-4. Photographer Beytout and journalist Missen spent more than eight years traveling throughout the island, from region to region, talking to the Cubans whose histories, hopes, and dreams you have here. Authentic and moving, this route through the heart of the country is a celebration of the spirit of the Cuban people, told in their own words. Beautifully photographed dreams come through here. Translator Koral is not credited, and this attribution comes from personal communication from him.

(Russian) *Dear Writer, Dear Actress: The Love Letters of Anton Chekhov and Olga Knipper*. Ed. and Tr. Jean Benedetti. The Ecco Press. 1997. 292 pp. Cloth: \$24.00; ISBN 0-88001-550-0. He was Russia's greatest playwright. She was the leading actress in Stanislavski's legendary Moscow Art Theatre. Together they created some of the most memorable women ever to grace the stage: Elena in *Uncle Vanya*, Masha in *Three Sisters*, Ranevskaya in *The Cherry Orchard*. But Chekhov and Knipper were more than just artistic collaborators. From 1899 until Chekhov's untimely death in 1904, the two were friends, lovers, and finally husband and wife. *Dear Writer, Dear Actress* traces the passionate relationship and extraordinary careers of this great theatrical couple.

(Norwegian) Knut Hamsun. *Selected Letters Volume 2 1898-1952*. Eds. and Trs. Harald Næss and James McFarlane. Norvik/Dufour Editions, Inc. 1998. 352 pp. Paper: \$35.00; ISBN 1-870041-33-X. This edition of selected letters follows Hamsun's career from his problem-filled middle life at the turn of the century to his death at the age of 92 in 1952. These letters cast a revealing light on many fascinating aspects of Hamsun's private and public life: the tireless and total dedication to his writing, which earned him the Nobel Prize in 1922, the personal anguish and joy that two marriages and a divorce brought him, the strange juxtaposition of the warmly sympathetic and the unexpectedly repellent sides of his personality, and the political defiance of his later years, which left him alienated and alone among his fellow countrymen.

(German) Peter Handke. *A Journey to the River: Justice for Serbia [Eine winterliche reise zu den flüssen donau, save, morawa und drina: oder gerechtigkeit für Serbien]*. Tr. Scott Abbott. Viking [Suhrkamp Verlag, 1996]. 1997. 83 pp. Cloth: \$17.95; ISBN 0-670-87341-1. *Journey* is both a scathing

criticism of Western reporting, which Handke describes as lazy and mendacious, and a sensitive and nuanced travelogue through Serbia. The moving observation, the acerbic reflections deepen even as Handke continually asks, "What does a stranger know?" Handke is the author of numerous novels and memoirs including *Repetition*, *Slow Homecoming*, and *The Weight of the World*.

(German) Jost Hermand. *A Hitler Youth in Poland: The Nazis' Program for Evacuating Children During World War II [Als Pimpf in Polen: Erweiterte Kinderlandverschickung, 1940-1945]*. Tr. Margot Bettauer Dembo. Northwestern University Press [Fischer Taschenbuch Verlag, GmbH, Frankfurt am Main, 1993]. 1998. 148 pp. Cloth: \$42.95; ISBN 0-8101-1291-4. Paper: \$15.95; ISBN 0-8101-1292-2. Between 1933 and 1945, millions of German children between the ages of seven and 16 were taken from their homes and sent to Hitler Youth paramilitary camps to be toughened up and taught to be "German." After reviewing what others have published about the camps and explaining why previous romanticized views must be corrected, Hermand provides background into the creation and development of the camps. He then devotes one chapter apiece to each of the five different camps to which he was sent: Kirchenpopowo, San Remo, Gross Ottingen, Silesia, and Sulmierschütz. In the final two chapters, he focuses on the postwar consequences of his camp experiences for his own development, and on his return visit in 1991 to some of the sites.

(Polish) *The Last Eyewitnesses: Children of the Holocaust Speak [Dzieci Holocaustu Mówi]*. Ed. Wiktoria Sliwowska. Trs. Julian and Fay Bussgang. Northwestern University Press. 1998. 367 pp. Cloth: \$59.95; ISBN 0-8101-1510-7. Paper: \$24.95; ISBN 0-8101-1511-5. This book provides an extraordinary new perspective on the lives of Jewish children who survived the Holocaust in Poland and remained there after the war. These testimonies, submitted by individual authors and not originally intended for publication, were assembled as a historical record by the Association of the Children of the Holocaust in Poland. The accounts are personal, unpretentious, and direct.

(Spanish) Norma Iglesias Prieto. *Beautiful Flowers of the Maquiladora: Life Histories of Women Workers in Tijuana [La flor más bella de la maquiladora]*. Tr. Michael Stone with Gabrielle Winkler. University of Texas Press/Institute of Latin American Studies. 1997. 115 pp. Cloth: ISBN 0-292-73868-4. Paper: ISBN 0-292-73869-2. This book is based on interviews the author conducted with more than 50 Mexican women who work in the assembly plants along the U.S.-Mexico border. A descriptive analytic study conducted in the late 1970s, the book uses compelling testimonials to detail the struggles the women face.

(Portuguese). Carolina Maria de Jesus. *I'm Going to Have a Little House [Casa de Alvenaria: Diário de uma ex-favelada]*. Trs. Melvin S. Arrington, Jr. and Robert M. Levine. University of Nebraska Press [Editora Paulo de Azevedo Ltda., 1961]. 1997. 181 pp. Paper: \$15.00; ISBN 0-8032-7599-4. In 1960, de Jesus' first diary *Quarto de Despejo* caused a sensation. *I'm Going to Have a Little House* is her second diary. It covers the first year following her rise to fame. In it she recounts her struggles with celebrity, middle-class expectations, and the racial and social tensions her success had exacerbated. This work tells that favela life doesn't prepare one for middle-class "respectability" and that the fall back into poverty is as easy as the struggle to escape it is difficult. Carolina Maria de Jesus died in 1977, forgotten and in poverty.

(German) Ruth Liepman. *Maybe Luck Isn't Just Chance [Vielleicht ist Glück nicht nur Zufall]*. Tr. John A. Broadwin. Northwestern University Press [Verlag Kiepenheuer & Witsch, Köln, 1993]. 1998. 125 pp. Cloth: \$39.95; ISBN 0-8101-1294-9. Paper: \$15.95; ISBN 0-8101-1295-7. Born into a middle-class doctor's family, the young Ruth Lilienstein was raised in Hamburg, studied law, and found herself drawn increasingly toward the ideals of the Communist Party. When Hitler came to power in 1933, she had to flee because of her political activism, not because she was Jewish; she settled in Holland, where she remained until late 1945. There she worked for the Swiss consul, acquiring a Swiss passport and thus protection. When the Nazis occupied Amsterdam, she was able to continue vital work helping many refugees get visas out of Europe, fix their passports, hide their families, even risking her own life by going back into Nazi Germany. Eventually she found herself in danger and was hidden by a Dutch family in the countryside. After the war she and her husband started their own literary agency.

(French) Jacques Roger. *Buffon: A Life in Natural History [Buffon, un philosophe au Jardin du Roi]*. Ed. L. Pearce Williams. Tr. Sarah Lucille Bonnefoi. Cornell University Press [Librairie Arthème Fayard, 1989]. 1997. 492 pp. Cloth: ISBN 0-8014-2918-8. Georges-Louis Leclerc (1707-1788) was perhaps the most important of Charles Darwin's predecessor's, Director of the Royal Botanical Garden, and certainly the premier French scientist of the Enlightenment. Buffon conducted experiments investigating a broad range of questions, from the burning effects of the sun's rays to the tensile strength of timber. His studies of plant life led to his creation of a renowned nursery, his zoological interests to his development of an aviary and menagerie. His massive, 36-volume *System of Nature* was the most widely collected work of the Enlightenment, reaching more readers than even the classics of Voltaire and Rousseau.

(French) Jorge Semprun. *Literature or Life [L'écriture ou la vie]*. Tr. Linda Coverdale. Penguin Books [Editions Gallimard, 1994]. 1997. 310 pp. Cloth: ISBN 0-670-87288-1. Paper: \$13.95; ISBN 0-14-026624-0. Semprun was 20 years old--already an accomplished philosopher and poet--when arrested by

the Nazis for activities in the French Resistance. He was sent to Buchenwald concentration camp. This work is a deeply personal account not only of Semprun's time there, but also of the years before and after, of his painful attempts to write this book--created out of obsessions that returned to him again and again like themes in a nightmarish rhapsody.

(German) Hans Weigel. *Flight from Greatness: Six Variations on Perfection in Imperfection [Flucht vor der Größe]*. Tr. Lowell A. Bangerter. Ariadne Press [Styria, Steirische Verlagsanstalt]. 1998. 341 pp. Paper: ISBN 1-57241-051-5. *Flight* is a collection of six essays that attempt to define the elusive nature of what it means to be Austrian. By illuminating the lives and careers of six important Austrian cultural figures--Franz Schubert, Ferdinand Raimund, Johann Nestroy, Franz Grillparzer, Adalbert Stifter, and Johann Strauss--the author makes his case that Austria itself is understood neither by Austrians nor the world at large, and that consistent characteristics of Austrianness include such things as failure to measure up to individual potential, an almost conscious avoidance of greatness, the tendency for a career to break off before it is finished, and a predilection for less than expected achievement that results in the ultimate failure of the world to acknowledge the true stature of its culture. Bangerter's translations include Margareta Glas-Larsson, *I Want to Speak*; Peter Marginter, *The Baron and the Fish*; Jeannie Ebner, *The Bengal Tiger* and *Three Flute Notes*; Janko Ferik, *The Condemned Judge*; Alexander Giese, *Lerida or The Long Shadow*; Anna Mitgutsch, *In Foreign Cities*; Norbert Gstrein, *The Register*; and Marie-Thérèse Kerschbaumer, *Woman's Face of Resistance*.

(French) Laurent de Wilde. *Monk*. Tr. Jonathan Dickinson. Marlowe & Company [Editions Gallimard, 1996]. 1997. 214 pp. Cloth: \$22.95; ISBN 1-56924-740-4. *Monk* combines the perspective of musician, cultural critic, and jazz historian to portray the genius of Thelonius Monk's music and capture the alchemical New York jazz scene of the 40s, 50s, and 60s. Laurent has captured the "everydayness" of Monk, his bearing, his eccentricities, his stubbornness and isolation, and the narrow circle of women around him. Laurent writes of Monk's distinctive fingering, of his producers, engineers and agents, of money and tours, of the importance of the rhythm section, of saxophones, drugs, and Pannonica, of Nellie, and of madness.

(German) Leon Zelman with Armin Thurnher. *After Survival: One Man's Mission in the Cause of Memory [Ein Leben nach dem Überleben]*. Tr. Meredith Schneeweiss. Holmes & Meier [Berlag Kremayr & Scheriau, Vienna, 1995]. 1998. 176 pp. Cloth: \$25.00; ISBN 0-8419-1382-X. Surrounded by many wartime enemies, Zelman has been instrumental in rebuilding a Jewish community in Vienna. As a "public" Jew in Austria, he has walked a political tightrope for 50 years and has a unique perspective on displacement and postwar politics--and here he relates his experiences with the Waldheim affair, Bruno

Kreisky, the World Jewish Congress, and Edgar Bronfman. In his capacity as informal diplomat and educator, Zelman has hosted thousands of Jews through the Jewish Welcome Service, and he continues to provide a bridge between the Jews (past and present) and new generations of Austrians.

INTERVIEWS

(Polish) Henryk Grynberg. *Children of Zion [Dzieci Syjonu]*. Tr. Jacqueline Mitchell. Northwestern University Press [Wydawnictwo Kaska, Warsaw, 1994]. 1998. 178 pp. Cloth: \$49.95; ISBN 0-8101-1353-8. Paper: \$14.95; ISBN 0-8101-1354-6. Grynberg takes a collection of interviews conducted by representatives of the Polish government-in-exile in Palestine in 1943. The interviewees--all Polish children--tell of their experiences during the war. Grynberg has not used the traditional form, but rather has turned the voices of the children into one large "choral" group. In the first section, the children recall their lives before the war (most were well-off). They discuss their memories of when the war broke out, the arrival of the Germans and the Russians, and their journeys into, and experiences in, exile. We also hear them talk about the increasingly desperate conditions after the Sikorski Agreement allowed them to leave the work camps, and the ways many of them coped as orphans.

LANGUAGE THEORY

(French) Michel Tournier. *The Mirror of Ideas [Le Miroir des idées]*. Tr. Jonathan F. Krell. University of Nebraska Press [Editions Mercure de France, 1994, 1996]. 1998. 137 pp. Cloth: \$25.00; ISBN 0-8032-4430-4. If not by nature, then by habit, people tend to match one thing with another--man and woman, laughter and tears, sickness and health, fire and water, master and servant--thereby accentuating similarities and contrasts and opening a field of relations. Here, Tournier examines these pairs and a host of others to demonstrate how pairing one object or idea with another generates the work of imagination, philosophy, and creative thinking of all kinds.

LITERARY THEORY/CRITICISM

(French) Giles Deleuze. *Essays Critical and Clinical [Critique et Clinique]*. Trs. Daniel W. Smith and Michael A. Greco. University of Minnesota Press [Les Editions de Minuit, 1993]. 1997. 266 pp. Cloth: ISBN 0-8166-2568-9. Paper: ISBN 0-8166-2569-7. This collection includes essays, all newly revised or published here for the first time, on such diverse literary figures as Herman Melville, Walt Whitman, D.H. Lawrence, T.E. Lawrence, Samuel Beckett, Leopold von Sacher-Masoch, Alfred Jarry, and Lewis Carroll, as well as philosophers such as

Plato, Spinoza, Kant, Nietzsche, and Heidegger. For Deleuze, every literary work implies a way of living, a form of life, and must be evaluated not only critically but also clinically. He is concerned with the delirium--the process of Life--that lies behind an author's "language within language," as well as the loss that occurs, the silence that follows, when this delirium becomes a clinical state.

Joan E. Ericson. *Be a Woman: Hayashi Fumiko and Modern Japanese Women's Literature*. University of Hawaii Press. 1997. 273 pp. Paper: \$24.00; ISBN 0-8248-1884-9. Until the early 1980s, the literary category of "women's literature" segregated most writing by modern Japanese women from the literary canon. "Women's literature" was viewed as a sentimental and impressionistic literary style that was popular but was critically disparaged. Ericson's survey of writing by Japanese women advances the current debate over the category and demonstrates its significance in the life and work of 20th-century Japan's most important woman writer, Hayashi Fumiko (1903-1951). Ericson reviews the role of gender in classical and early modern Japanese literary traditions, examining the preeminent position of women writers in the classical canon and the virtual eclipse of women's voices prior to their reemergence in the modern era. Her assessment of recent feminist debates that shifted the terminology used to categorize writing by women leads her to an original interpretation of the origins and significance of the concept of women's literature. A close scrutiny of Fumiko's work--in particular the two pieces masterfully translated here, the immensely popular novel *H_r_ki* (*Diary of a Vagabond*) and *Suisen* (*Narcissus*)--shows the inadequacies of categorizing her writing simply as "women's literature."

Kam Louie and Bonnie S. McDougall. *The Literature of China in the Twentieth Century*. Columbia University Press. 1998. 504 pp. Cloth: ISBN 0-231-11084-7. Organized chronologically, this work traces the development of Chinese literature from the Boxer Rebellion, when the strains of Western influence first emerged, to the Tiananmen Massacre, when dissident poets, such as Bei Dao, earned international acclaim as well as indefinite exile from the mainland. Covering all the relevant genres, each chapter includes discussions of the individual authors and their work, ~~historical and social background information, and analyses of subject matter and theme, which take into account the language, structure, style, and intended audience of the writings.~~ Includes an exhaustive bibliography.

FILM THEORY/CRITICISM

(French) Jean Mitry. *The Aesthetics and Psychology of the Cinema [Esthétique et psychologie du cinéma]*. Tr.

Christopher King. Indiana University Press [Groupe Mame, 1963]. 1997. 403 pp. Cloth: ISBN 0-253-33302-4. This condensed volume concentrates purely on film matters. Here Mitry discusses topics such as the film image, rhythm and montage, rhythm and moving shots, and the role of time and space in the drama.

SOCIAL/CULTURAL/POLITICAL HISTORY/THEORY

(Italian) Giovanni Cecchetti. *Contrappunti Counterpoints*. Ed. and Tr. Raymond Petrillo. Peter Lang. 1997. 325 pp. Paper: \$35.95; ISBN 0-8204-3134-6. Bilingual. The bilingual title of this volume addresses the culturally interrelated dynamic of its substance: the reflections and stories of Cecchetti from the psychocultural perspective of contemporary Americana and with forays into the Greek and Latin classics. Some of the essays here are "Il professore inutile/The Useless Professor," "Sullo scriver poesia in terra straniera/On Writing Poetry in a Foreign Land," "L'olio d'oliva e il frantoio/The Old Oil Mill," "Un piede di terra/A Foot of Land," and "Postini e lettere/Postmen and Letters."

(French) Michel de Certeau. *The Capture of Speech and Other Political Writings [La prise de parole, et autres écrits politiques]*. Ed. Luce Giard. Tr. Tom Conley. University of Minnesota Press [Editions du Seuil, 1994]. 1997. 219 pp. Cloth: ISBN 0-8166-2768-1. Paper: ISBN 0-8166-2769-X. In this exploration of political expression and participation, de Certeau examines who has the right to speak, how this right is acquired, and what happens when this right is denied or inhibited. He emphasizes that all too often free speech is upheld in the abstract while social institutions work in such a way to deny access to effective communication. Conley has also translated de Certeau's *The Writing of History*.

(French) Michel de Certeau. *Culture in the Plural [La culture au pluriel]*. Ed. Luce Giard. Tr. Tom Conley. University of Minnesota Press [Union Générale d'Éditions, 1974]. 1997. 195 pp. Cloth: ISBN 0-8166-2766-5. Paper: ISBN 0-8166-2767-3. Here de Certeau anticipates current debates surrounding multiculturalism and social diversity, providing a prescient critique of identity politics. De Certeau considers the idea of culture itself, unveiling the specific political and social conflicts culture is designed to conceal. He then looks at culture from several methodological and theoretical points of view, positioning his ideal of culture in the plural in opposition to an exclusivist notion of culture as "the best that has been thought and said."

(German) (Anthology) *German Sociology*. Ed. Uta Gerhardt. Continuum. 1998. 350 pp. Cloth: \$39.95; ISBN 0-8264-0958-

X. Paper: \$24.95; ISBN 0-8264-0959-8. The German Library: 61. This anthology collects works by 20 authors, including "Domination and Legitimacy" (Max Weber), "Today and the Task" (Alfred Weber), "The Patterns of Democratic Personality" (Karl Mannheim), "Family and Authority: The German Father in 1955" (René König), and "Capitalism by Democratic Design? Democratic Theory Facing the Triple Transition in East Central Europe" (Claus Offe). A substantive introduction by Gerhardt and detailed biographical sketches of the contributors will aid the general reader.

(French) Peter Geschiere. *The Modernity of Witchcraft: Politics and the Occult in Postcolonial Africa [Sorcellerie et politique en Afrique--La Viande des autres]*. Trs. Peter Geschiere and Janet Roitman. University Press of Virginia [Editions Karthala, 1995]. 1997. 311 pp. Cloth: ISBN 0-8139-1702-6. Paper: ISBN 0-8139-1703-4. "African beliefs in the occult are highly varied and may have nothing more in common than the word *witchcraft* applied to them...Geschiere focuses on a group of peoples in southern Cameroon, but closely similar beliefs about power are instrumental at the national level throughout the forest areas of West and Central Africa. The witch is believed to 'eat' the substance of others and thus to cause them ill health and other misfortunes for his or her own personal profit. But because this occult capability is the nature of power itself, it is also necessary for successful leadership and the defense of collective interests....He mounts a sustained attack on the view of anthropology that treats its topics as quaint customs irrelevant to the modern world; he shows the utter inadequacy of the traditional, modern distinction (much attacked in theory, still operative in practice) and of the mistaken division between 'religion' and 'politics.'" (Wyatt MacGaffey, Preface).

(French) Jean-Luc Hennig. *The Rear View: A Brief and Elegant History of Bottoms Through the Ages [Brève histoire des fesses]*. Trs. Margaret Crosland and Elfreda Powell. Crown Publishers, Inc. [Editions Zulma, 1995] [Souvenir Press Ltd., 1995]. 1997. 181 pp. Cloth: \$21.00; ISBN 0-517-70814-0. The hilarious starting point for *The Rear View* is "Buttocks date from remotest antiquity. They appeared when men conceived the idea of standing up on their hind legs and remaining there--a crucial moment in our evolution since the buttock muscles then underwent considerable development." But more important, Hennig surmises that as a result, man's hands were freed and the engagement of the skull on the spinal column was modified, which allowed the brain to develop. Therefore, man's buttocks are in some ways partly responsible for the early emergence of his brain.

(Spanish) Carlos Monsiváis. *Mexican Postcards*. Ed. & Tr. John Kraniuskas. Verso. 1997. 202 pp. Cloth: ISBN 0-86091-454-2. Paper: ISBN 0-86091-604-9. Monsiváis presents an extraordinary chronicle on contemporary life south of the Rio Grande, which ranges over pop music, Latino hip hop, film stars such as Cantinflas and Dolores del Rio, the

writer Juan Rulfo, life on the border with the U.S., boleros, and melodrama. Monsiváis' chronicles are theoretically informed but are crammed with people rather than abstractions. They make points of deadly seriousness in a voice that is laconic, satirical, and humorous, and which is often written in the register of his subjects. He draws on a deep understanding of Mexico's cultural histories--popular, mass, and high--and notes the fascinating ways in which they interact to transform each other.

(French) Daryush Shayegan. *Cultural Schizophrenia: Islamic Societies Confronting the West [Le Regard Mutilé: Schizophrénie culturelle: pays traditionnels face à la modernité]*. Tr. John Howe. Syracuse University Press [Editions Albin Michel, 1989]. 1997. 188 pp. Paper: ISBN 0-8156-0507-2. Based on examples ranging from Iran to Morocco, the author portrays a society he defines as peripheral--bound by a slavish adherence to its own glorified history, its "Tradition"--yet facing an external reality that derives from the West. The meeting of these two incompatible worlds leads to a profound distortion not only in how the Muslim world sees the West but, more importantly, in how it sees itself. Shayegan draws on a vast range of cultural experiences (from China and Japan to India and Latin America) in analyzing the type of mentality that is chained to its history.

(French) Paul Virilio. *Open Sky [La vitesse de libération]*. Tr. Julie Rose. Verso [Editions Galilée, 1995]. 1997. 152 pp. Cloth: ISBN 1-85984-880-X. Paper: ISBN 1-85984-181-3. Bleak in its analysis of the social destruction wrought by modern technologies of communication and surveillance, *Open Sky* deepens and extends Virilio's earlier work on speed, perception, and political control. Applying it here to the global "real time" of the information superhighways, he explores the growing danger of what he calls a "generalized accident," provoked by the breakdown of our collective and individual relation to time, space, and movement. But this is not merely a lucid and disturbing lament for the loss of real geographical spaces, distance, intimacy or democracy. *Open Sky* is also a call for revolt--against the insidious and accelerating manipulation of perception by the electronic media and repressive political power, against the tyranny of real time, and against the infantilism of cyberhype.

TRANSLATION THEORY

Ritva Leppihalme. *Culture Bumps: An Empirical Approach to the Translation of Allusions*. Multilingual Matters Ltd. 1997. 241 pp. Cloth: ISBN 1-85359-374-5. Paper: \$19.95; ISBN 1-85359-373-7. Topics in Translation. Allusions are often translated literally while their connotative and pragmatic meaning is largely ignored. This frequently leads to culture bumps, in other words, to puzzling or impenetrable wordings. *Culture Bumps* discusses the problem and how to deal with a culture-specific, source-text allusion in such a way that readers of

the target can understand the function and meaning of the allusive passage. The main focus is on translators and readers as active participants in the communicative process, and the book contains interviews with professional translators as well as empirical data on the responses of real readers.

(German) Hans-Georg Gadamer. *Gadamer on Celan: "Who Am I and Who Are You?"*. Trs. Richard Heinemann and Bruce Krajewski. State University of New York Press. 1997. 190 pp. Cloth ISBN 0-7914-3229-7. Paper ISBN 0-7914-3230-0. *Gadamer on Celan* makes all of Gadamer's published writings on Celan's poetry available in English for the first time. The commentaries are explicitly meant for a general audience.

HISTORY

(Dutch) L. de Blois and R. J. van der Spek. *An Introduction to the Ancient World [Kennismaking met de oude wereld]*. Tr. Susan Mellor. Routledge. 1997. 321 pp. Cloth: ISBN 0-415-12773-4. Paper: ISBN 0-415-12774-2. This introductory textbook is unique in covering the history of the ancient Near East, Greece, and Rome within the framework of a short narrative history of events. Focus is on the social, political, and cultural processes which have influenced later western civilisations. It considers subjects such as the religions of the ancient Near East, Athenian democracy, the interaction of cultures in the Hellenistic world, the political and administrative system of the Republic and empire, gender problems, and ancient demography.

(French) Eric Conan and Henry Rousso. *Vichy: An Ever-Present Past*. Dartmouth College/University Press of New England. 1998. 368 pp. Cloth: \$45.00. ISBN 0-87451-795-8. Inflamed by current events and sometimes inaccurate news reports, French scrutiny of the Vichy regime, and its involvement with Nazi policies, began to intensify in the 1980s. Recent disclosures about the ambivalent role of French President François Mitterand, coverage of the Paul Touvier trial, and the recent trial of Vichy civil servant Maurice Papon have further galvanized French attitudes toward the role of officials and public institutions during the Nazi occupation. The authors argue that such frenzied attention "is disproportionate with respect both to the context of French history and to that of the present international scene," and that France's self-imposed duty to remember has led to "a total denial of the right to forget." Conan is the editor of *Esprit* and author of *Sans oublier les enfants* (1991). Rousso is Research Director, CNRS (Institute of Modern History), Paris, and author of *The Vichy Syndrome* (1991).

(German) Johannes Willms. *Paris--Capitol of Europe: From the Revolution to the Belle Epoque [Paris: Hauptstadt Europas 1789-1914]*. Tr. Eveline L. Kanes. Holmes & Meier [C.H.

Beck, Munich, 1988]. 1997. 436 pp. Cloth: ISBN 0-8419-1245-9. Willms recreates the years from 1789--the city on the brink of upheaval--to the First World War. One reads not only of the estates, the Terror, and the Commune, but also of the street life and repression, social customs, Napoleonic architecture, the growth of trade and commerce, work and wages, health and hygiene, morality, class struggles, crime, and art and entertainment.

(Spanish) Lucio V. Mansilla. *A Visit to the Ranquel Indians [Una Excursión a los Indios Ranqueles]*. Tr. Eva Gillies. University of Nebraska Press. 1997. 453 pp. Cloth: ISBN 0-8032-3183-0. Paper: ISBN 0-8032-8235-4. Mansilla (1831-1913), the widely traveled and cultured scion of a famous family, was a colonel in the Argentine army when he undertook an "excursion" to the Argentine interior in 1870 to visit natives in areas then largely unknown. Mansilla's uncle, dictator Juan Manuel de Rosas, dominated most of Argentina from 1829-1852 and had earlier led successful military expeditions against the frontier Indians. Mansilla set out for a reconnaissance into the tense border region just after he had concluded a peace treaty with the Indians. Over the course of this expedition, he wrote a friend a series of letters that were then serially published in a leading Buenos Aires newspaper. His careful observations offer valuable ethnographic data, as Argentina's Indians were almost totally extinguished or assimilated within a few generations of Mansilla's expedition.

PHILOSOPHY/RELIGION

(French) Gérard Genette. *The Work of Art: Immanence and Transcendence [L'Oeuvre de l'art: Immanence et Transcendence]*. Tr. G. M. Goshgarian. Cornell University Press [Editions du Seuil, 1994]. 1997. 272 pp. Cloth: ISBN 0-8014-3159-X. Paper: ISBN 0-8014-8272-0. According to Genette, works of art can have two modes of existence: immanence and transcendence. *Immanence* is defined by the type of object the work "consists in": *autographic* or *allographic*. In the autographic regime, the object of immanence (painting, sculpture, or performance) is a physical object, and, as such, manifests itself directly. In the allographic regime, the object of immanence (literary text, musical composition, building plan) is something ideal; to conceive it, we begin with its physical manifestations (book, stores, performance) and carry out a "reduction." *Transcendence* is defined by the different ways in which a work transcends its immanence. Thus a work can consist in several nonidentical objects, be completely or indirectly manifested, or operate in different ways; depending on place or period, individuals or circumstances, we never look at the same painting or read the same book twice.

(Chinese) (Anthology) *The Original Analects: Sayings of Confucius and His Successors*. Trs. E. Bruce Brooks and A. Taeko Brooks. Columbia University Press. 1998. 342 pp.

Cloth: \$29.50; ISBN 0-231-10430-8. This translation presents the Analects in a revolutionary new format that distinguishes the original words of the Master from those of later supplemental sayings of his followers. The historical arrangement of the more than 500 sayings clarifies many contradictions within the text itself by showing how the sayings reflect changing social conditions and philosophical emphases during the more than two centuries in which the text was compiled.

(French) Jacques Taminiaux. *The Thracian Maid and the Professional Thinker: Arendt and Heidegger [La fille de Thrace et le penseur professionnel: Arendt et Heidegger]*. Tr. Michael Gendre. State University of New York Press [Editions Payot, 1992]. 1997. 224 pp. Cloth: ISBN 0-7914-3861-9. Paper: ISBN 0-7914-3862-7. Beginning his investigation with Heidegger's 1924-25 lecture course on Plato's *Sophist*, wherein Heidegger originally formulated his fundamental ontology, Taminiaux focuses on the student Hannah Arendt's first encountering "a set of problems of immediate importance and urgency." The author shows that Arendt's *The Human Condition* may be read both in its structure and in its themes as a retort and reply to Heidegger. Taminiaux's work systematically develops the philosophical framework, which helps give shape to those political views. Thus one of the functions of *The Life of the Mind* is to reject the rigid division between the speculative thinker and the "common man."

(Latin) William of Conches. *A Dialogue on Natural Philosophy (Dramaticon Philosophiae)*. Trs. Italo Ronca and Matthew Curr. University of Notre Dame Press. 1997. 296 pp. Cloth: \$38.00; ISBN 0-268-00881-7. Notre Dame Texts in Medieval Culture, Vol. 2. This work deals with the structure of the known universe (ca. 1150), starting from the "macrocosm" (primeval chaos, stars, planets, atmospheric phenomena, the earth) and ending with the "microcosm" (the human body, the four "humors" and related complexions, and the soul and its faculties). The dialogue is divided into six parts, each corresponding to the six days of creation. It is purported to have taken place--in Platonic, Aeronian, and Augustinian fashion--in six days at one of the castles of Geoffrey Plantagenet, Count of Anjou and Duke of Normandy.

ARABIC

Muhammad Afifi Matar. *Quartet of Joy*. Trs. Ferial Ghazoul and John Verlenden. University of Arkansas Press. 1998. 72 pp. Cloth: \$16.00; ISBN 1-55728-487-3. Paper: \$10.00; ISBN 1-55728-488-1. Bilingual. *Quartet* is a multilayered poetic composition in four elemental keys: earth, fire, water, and air. Exemplifying Egyptian ethos as a cultural crossroads, the poems evoke African landscapes, ancient Greek

philosophy, Bedouin culture, Islamic folk rituals, classical Arabian verse, Koranic citations, and Sufi aphorisms to create a lyrical arabesque. The four sets of the volume create a musical structure that has the intimacy and the gracefulness of a quartet playing chamber music.

Hanna Mina. *Sun on a Cloudy Day [al-shams fi youm gha'im]*. Trs. Bassam Frangieh & Clementina Brown. Passeggiata Press [Dar-al-Adab, Beirut, 1988]. 1997. 191 pp. Cloth: ISBN 1-57889-045-4. Paper: ISBN 1-57889-044-6. French title: *Soleil en Instance* [Silex Editions, UNESCO, 1986]. *Sun on a Cloudy Day* tells the story of a young Syrian man struggling for an identity in a country riven by class distinctions. Rebellious against a father grounded in the traditions of the landowning aristocracy, the young man comes under the tutelage of a tailor who teaches him the dangerous Sarcassian dagger dance--a circumstance that brings him into both association with the peasantry and conflict with his father. As he dances, he becomes enchanted with a mysterious black-eyed woman who soon takes on a significance that clarifies his opposition to what his family represents. Mina's other novels include *Blue Lamps* (1954), *Sail and Storm* (1966), *Snow Comes Through the Window* (1969), *Picture Fragments* (1974), and *The Swamp* (1977).

BULGARIAN

Lyubomir Levchev. *Sky Break*. Tr. Chtiliana Halatcheva-Rousseva. Passeggiata Press. 1997. 93 pp. Paper: ISBN 1-57889-034-9. Adapted by Pamela Bond and Niles Bond. Bilingual. These poems are Levchev's collective thoughts on America as he experienced it during the six months he spent in New London, Connecticut. Among the two dozen poems included here are "Moonless Calendar," "Winthrop's Mill," "Women Waiting for Ships," "Anatomy of Time," and "The Destruction of Gomorrah."

ALBANIAN

Ismail Kadare. *The Three-Arched Bridge*. Tr. John Hodgson. Arcade Publishing. 1997. 192 pp. Cloth: \$21.95; ISBN 1-55970-368-7. Set in a small Balkan village in 1377, *The Three-Arched Bridge* is a tale of legend, deceit, and ethnic war. When construction of a strategically important bridge is mysteriously delayed by repeated sabotage, a macabre ancient legend is remembered. The fable tells of the building of a castle. Everything built during the day was destroyed at night until, advised by a wise man, the castle builders sealed up one of their wives in the walls as a human sacrifice. Myth becomes shocking when the body of a mason is found immured in one of the bridge's three arches. The mason's death stems the violence for a while, but when seven Turkish horsemen descend on the bridge shortly after it is completed, it is clear to all that the mason's blood will not be the last to flow into the river that is Europe's last line of defense against the encroaching Ottoman empire.

CHINESE

(Chinese) Wang Chen-Ho. *Rose, Rose I Love You*. Tr. Howard Goldblatt. Columbia University Press. 1998. 183 pp. Cloth: \$22.95. ISBN 0-231-11202-5. This is the hilarious story of a Taiwanese village that loses all perspective--and common sense--at the prospect of fleecing a shipload of lusty and lonely American soldiers. A rotund, excitable high school English teacher receives word that 300 GIs are coming from Vietnam for a weekend of R&R. He persuades the owners of the Big 4 brothels that they will all take in more U.S. dollars if the pleasure girls can speak a little English; his plan is to train 50 specially selected prostitutes in a "Crash Course for Bar Girls." But what begins as a simple plan to teach a few English phrases quickly becomes absurdly elaborate: courses will include an "Introduction to American Culture," a crash course on global etiquette, and a workshop in personal hygiene taught by Dr. "Venereal" Wang. Among Goldblatt's numerous translations are, most recently, Mo Yan's *Red Sorghum Silver City* by Li Rui.

Xue Di. *Heart Into Soil: Selected Poems*. Tr. Keith Waldrop with Wang Ping, Iona Crook, Janet Tan, and Hil Anderson. 1998. 93 pp. Paper: \$10.00; ISBN 1-886224-32-3. Among these approximately 50 poems are "Starvation," "The Mushroom River," "Poppy Fields," "Drawbridge," "Sitting in the Sun," "White Rubber Mask," "A Snake With Experience," "Turn Inward, Inward," and "The Skin of Love."

CZECH

Josef Hiršal *A Bohemian Youth [Pise mládt]* Tr. Michael Henry Heim. Northwestern University Press. 1997. 85 pp. Cloth: ISBN 0-8101-1223-X. Paper: \$14.95; ISBN 0-8101-1592-1. Hiršal's experimental novel is a Dada-like romp through the life of a young man born into a Bohemian peasant family. Told in five parts, the novel begins with "a word to the wise," moves on to the text proper, continues with notes and with notes to the notes, and ends with a note on the notes to the notes. More than just a tongue-in-cheek parody of a literary memoir, however, it is a social history of the first rank: it is a glimpse of the First Czechoslovak Republic as seen through the eyes of a young peasant firmly grounded in the provinces. It abounds in the kind of intimate detail not found in history books--the manners of a Slovak peasant girl; the mores of the town's homosexual; the sounds of popular music; the way people eat in wartime. Heim is the translator of numerous works by Czech authors such as Bohumil Hrabal and Milan Kundera. His translations of Dubravka Ugrešić's *Fording the Stream of Consciousness* and Felix Roziner's *A Certain Finkelmeyer* have also been published by Northwestern.

Jaroslav Seifert. *The Early Poetry of Jaroslav Seifert*. Tr. Dana Loewy. Northwestern University Press. 1997. 221 pp. Cloth: \$25.00; ISBN 0-8101-1383-X. This collection contains more than 100 poems from *City in Tears*, *Sheer Love*, *On the Waves of TSF*, and *The Nightingale Sings Poorly*. Seifert's poetry is strongly situated within the Czech literary tradition of Poetism, which evolved into a playful, lighthearted refuge from world history while maintaining an edge of social consciousness. The playfulness of Seifert's early poetry expresses itself in anecdotes and witty aphorisms, and relies importantly on such sound patterns as alliteration, assonance, and euphony.

DUTCH

(English/Dutch) Auth. and Tr. Leo Vroman. *Flight 800/Vlucht 800*. Cross-Cultural Communications. 1997. Paper: ISBN 0-89304-188-2. Bilingual. Poetry dedicated to and inspired by TWA flight 800, which crashed outside New York.

FRENCH

Henry Bauchau. *Oedipus on the Road [Oedipe sur la route]*. Tr. Anne-Marie Glasheen. Arcade Publishing/Little, Brown and Company [Actes Sud, 1990]. 1997. 256 pp. Cloth: \$24.95; ISBN 1-55970-382-2. Bauchau finds Oedipus stranded outside the walls of his former palace, eye sockets and soul still bleeding, and leads him--along with his daughter Antigone and the seductive shepherd-bandit Clius, whose loyalty to the pair probably has less to do with his allegiance to Oedipus than his intentions towards his daughter--through a geographical and spiritual landscape littered with the physical, artistic, and mental rites of passage that separate Oedipus from immortality.

Baudelaire in English. Eds. Carol Clark and Robert Sykes. Penguin Books. 1998. 299 pp. Paper; \$14.95; ISBN 0-14-044644-3. New Poets in Translation Series. This collection brings together many translations of Baudelaire's poetry and prose poems that reveal the different facets of his personality: the artist, the bohemian, the lover, the celebrant of strange urban cityscapes. A brief biographical sketch of the *translator* precedes each translation.

Charles Baudelaire. *Complete Poems*. Tr. Walter Martin. Carcanet. 1997. 447 pp. Paper: £14.95; ISBN 1-85754-049-2. Rimbaud called Baudelaire "le premier voyant, roi des poètes, un vrai dieu." This is a comprehensive new translation of all his poetry, excluding only juvenalia, occasional verse, and work of doubtful attribution.

Charles Baudelaire. *Selected Poems from Les Fleurs Du Mal*. Tr. Norman R. Shapiro. The University of Chicago Press. 1998. 248 pp. Cloth: \$25.00; ISBN 0-226-03925-0. Bilingual. Engravings by David Schorr. This general selection captures the formal precision and Romantic emotion that scintillate through the original, along with the fire that caused public outrage when the poems first appeared in 1857. Shapiro demonstrates the magnificent range of Baudelaire's gift--from the exquisite quatrains of "The Swan," to the "Spleen" poems, to the sophisticated formal challenges of his famous sonnets.

Marie-Claire Blais. *These Festive Nights [Soifs]*. Tr. Sheila Fischman. Anansi [Editions du Boréal, 1995]. 1997. 293 pp. Paper: \$22.95; ISBN 0-88784-601-7. Governor General's Award for French Fiction, 1996. A sun-drenched paradise in the Gulf of Mexico surrounded by the glimmering blue sea; Renata is convalescing on this island poised between two worlds: between great wealth and extreme poverty, between the past and an uncertain future, between the beauty of the world and the horrors of history. During her time here, Renata becomes tormented by thirst--for justice, for revenge, for intoxication--while, all around her, festivities are going on in joint celebration of the birth of baby Vincent and the end of the 20th century. Over the course of three days and three nights a flock of characters assembles: wealthy, poor, writers, artists facing their own mortality, children immersed in innocent games, young men dying of AIDS, refugees, Ku Klux Klan--an entire spectrum of humanity is depicted in the grip of doubt and suffering. Blais won France's Prix Medicis for *Une Saison dans la vie d'Ammaneuil (A Season in the Life of Emmanuel)*. Fischman has won the Governor General's Award and the Félix Antoine-Savard Prize.

Emanuel Bove. *A Winter's Journal [Journal écrit en hiver]*. Tr. Nathalie Favre-Gilly. The Marlboro Press/Northwestern University Press [Emile-Paul Frères, 1931]. 1998. 219 pp. Cloth: ISBN 0-8101-6046-3. Paper: \$15.95; ISBN 0-8101-6047-1. Paris in the 1930s: Louis Grandeville has a beautiful wife, a nice home, a loyal servant, and a large circle of well-placed friends. His financial situation doesn't require him to work. Yet Louis is obsessed by the nagging reality that he never will amount to anything. He believes his life is devoid of any affection, of any goal, filled instead with a thousand trifles intended to relieve its monotony, populated with human beings he seeks out to avoid being alone but for whom he cares little. The "Winter" of the title is in fact a period of four months during which, every few days, Louis commits to paper the minute details of his unhappy marriage. Although his wife, Madeleine, is the focal point of his journal, and his preoccupation with the minutiae of her life, mind, and body is dangerously obsessive, his painstakingly rendered analyses of her behavior tell us far more about him than about her, and about the harm two people can do to each other.

Mayotte Capécia. *I Am a Martinican Woman & The White Negress*. Tr. Beatrice Stith Clark. Passeggiata Press. 1997. 262 pp. Cloth: ISBN 1-57889-002-0. Paper: ISBN 1-57889-001-2.

These two novelettes deal honestly (if mildly romantically) with the lives and loves of humble young Creole women. Both stories "end in situations where the métisses are catapulted into a newly defined postwar society, one which extols the black self, its difference from that of Metropole France--in a word--Negritude. Mayotte and Isaure, incapable of internalizing this concept, silently protest the open hostility of their compatriots, who, collectively, oppose their way of life. Both women are ambivalent about their African heritage, neither in total denial nor acceptance." (Introduction)

Patrick Chamoiseau. *School Days [Chemin-d'école]*. Tr. Linda Coverdale. University of Nebraska Press [Editions Gallimard, 1994]. 1997. 146 pp. Cloth: ISBN 0-8032-1477-4. Paper: \$13.00; ISBN 0-8032-6376-7. Through the eyes of the boy Chamoiseau, we meet his severe, Francophile teacher, a man intent upon banishing all remnants of Creole from his students' speech. This domineering man is succeeded by an equally autocratic teacher, an Africanist and proponent of "Négritude." Along the way we are also introduced to Big Bellybutton, the class scapegoat, whose tales of Creole heroes and heroines, magic, zombies, and fantastic animals provide a fertile contrast to the imported French fairy tales told in school. Chamoiseau's novel, *Texaco*, won the coveted Prix Goncourt. Among Coverdale's many translations are Chamoiseau's *Creole Folktales* and Annie Ernaux's *A Frozen Woman*.

Eric Chevillard. *The Crab Nebula [Le Nébuleuse du crabe]*. Trs. Jordan Stump and Eleanor Hardin. University of Nebraska Press [Les Editions de Minuit, 1993]. 1997. 126 pp. Cloth: ISBN 0-8032-1475-8. Paper: \$12.00; ISBN 0-8032-6370-8. *The Crab Nebula* is comprised of 52 vivid chapters that provide startling insights into the existence of this nebulous man named Crab: His nightmarish--and none too solid--physique, his mysterious absence from the pages of history, his birth in prison, his never having been born at all. The fifth of Chevillard's novels, it is the first to be translated into English. Stump has translated four novels by Marie Redonnet.

J.M.G. Le Clézio. *Onitsha*. Tr. Alison Anderson. University of Nebraska Press [Editions Gallimard, 1992]. 1997. 206 pp. Cloth: ISBN 0-8032-2915-1. Paper: \$15.00; ISBN 0-8032-7966-3. *Onitsha* tells the story of Fintan, a youth who travels to Africa in 1948 with his Italian mother to join the English father he has never met. Fintan is initially enchanted by the exotic world he discovers in Onitsha, a bustling city prominently situated on the eastern bank of the Niger River. But gradually he comes to recognize the intolerance and brutality of the colonial system.

Paule Constant. *The Governor's Daughter [La fille du gouvernator]*. Tr. Betsy Wing. University of Nebraska Press

[Editions Gallimard, 1994]. 1998. 150 pp. Cloth: \$35.00; ISBN 0-8032-1478-2. Paper: \$15.00; ISBN 0-8032-6385-6. Set just after World War I in the French penal colony in Cayenne, French Guiana, *The Governor's Daughter* is the story of Chrétienne, the seven-year-old daughter of the colony's governor and his obsessively devout wife, whom the convicts acidly call the "Mother of God." Chrétienne's disarmingly clear view of the adults with whom she lives--her pious parents and the notorious convicts in their charge--is both hilarious and harrowing. Her parents, driven by their desire for sainthood, subject Chrétienne and the prisoners alike to inhuman rigors and coldness. Denied it by her family, the child finds human contact among the convicts, especially the Chinese murderer Tang. A finalist for the Prix Goncourt in 1994. Constant received the 1990 Grand Prix du Roman de l'Académie Française for her novel *White Spirit*. Wing's translations include Hélène Cixous's *The Book of Promethea* and Didier Eribon's *Michel Foucault*.

France Daigle. *1953: Chronicle of a Birth Foretold [1953: chronique d'une naissance annoncée]*. Tr. Robert Majzels. Anansi/General Distribution Services, Inc. 1997. 164 pp. Paper: \$18.95; ISBN 0-88784-604-1. It is 1953, a year of glorious and terrible events throughout the world. First a funeral, when Stalin, the man of steel, falls prey to hardening of the arteries. Then another funeral, this time for Queen Mary, followed by a happier occasion: the coronation of Elizabeth II. In Norway, Winston Churchill is awarded the Nobel Prize in literature. Meanwhile, three less-attended events: the U.S. tests the first H-bomb, the Rosenbergs are executed, and Baby M. is born with celiac disease--a disease of refusal. Throughout Baby M's valiant struggle, the world events unfold, as reported in the Moncton newspaper, Acadia's link to the world. From her bedside, Baby M's mother and Nurse Vautour try to make sense of these events while the fragile infant teeters between life and death, history and her own story.

Marie Darrieussecq. *Pig Tales [Truismes]*. Tr. Linda Coverdale. The New Press/W.W. Norton & Company [P.O.L. Paris, 1996]. 1997. 151 pp. Cloth: \$18.00; ISBN 1-5684-361-4. This is the story of a young woman who lands a position at Perfumes Plus, a beauty boutique/"Massage" parlor. She enjoys extraordinary success until she slowly metamorphoses into a pig. What happens to her then overturns all our ideas about relationships between man, woman, and beast in a feminist fable of political and sexual corruption.

Lilas Desquvion. *Reflections of Loko Miiva [Les chemins de Loco-Miroir]*. Tr. Robin Orr Bodkin. University Press of Virginia [Editions Stock, 1990]. 1998. 198 pp. Cloth: \$55.00; ISBN 0-8139-1752-2. Paper: \$16.95; ISBN 0-8139-1753-0. Jérémie, a coffee-exporting harbor on Haiti's west coast, is the setting for this story of two women--Violaine, a beautiful and passionate light-skinned mulatress from an

upper-class family, and Cocotte, a poor, dark-skinned peasant. They are ordained by the spirits of Vodou to be "marasa" (twins) despite their unrelated family and social ties. When Violaine refuses to marry Philippe, a proper mulatto chosen for her by her mother, the Vodou spirits rule that she will have to abort her child conceived by Alexander, a dark-skinned revolutionary who has returned from abroad to assist in an attempted coup against the Duvalier regime.

Jean Echenoz. *Big Blondes [Les Grandes Blondes]*. Tr. Mark Polizzotti. The New Press/W.W. Norton & Company [Les Editions de Minuit, 1995]. 1997. 201 pp. Cloth: \$22.00; ISBN 1-56584-340-1. *Big Blondes* is a darkly comedic tour de force that probes our universal obsession with fame, taking a satiric yet chilling look at television stardom. Renowned singer Glorie Stella has mysteriously disappeared from the public eye. When a television documentary producer tries to track her down, Glorie goes on the run. Echenoz has won the Prix Medicis (for *Cherokee*) and the European Literature Prize (for *Lac*).

Anne Hébert. *Day has no equal but the night [Le Jour n'a d'égal que la nuit]*. Tr. Lola Lemire Tostevin. Anansi [Les Editions du Boréal, 1992]. 1997. 61 pp. Paper: \$14.95; ISBN 0-88784-593-2. Hébert's poems find profundity even in the most common occurrences in poems that meditate on nature, solitude, war, love, aging, and the creative process. Some of the almost 50 poems are "Cities on the March," "The Sister of Charity," "Parricide," "Devastated Garden," "Reseal the Water," and "Let There Be God."

Pierre Jean Jouve. *Hecate: The Adventure of Catherine Crachat: I*. Tr. Lydia Davis. The Marlboro Press/Northwestern [Mercure de France, 1962]. 1997. 145 pp. Cloth: \$24.95; ISBN 0-8101-6038-2. First published as companion volumes in France, Jouve's novels *Hecate* and *Vagadu* trace the carnal and emotional liaisons of Catherine Crachat, a Parisian actress. *Hecate* recounts the debaucheries and betrayals of a vicious love triangle: Catherine Crachat and her young lover, Pierre Indemini, part ways in Paris, only to be drawn separately to Vienna and into the web of lust and intrigue cast by the Baroness Fanny Felicitas Hohenstein. Desired both by Fanny and by Pierre, Catherine must choose between joining in the threesome that Fanny is cultivating, or losing both friend and former lover. The deaths of Pierre and of Fanny force Catherine to explore the intersection of love, hatred, and spiritual striving that threatens her very identity. Davis's translations include Jouve's *Hélène* and *The Desert World*, and Hocquard's *Aerea in the Forests of Manhattan*.

Julia Kristeva. *Possessions*. Tr. Barbara Bray. Columbia University Press. 1998. 211 pp. Cloth: \$27.50; ISBN 0-231-10998-9. In *Possessions*, Kristeva returns to the corrupt, colorful Eastern European seaside resort of Santa Varara, where the boundaries between East and West, civilization and barbarism, and good and evil are erased. Part mystery, part meditation, this tale is told by Parisian amateur detective and newspaper reporter

Stephanie Delacour, drawn into the mystery of her friend's murder.

Andrei Makine. *Dreams of My Russian Summers [Le testament français]*. Tr. Geoffrey Strachan. Arcade Publishing/Little, Brown and Company [Mercure de France, 1995]. 1997. 241 pp. Cloth; \$23.95; ISBN 1-55970-383-0. Winner of the Prix Goncourt and the Prix Médicis. *Dreams* tells the poignant story of a boy growing up amid the harsh realities of Soviet life in the 1960s and 1970s, and of his extraordinary love for an elegant Frenchwoman, Charlotte Lemonnier, who is his grandmother. Every summer he visits her in a dusty village overlooking the vast steppes. Here, during the warm evenings, they sit on her balcony and he listens to tales from another time, another place: Paris at the turn of the century. But she also tells him of a Russia he has never known.

Guy de Maupassant. *A Parisian Bourgeois' Sundays and Other Stories*. Tr. Marlo Johnston. Peter Owen Ltd./Dufour Editions, Inc. 1998. 176 pp. Cloth: \$29.95; ISBN 0-7206-1033-8. This new collection of stories reveals Maupassant's eye for comic detail and his sense of irony. The fifteen short stories include "A Page of Unpublished History," "The Cough," "A True-Life Drama," "Advice Given in Vain," and "Letter from a Madman." Johnston's translation of Maupassant's *Sur l'eau (Afloat)* was published by Peter Owen in 1995.

Pierre Michon. *Masters and Servants*. Tr. Wyatt Alexander Mason. Mercury House [Editions Verdier]. 1997. 176 pp. Paper: \$14.95; ISBN 1-56279-103-6. Here Michon appears in English for the first time with five stories about artists and art. The stories are "The Life of Joseph Roulin," "God Is Never Through," "...Io mi voglio divertir," "Trust This Sign," and "The King of the Wood."

Malika Mokeddem. *The Forbidden Woman [L'Interdite]*. Tr. K. Melissa Marcus. Nebraska University Press [Editions Grasset & Fasquelle, 1993]. 1998. 156 pp. Cloth: \$35.00; ISBN 0-8032-3193-8. Paper: \$15.00; ISBN 0-8032-8240-0. *The Forbidden Woman* tells the story of Sultana, an Algerian woman doctor who, after years spent living in France, returns to her native village in order to attend the funeral of a former lover. The clash between her origins and the Westernized life she now leads is explored in telling detail against the backdrop of current events in Algeria. The frequent indignities and injustices suffered by the narrator reflect the plight of women in a society marked by patriarchalism and religious fundamentalism. Yet the novel also suggests that, along with modernization, there are emerging demands for women's rights, which might signal change for this nation. Marcus has translated Nina Bouraoui's *Forbidden Vision*.

Raymond Queneau. *Children of Clay [Les Enfants du limon]*. Tr. Madeleine Velguth. Sun & Moon Classics/Consortium

Book Sales [Editions Gallimard, 1938]. 1998. 434 pp. Paper: \$14.95; ISBN 1-55713-272-0. *Les Enfants* has been called the masterpiece of Queneau's pre-war period. He says of the story: "The plot involves three groups of characters: one formed by the grocer Gramigni, devoted to Saint Anthony of Padua, the maid Clemence, who plays the piano, young Bossu, of bitter destiny, and the humble folk of La Ciotat, where the story begins; the second, by the various members of the Claye-Chambernac-Hachamoth family, wealthy industrialists prey to various eccentricities..."; the third, by M. Chambernac and his secretary Purpulan, a 'poor devil.'"

Lydie Salvayre. *The Award [La Médaille]*. Tr. Jane Davey. *Four Walls Eight Windows [Editions du Seuil, 1993]*. 1997. 151 pp. Cloth: \$18.00; ISBN 1-56858-075-4. A parable of the corporate world, *The Award* takes place at a ceremony in a massive automobile factory. One by one, speakers step up to the podium. A company officer introduces each award recipient with a short speech on his or her merits. Then, the winner makes a short speech of acceptance. As the speeches/short stories progress, the reader learns there is a growing chorus of striking workers outside the auditorium who threaten to descend on the proceedings.

Selected Letters of Berlioz. Ed. Hugh Macdonald. Tr. Roger Nichols. W. W. Norton & Company. 1997. 479 pp. Cloth: \$35.00; ISBN 0-393-04062-3. One of the foremost composers of his generation, Berlioz was even more influential as an arbiter of musical taste and a writer of critical essays for the Parisian *Journal des débats*. But he was sometimes hindered by considerations of diplomacy and censorship. Letter writing provided him with a freer outlet for creative expression, and his surviving correspondences number in the thousands. From that output Macdonald has gathered some 500 letters that span the composer's life and chart the course of his artistic career. The first letter, written by a brash 15-year-old Berlioz to a group of music publishers, suggests that they bring out his work at their own expense. The last letter, in which Berlioz begs his brother-in-law for money, reveals the once-prodigious composer and writer reduced to a pathetic state of poverty.

GERMAN

Thomas Bernhard. *The Voice Imitator: 104 Stories by Thomas Bernhard [Der Stimmenimitator]*. Tr. Kenneth J. Northcott. University of Chicago Press [Suhrkamp Verlag, 1978]. 1997. 104 pp. Cloth: \$17.95. ISBN 0-226-04401-7. In *The Voice Imitator*, Bernhard gives us one of his most darkly comic works. A series of parable-like anecdotes--some drawn from newspaper reports, some from conversation, some from hearsay--this satire is both subtle and acerbic. What initially appear to be quaint little stories indict the sterility and callousness of modern life, not

just in urban centers but everywhere. Politicians, professionals, tourists, civil servants succumb one after another to madness.

Alois Brandstetter. *The Abbey [Die Abtei]*. Trs. Peter and Evelyn Firchow. Ariadne Press [Residenz Verlag, 1977]. 1998. 224 pp. Paper: \$19.95; ISBN 0-57241-045-0. The provincial Police Inspector Franz Einberger's tale ostensibly concerns the mysterious disappearance of the Arnulf Chalice, the ancient and irreplaceable emblem of the Abbey of Freimünster's foundation. He has been called to investigate and report upon this disappearance to the Abbot, but his work as a detective, while in its own right interesting, is only the pretext for a wide-ranging psychological and spiritual investigation of the condition of postwar Austria: its consumer society, its transformation of religion and history into tourism, and, most important, its failure to look itself squarely in the eye.

Ernst Jandl. *Dingfest/Thingsure*. Tr. Michael Hamburger. Dedalus/Dufour Editions [Luchterhand Literaturverlag GmbH, Munich, 1985]. 1998. 80 pp. Paper: \$15.95; ISBN 1-901233-11-1. Poetry Europe Series No. 2. Bilingual collection includes, among many others, "sieben kinder/seven children," "urteil/judgement," "jeder sein edison/every man his own edison," "das wappen/the coat of arms," "doppelt so weit/twice as far," "schaukelstuhl/rocking chair," and "verrottetes brot/rotten bread."

Gloria Kaiser. *Doña Leopoldina: The Habsburg Empress of Brazil [Dona Leopoldina. Die Habsburgerin auf Brasiliens Thron]*. Tr. Lowell A. Bangerter. Ariadne Press [Verlag Styria, 1994]. 1998. 379 pp. Paper: \$21.50; ISBN 1-57241-022-1. On an open church square in Rio de Janeiro, escaped slaves perform a peculiar play in which they place God on trial and condemn Him for doing nothing about their misery. Oppressed and dehumanized by a cruel and corrupt colonial order, they lack the power to alter their condition until a foreigner, a Habsburg princess, a woman who suffers with them beneath the tyranny of an insensitive patriarchal order that robs her of her dignity, demonstrates the courage and determination to change their lives and point the history of Brazil in a new direction.

Barbara König. *Our House [Personenperson]*. Tr. Roslyn Theobald. Northwestern University Press [Carl Hanser Verlag, 1965]. 1998. 165 pp. Cloth: \$26.95; ISBN 0-8101-1512-3. As this novel opens, a young woman is returning home in the company of a new love, who departs after they make a date for that evening. As Nadine prepares for her date, she converses with a series of characters: the contentious Cyril, the critical Dombrowskaya, the morbid and degenerate Anatol, the gentle Bozena. All claim insight into Nadine's past; all seem to have a stake in the young woman's future. Far from being a group of stable, supportive friends, the characters are revealed to be the elements of Nadine's fragmented personality. The experiences

and desires of the various personalities are revealed, slowly exposing the core of Nadine's deep uncertainty and self-doubt. König is the author of *The Beneficiary* (Hydra Books/Northwestern University Press). Theobald has translated works by Botho Strauss and Lisa Fittko.

Thomas Mann. *Six Early Stories*. Ed. Burton Pike. Tr. Peter Constantine. Sun & Moon Classics. 1997. 128 pp. Cloth: \$22.95; ISBN 1-55713-298-4. *Six Early Stories* presents stories never before published in the U.S. They are: "A Vision, 'Prose Sketch,'" "Fallen," "The Will To Happiness," "Death," "Avenged," "Study for a Novella," and "Anecdote."

Luise Rinser. *Abelard's Love [Abaelards Liebe]*. Tr. Jean M. Snook. University of Nebraska Press [S. Fischer Verlag GmbH, 1991] 1998. 154 pp. Cloth: ISBN 0-8032-3914-9. Paper: \$15.00; ISBN 0-8032-8968-5. *Abelard's Love* is a retelling of the story of Abelard and Heloise--the French medieval theologian and his brilliant student whose love affair led to a scandal that has echoed through the centuries. In the affair's aftermath, Abelard became a monk and Heloise a nun. Forgotten to history was their unwanted son. Rinser sets at center stage that son and his unique perspective on his legendary parents. The novel is cast in the form of a long letter written by the son, Astrolabe. Addressed to Heloise in the weeks after Abelard's death, the letter brings the story of this family vividly to life. Snook has also translated Else Lasker-Schüler's *Concert* (Nebraska-1994).

Ferdinand von Saar. *The Stone Breakers & Other Novellas*. Trs. Kurt and Alice R. Bergel, with Dorothy Augustine. Ariadne Press. 1998. 232 pp. Paper: ISBN 1-57241-055-8. The five novellas included here--all appearing in English for the first time--represent five variations on the theme of love and sensuality in a variety of settings and involving different social classes, from railroad workers to the clergy, to the aristocracy. Extending over a period of almost 30 years, they provide a good overview of the variety of concerns addressed in Saar's writings as well as the changes in his style as he matured. The five novellas are "Innocens," "The Stone Breakers," "Vae Victis," "The Troglodyte," and "Castle Kostenitz."

Evelyn Schlag. *Quotations of a Body [Die Kränkung]*. Tr. Willy Riemer. Ariadne Press [S. Fischer Verlag, 1987]. 1998. 211 pp. Paper: \$19.95; ISBN 0-57241-050-7. In *Quotations* the reader encounters the shadowy presence of Katherine Mansfield as Schlag probes the day-to-day experiences of women. Women with resilience and subtle irony, women who endure the projects and large visions of men, women who are made invisible by their association with such men.

W. G. Sebald. *The Rings of Saturn [Die Ringe des Saturn, Eine englische Wallfahrt]*. Tr. Michael Hulse. New Directions [Vito von Eichborn GmbH & Co Verlag KG, 1995]. 1998. 256 pp. Cloth: \$23.95; ISBN 0-8112-1378-1. A fictional account of a

walking tour through England's East Anglia, *The Rings of Saturn* explores Britain's pastoral and imperial past. As the narrator walks, a company of ghosts keeps him company--Thomas Browne, Swinburne, Chateaubriand, Joseph Conrad, Borges--conductors between the past and present. The narrator meets lonely eccentrics inhabiting tumble-down mansions and hears of furious coastal battles of two world wars. He tells of far-off China and the introduction of the silk industry to Norwich. He walks to the now forsaken harbor where Conrad first set foot on English soil and visits the site of the once-great city of Dunwich, now sunk in the sea, all the while blending history and fiction. Sebald has won the Berlin Literature, Literatur Nord, and Mörike Prizes, as well as the Johannes Bobrowski medal. He wrote *The Emigrants* (New Directions, 1996), and *Vertigo* is forthcoming from New Directions in 1999.

Uwe Timm. *Midsummer Night [Johannisnacht]*. Tr. Peter Tegel. New Directions. 1998 [Verlag Kiepenheuer & Witsch, Köln, 1986]. 192 pp. Cloth: \$23.95; ISBN 0-8112-1372-2. If this were a cautionary tale, the tag line would go something like this: Should you plan to be in Berlin on Midsummer Night, the time of the summer solstice--*Johannisnacht* in German--Watch Out! The narrator of Timm's story is a writer who simply can't get started on his next book. So he accepts a commission to write an article about potatoes. He has some interest in the subject because of an uncle who could, from taste alone, differentiate one species of potato from another. Since it turns out that one of the authorities on the subject worked in East Berlin, our hero takes off to do some research. Rushing between East and West sectors of the city he becomes involved in a series of madcap adventures: odd, sometimes threatening encounters with all sorts of people, and strange entanglements. Tegel has also translated Timm's *The Snake Tree*.

Grete Weil. *Last Trolley from Beethovenstraat [Tramhalte Beethoven-straat]*. Tr. John Barrett. Verba Mundi/David R. Godine. 1997. 160 pp. Cloth: \$22.95. ISBN 1-56792-032-4. Andreas, a once-promising poet, lives with his bride, Susanne, in postwar Germany. But although surrounded by the trappings of comfort and success, Andreas is obsessed by the memory of Susanne's younger brother, Daniel, whom he had sheltered in Amsterdam, but who was eventually deported by the Gestapo. Finally, he returns to Amsterdam to confront his memories of the war--for it was there that Andreas first recognized the horror inflicted by his own people, as every night he witnesses the round-up of the city's Jews beneath his window.

GREEK

Odysseus Elytis. *The Collected Poems of Odysseus Elytis*. Trs. Jeffrey Carson and Nikos Sarris. The Johns Hopkins

University Press. 1997. 595 pp. Cloth: ISBN 0-8018-4924-1. *The Collected Poems* is the first collection in any language, including Greek, of Elytis's complete poetry, a body of work marked by a profound love of hope, freedom, beauty, and Greek tradition. Twenty years in preparation, this volume includes his early poems, influenced in equal parts by surrealism and the landscape and climate of Greece and the Aegean Sea; his long epic poem connecting Greece--and his own--Second World War experience to the myth of the eternal Greek hero, *Song Heroic and Mourning for the Lost Second Lieutenant of the Albanian Campaign*; his most ambitious work, *The Axion Esti*; and his mature poetry, from *Maria Nephela*, a poem in two voices, to his last collection, *West of Sorrow*, written the summer before his death in 1996.

(Ancient) Sappho. *Poems*. Tr. Willis Barnstone. Sun & Moon Classics. 1998. 143 pp. Paper: \$10.95; ISBN 1-55713-358-1. Barnstone reintroduces the reader to Sappho's spare and intense line. Among the more than 100 poems presented here are: "Supreme Sight on the Black Earth," "Brightness in Time of Storm," "About My Brother's Lover," "Her Rival's Pedigree," "Pigeons Playing Dead," "On Fabrics from the Island of Amorgos," "Cicada," "Rules of Love," and "Sappho I Loved You." Barnstone also translated *The Cosmic Fragments of Heraclitus*, *Greek Lyric Poetry*, and a literary version of the New Testament.

Thanassis Valtinos. *Deep Blue Almost Black*. Trs. Jane Assimakopoulos and Stavros Deligiorgis. Northwestern University Press. 1997. 116 pp. Cloth: \$24.95; ISBN 0-8101-1490-9. In settings both rural and urban, and ranging across time from World War II to the present, Valtinos contrasts the cheap and popular side of 20th-century Greece with the enduring sense of history of a proud and dignified people. He addresses the major dislocations of three generations of Greeks in the face of profound political, social, and cultural change. Disillusioned urbanites and simple farmers alike are affected by the coups and political pressures of contemporary Greece, while at the same time they are moved by the primitive Greece of visions, ghostly apparitions, and of saints' shrines in olive groves.

HUNGARIAN

(and German) Imre Kertész. *Kaddish for a Child Not Born [Kaddis a meg nem szüületett gyermekért]*. Trs. Christopher C. Wilson and Katharina M. Wilson. Northwestern University Press [Publ. Magvet_, Budapest, 1990/Rowohlt. Berlin Verlag GmbH, 1992]. 1997. 95 pp. Cloth: ISBN 0-8101-1176-4. Paper: ISBN 0-8101-1161-6. The story unfolds at a retreat as the narrator, a middle-aged survivor of the Holocaust, tries to explain to a friend that he cannot bring a child into a world where the Holocaust has occurred and could occur again. In an intricate narrative, we learn of the narrator's myriad disappointments: his unsuccessful literary career, his failed marriage, his ex-wife's

new family and children--children that could have been his own.

Ottó Orbán. *The Journey of Barbarus*. Tr. Bruce Berlind. Passeggiata Press. 1997. 91 pp. Paper: ISBN 0-89410-811-5/1-57889-054-3. This volume is Orbán's first in the U.S. Some 47 poems here appear in English, 17 of which are also shown in the original Hungarian on facing pages. Among the poems are "The Pretty Silverhead," "The Four-Wheeled Man," "Old Fiddlers' Picnic," "Under the Thundering Ceiling," "A Kalandozásó Vége/The End of Adventures," and "Stephen Spender in Mount Vernon."

HEBREW

Yoel Hoffman. *Katschen & The Book of Joseph*. Trs. David Kriss, Alan Treister, Eddy Levenston. New Directions. 1998. 176 pp. Cloth: \$17.95; ISBN 0-8112-1373-0. These two novellas display the poetry and hypnotic verve of Hoffman's atomized language. "The Book of Joseph" tells the tragic story of a widowed Jewish tailor and his son in 1930s Berlin. "Katschen" gives a child's-eye view of a boy orphaned in Palestine.

ICELANDIC

Gudbergur Bergsson. *The Swan [Svanurinn]*. Tr. Bernard Scudder. Mare's Nest Publishing/Dufour Editions, Inc. [Forlagid, Reykjavík, 1991]. 1998. 152 pp. Paper: \$14.95; ISBN 1-899197-35-4. Winner: 1991 Icelandic Literary Prize.

The Swan is the story of a girl whose soul is an abyss. Sent to a country farm to serve her probation for shoplifting, a nine year old finds a community torn between ancient tradition and new attitudes. This is no bucolic idyll: she must confront new and painful feelings and has to face the unknown within herself and in her alien surroundings. Gradually, by submitting to the inevitable restraints and suffering of remote rural life, she finds a kind of freedom. Scudder has also translated Einar Már Dugmundsson's *Epilogue of the Raindrops* (Shad Thames/Greyhound Press), and *Angels of the Universe* (Shad Thames/Mare's Nest), Ólaf Ólafsson's *Absolution* (Random House), and Thor Vilhjálmsson's *Justice Undone* (Shad Thames/Mare's Nest).

ITALIAN

Paola Capriolo. *Floria Tosca [Vissi d'amore]*. Tr. Liz Heron. Serpent's Tail [Bompiani, Milan, 1992]. 1997. 139 pp. Paper: \$12.99; ISBN 1-85242-381-1. Based on Puccini's opera, *Floria Tosca* reinterprets for today's times the relationship between Scarpia, chief of police, and Tosca, singer and lover of

Cavaradossi, the radical, whom Scarpia plans to arrest and torture.

Giampiero Carocci. *The Officers Camp [Il campo degli ufficiali]*. Tr. George Hochfield. The Marlboro Press/Northwestern [1954; Giunti Gruppo Editoriale, 1995]. 1997. 218 pp. Cloth: ISBN 0-8101-6025-0. Paper: \$15.95; ISBN 0-8101-6026-9. *The Officers Camp* tells the story of Caró, a young officer from Florence, and his companions from the time of their capture by the advancing German army in the summer of 1943 until their release from a work camp almost two years later. These men seem to have stumbled into their fate: captured and transported to Germany, their lives seem almost dreamlike, and nothing stands out, except when someone is killed or disappears, or starves to death. As the months of imprisonment mount and the officers are moved farther away from their homeland--and into smaller and increasingly poorly run camps--they are reduced to mere shells of humanity, their hope preserved only by intense discussions of food and the swapping of elaborate "recipes."

Fleur Jaeggy. *Last Vanities [La paura del cielo]*. Tr. Tim Parks. New Directions [Adelphi Edizioni, 1994]. 1998. 96 pp. Paper: \$11.95; ISBN 0-8112-1374-9. The seven short stories in this collection include "No Destiny," "A Wife," "The Free House," "The Promise," "Porzia," "The Twins," and "Last Vanities." The characters include Mr. Herber, who magnanimously opens his hospice to some marginal characters and ends up neglecting his wife to sleep with one of the derelicts; a jealous mother worn out by hard work and poverty who considers letting her hated daughter be adopted by a kindly, well-off couple; a retired pair who profess love for each other while each unconsciously wishes the other one dead. Jaeggy has won the Bagutta and Boccaccio Europa Prizes.

Annie Messina (Gamila Ghâli). *The Myrtle & The Rose [Il mirto e la rosa]*. Tr. Jessie Bright. Italice Press [Sellerio Editore, 1982]. 1997. 148+ pp. Paper: \$12.50; ISBN 0-934977-45-3. This tale of love, treachery, and intrigue, of scented gardens and splashing fountains "describes in highly aestheticized terms the love affair between a prince in an uncharted Arabian kingdom and a beautiful slave boy." (*Publishers Weekly*).

Giovanni Verga. *Sparrow [Storia di una Capinera]*. Trs. Lucy Gordan and Frances Frenaye. Italice Press. 1997. 104 pp. Paper: \$12.00; ISBN 0-934977-42-9. Set in and around Catania, Sicily, on the verge of the Italian Risorgimento, *Sparrow* was first published in 1870. It tells the story of Maria, the daughter of a low-level bureaucrat, who, like so many other young women of the time, was forced into the convent by economic and social forces. After a brief--and almost imaginary--flirtation with the son of neighbors living side-by-side with her family in the country during a cholera epidemic, Maria is sent back into the convent, there to go from disappointed love, to broken health, madness, and death.

Andrea Zanzotto. *Peasants Wake for Fellini's Casanova and Other Poems*. Eds. and Trs. John P. Welle and Ruth Feldman. University of Illinois Press. 1997. 225 pp. Cloth: ISBN 0-252-02310-2. Paper: ISBN 0-252-06610-3. Bilingual. The main body of this volume is a unique film poem that grew out of Zanzotto's collaboration with Fellini on the film *Casanova*. The poem's beauty is enhanced by its presentation in the original Veneto dialect along with the contemporary Italian and English. Including drawings by Fellini and illustrations by Murer, this volume also contains poems dedicated to Montale, Pasolini, and Charlie Chaplin--and the first English translation of Zanzotto's poem on the tragedy of Bosnia.

JAPANESE

Kobayashi Issa. *The Spring of My Life and Selected Haiku*. Tr. Sam Hamill. Shambhala. 1997. 180+ pp. Paper: \$14.00; ISBN 1-57062-144-6. Issa (1763-1827), along with Basho and Buson, is considered one of the three greatest haiku poets of Japan, known for his attention to poignant detail and his playful sense of humor. His most-loved work, *The Spring of My Life* is an autobiographical sketch of linked prose and haiku in the tradition of Basho. Hamill has included more than 160 of Issa's best haiku and an introduction providing essential information on Issa's life and valuable comments on translating (and reading) haiku.

Masaoka Shiki. *Selected Poems*. Tr. Burton Watson. Columbia University Press. 1998. 127 pp. Cloth: \$16.50; ISBN 0-231-11090-1. Paper: ISBN 0-231-11091-X. This selection consists of 144 haiku, 34 tanka, and 4 *kanshi*, or poems in classical Chinese, arranged in chronological order within each category.

Zen Monk Sh_tetsu. *Unforgotten Dreams*. Ed. and Tr. Steven D. Carter. Columbia University Press. 1996. 232 pp. Cloth: ISBN 0-231-10576-2. Paper: ISBN 0-231-10577-0. Sh_tetsu viewed his poetry as both a professional and religious calling, and his extraordinary prolific corpus comprised more than 11,000 poems--the single largest body of work in the Japanese canon. The first major collection of his work in English, *Unforgotten Dreams* presents translations of more than 200 poems. The book opens with Carter's introduction of Sh_tetsu's life and work and his significance in Japanese literature, and includes a glossary of important names and places and a list of sources of the poems. Carter has translated *Waiting for the Wind: Thirty-six Poets of Japan's Late Medieval Age*.

Kurahashi Yumiko. *The Woman With the Flying Head and Other Stories by Kurahashi Yumiko*. Ed. and Tr. Atsuko Sakaki. M.E. Sharp. 1997. 175 pp. Cloth: \$43.95; ISBN 0-7656-0157-5. Paper: \$19.95; ISBN 0-7656-0158-3. Japanese Women Writing Series. This collection of eleven sometimes erotic and supernatural short stories includes "We Are Lovers," "The House of the Black Cat," "The Trade," "Spring Night

Dreams," and "The Special Place." Also included is a list of Japanese sources of the Translated Works.

MACEDONIAN

Dumitar Baševski. *Temporal Stay: Poems*. Tr. Brenda Walker. Forest Books/Dufour Editions. 1998. 52 p. Paper: \$14.95. ISBN 1-85610-043-X. Long recognized as a novelist, Baševski "has focused on the child poet, always there, fresh, innocent and defiant, inside himself" (Introduction). Among the almost 40 poems here are "Remember and You Are Not Alone," "When Wishes Multiply," "Out of Place," "Fencing Off the Yard," "A Middle-Aged Tree," and "I Shall Stay Here."

NORWEGIAN

Knut Hamsun. *Rosa [Rosa]*. Tr. Sverre Lyngstad. Sun & Moon Press/Consortium Book Sales and Distribution [Gyldendal Norsk Forlag, Christiania, 1909]. 1997. 254 pp. Paper: \$12.95; ISBN 1-55713-359-X. In *Rosa* the reader encounters the narrator, the 22-year-old Parelius, as he observes the often comic and near-tragic events surrounding the lovely young widow Rosa, her previous husband Arentsen, and Hartvigsen, who desires to marry her and ultimately does. As the story unfolds, we begin to see each of the characters, trapped in a small fishing village, hiding the truth: Hartvigsen has, in fact, lied to Rosa about her husband's death, and, soon after, her "dead" husband shows up in Sirilund.

PERSIAN

The Lion & The Throne: Stories from the Shahnameh of Ferdowsi, Volume I. Tr. Dick Davis. Mage Publishers. 1998. 272 pp. with 130 color illustrations. Cloth: \$75.00; ISBN 0-934211-50-7. Prose rendition by Ehsan Yarshater. Composed 1,000 years ago, this national epic is a 60,000 couplet verse poem that recounts Persia's history from the time of Creation to the 7th-century Arab conquest. *Lion* recasts the first third of this epic in prose English for the contemporary reader. These tales follow Persia's civilization through a long line of rulers, heroes, and heroines as they face love and lust, tragedy and treachery, war and peace, victory and defeat. Volumes II and III will be published in similar format in 1999 and 2000.

PORTUGUESE

Eugénio de Andrade. *Another Name for Earth/O Outro Nome da Terra*. Tr. Alexis Levitin. QED Press. 1996. 103 pp. Paper: \$12.95; ISBN 0-936609-37-0. Bilingual. This collection of almost 50 poems has as its "special angle" a dedication "For Miguel, for Gil, for Dario--who make the earth more livable," all younger males de Andrade hopes will hold and carry forward the future. A few of the poems are "Ressaca/Receding Surf," "O Que Não Pode Morrer/What Cannot Die," "Sem Memória/Unremembered," "Com os Juncos/With the Rushes," "Cumplicidade do Verão/Complicity of Summer," and "Ao Lume/The Patio Light."

Sophia de Mello Breyner. *Log Book: Selected Poems*. Tr. Richard Zenith. Carcanet. 1997. 111 pp. Paper: \$8.95. ISBN 1-85754-364-5. Greece, as much as Portugal, informs the geography, mythology, and vehement light of Breyner's work. It also informs her sense of the achieved lyric. Among the more than 150 poems included are "May Your Sword," "Today There's Sea," "Dread of Loving You," "Sonnet of Eurydice," "The Anemone of the Days," "The Conquest of Cacula," and "Palm Trees and Geometry."

Patrícia Melo. *The Killer*. Tr. Clifford E. Landers. The Ecco Press/W.W. Norton and Company. 1997. 217 pp. Cloth: \$23.00; ISBN 0-88001-574-8. Maíquel is a young used car salesman from the mean streets of São Paulo with a bad toothache and a bleak outlook. When a petty barroom tiff turns sour, he gets his first taste of the kill. Instead of being arrested, he is lauded as a hero. Yet something in the undertow continues to trouble him. Maíquel swings from sweetness to madness and ennui. He visits a dentist with gleaming canines and a peculiar interest in violence. The man offers him a deal: free dental work in exchange for the death of the man who raped his daughter. Soon the dentist's wealthy friends are making deals with Maíquel, too. He has become The Killer.

PUNJABI

Sultan Bahu. *Death Before Dying: The Sufi Poems of Sultan Bahu*. Ed. and Tr. Jamal J. Elias. University California Press. 1998. 154 pp. Cloth: \$45.00; ISBN 0-520-21135-9. Paper: \$14.95; ISBN 0-520-21242-8. Bilingual. *Death Before Dying* offers a window on the Sufi mystical tradition, providing a glimpse into the religious lives of rural Muslims during the days of the Mughal Empire. These short poems are anticlerical and spirit filled, with an emphasis on complete and unrestricted devotion to God coupled with a skepticism toward the formal, legalistic, and institutionalized elements of organized religion.

RUSSIAN

Sergei Aksakov. *Notes on Fishing and Selected Fishing Prose and Poetry*. Tr. Thomas P. Hodge. Northwestern University

Press. 1997. 232 pp. Cloth: \$30.00; ISBN 0-8101-1366-X. *Notes* presents a Russian gentleman's affectionate techniques, and fish species he came to know during five decades of adventure-filled fishing in the vast Russian steppes and environs of Moscow. *Notes*, however, goes beyond mere discourse on angling; it offers a rich multitude of viewpoints: philosophical, literary, linguistic, ethnographic, biological, and conservationist. Aksakov has imbued his notes with a deep fondness for the Russian land and an expertly conveyed atmosphere of personal and national nostalgia.

Nikolai Bukharin. *How It All Began: The Prison Novel*. Tr. George Shriver. Columbia University Press. 1998. 345 pp. Cloth: \$28.95; ISBN 0-231-10730-7. Among the millions of victims of the reign of terror in the Soviet Union of the 1930s, Bukharin stands out as a special case. In the 1920s and 1930s, he defended Lenin's liberal New Economic Policy, claiming that Stalin's policies of forced industrialization constituted a "military-feudal exploitation" of the masses. He also warned of the approaching tide of European fascism and its threat to the new Bolshevik revolution. For his opposition, he paid with his freedom and his life. While in prison, Bukharin wrote four books, of which this unfinished novel was the last. It traces the development of Nikolai "Kolya" Petrov from his early childhood to age 15. It paints a picture of Nikolai's growing political consciousness and ends with his activism on the eve of the failed 1905 revolution. The novel is presented here along with the only surviving letter from Bukharin to his wife written during his incarceration, an epistle filled with fear, longing, and hope for his family and his nation.

Vsevolod Ivanov. *Fertility and Other Stories*. Trs. Valentina G. Brougher and Frank J. Miller. Northwestern University Press. 1998. 310 pp. Paper: \$17.95; ISBN 0-8101-1547-6. Ivanov's personal experience in Siberia and Central Asia during the Revolution and Civil War, set against a childhood and youth spent wandering through that vast expanse and nourishing his imagination on such Romantic writers as Poe and Verne. Combining traditional elements with the fantastic and the surreal, Ivanov's stories address not only the themes of the Revolution--the dehumanizing effects of famine; the ferment, energy, and uncertainty of the tempestuous times--but also the quotidian: the quiet world of man and nature, and the elemental bond that tied peasants to their native land. The collection contains the stories "Empty Arapia," "The Child," "The Return of the Buddha," "The Field," "The Life of Smokotinin," "Night," "Fertility," "The Dinner Service," "The Mansion," "Tannery Owner M. D. Lobanov," "The Drummers and the Magician Mattsukami," and "Yegor Yegorych's Dream," an excerpt from Ivanov's satirical novel *Y*.

SERBIAN

Vuk Karadži. *Songs of the Serbian People: From the Collections of Vuk Karadži*. Eds. and Trs. Milne Holton and Vasa D. Mihailovich. University of Pittsburgh Press. 1997. 309 pp. Cloth: ISBN 0-8229-3952-5. Paper: ISBN 0-8229-5609-8. "The oral poems translated herein are taken from a single work undertaken by one man, Vuk Stefanovič Karadži (1787-1864), a scholar and linguist living in the city of Vienna in the early years of the 19th century. He began his work in 1813, around the time of the collapse of the first Serbian insurrection against the Turks." (Introduction). Some of these poems/songs are "The Wedding of the Shining Moon," "God Leaves No Debt Unpaid," "Tsar Lazar and Tsarita Milica," "The Wife of Hasan Agci," "Predag and Nenad," and "The Death of Ivo of Senj."

SERBO-CROAT

Bora Ćosić. *My Family's Role in the World Revolution and Other Prose [Uloga moje porodice u svetskoj revoluciji]*. Tr. Ann Clymer Bigelow. Northwestern University Press [Belgrade: Nezavisha izdanja, 1969; Zagreb, Znanje, 1987]. 1997. 250 pp. Cloth: ISBN 0-8101-1367-8. Paper: \$16.95; ISBN 0-8101-1368-6. *My Family's Role* takes place in Yugoslavia during and after World War II. During the German occupation of Belgrade, family members--an alarmist mother whose off-the-wall comments are always right on target, an eternally inebriated father, two young aunts who swoon over American movie stars, and a playboy uncle--keep attempting to find any kind of work they can do at home. Then, as the postwar Socialist society is being ushered into this Belgrade kitchen, the narrator, a naively wise schoolboy, becomes the slogan-spouting ideological leader of the household, while remaining members try--and often fail miserably--to take part in the "great change."

Ivan V. Lalić. *Fading Contact [Smetnje na vezama]*. Tr. Francis R. Jones. Anvil Press Poetry/Dufour Editions, Inc. [1975]. 1997. 92 pp. Paper: \$15.95; ISBN 0-85646-281-0. *Fading Contact* is a middle-period masterwork by Lalić, who died in 1996. It marks the watershed between the blazing, vivid imagery of his youthful poetry and the measured, complex verse of his later work. The almost 50 poems include "The Gullwatcher," "Military Cemetery," "To the Fates," "Count the Mirrors," and "To Sons Growing Up."

SPANISH

Marjorie Agosin. *Melodious Women*. Tr. Monica Bruno Galmozzi. ~~Latin American Literary Review Press. 1997. 160 pp. Paper: \$13.95; ISBN 0-935480-91-9.~~ A celebration of individuality, beauty, and courage, *Melodious Women* is a collection of more than 85 poems in tribute to women in history. From the mythical Ariadne and the literary genius

Rosario Castellanos to the passionate conviction of Rachel Carson, Agosín's verses honor these ground-breaking figures, as well as the universal roles women play as in the poems "Mothers" and "The Women Who Wait."

Pío Baroja. *Zalacaín the Adventurer*. Tr. James P. Diendl. Lost Coast Press. 1997. 188 pp. Paper: \$16.95; ISBN 1-882897-13-7. This novel recounts the life of a Basque man named Martin Zalacaín, hero of the last of the Spanish Carlist Wars. A native of Urbia (now Euskal Herria), his adventures in nonconformity are hilarious. Disdainful of the rigid, blood-thirsty Spanish rule and contemptuous of the blind religious passion of his countrymen, he clearly disguises his liberal views from all but his closest colleagues. With his comrades, Martin Zalacaín commits dastardly "crimes" against Spain and France. In one slapstick sequence, he pretends to be French one minute and Basque the next, kidnapping nuns and posing as a Carlist General to outwit his enemies. With luck as his faithful if mischievous ally, Martin escapes from one predicament only to find himself in a worse, if funnier, situation.

Antonio Benítez-Rojo. *A View from the Mangrove*. Tr. James Maraniss. University of Massachusetts Press. 1998. 243 pp. Cloth: \$24.95; ISBN 1-55849-136-8. Benítez-Rojo experiments with a variety of narrative techniques and prose styles, each intended to capture some unique aspect of the Caribbean's heterogeneous, polyrhythmic cultural heritage. Thus "The Broken Flute" centers on a tragic anthropological reflection; "Windward Passage" on the confessions of a guilty priest stationed in Hispaniola; "Summer Island" on events surrounding the colonization of St. Kitts; and "A View from the Mangrove" on the troubled days of a soldier during Cuba's War of Independence.

Sabina Berman. *Bubbeh [Bobe]*. Tr. Andrea G. Labinger. Latin American Literary Review Press. 1998. 90 pp. Paper: \$12.95; ISBN 0-935480-93-5. Series: Discoveries. *Bubbeh* (Yiddish for grandmother) is the charming story of a young granddaughter paying homage to the family member who showed her the subtlety and sanctity of life. As she explores the memories of her youth, a soulful and delicately woven tapestry of three generations of women unfurls, depicting how the generational pendulum swings out between mother and daughter, and then back again between grandmother and granddaughter. Reflecting on her spiritual education, the girl's memories provide an informative glimpse into the Jewish community of Mexico City in the 1960s.

Alicia Borinsky. *Dreams of the Abandoned Seducer [Sueños del seductor abandonado: Novela vodevil]*. Tr. Cola Franzen with the author. University of Nebraska Press. 1998. 212 pp. Cloth: \$40.00; ISBN 0-8032-1286-0. Paper: \$15.00; ISBN 0-8032-6144-6. Winner, 1996 Latino Literature Award. *Dreams* takes place in the new "free market" era of personal choices and relations: a chaotic, sometimes hopeful, often comic world that

has supplanted the old order and political terror and clearly demarcated ideological divides. It draws upon the sentimentality and ephemera of popular culture--quoting radio and TV shows, song lyrics, newspaper items, and bits of gossip--while also offering a sterner, more nuanced view of public and private relations.

Martha Cerda. *Señora Rodríguez and Other Worlds [La señora Rodríguez y otros mundos]*. Sylvia Jiménez-Anderson. Duke University Press [Editorial Joaquín Mortiz, 1990]. 1997. 134 pp. Cloth: ISBN 0-8223-1886-5. Paper: ISBN 0-8223-1890-3. Señora Rodríguez dips into her purse and there's no telling what she'll come up with--a sticky lollipop, a phone bill, or a rosary; a reminder of daily life, a bit of family history, a personal talisman, or a token into another world altogether. She and her family are placed shoulder-to-shoulder with strangers, acquaintances, and a host of importunate, if not impertinent, stories: the profound distortions wrought in a woman's life by the oppressive presence of her maid; the furor caused by a premenstrual pimple; the flashbacks and chaotic grief Judas Iscariot experiences at the moment of his death; the disruption surrounding the appearance of a supposed member of the Los Angeles Dodgers. Cerda is the founder and Director of the Sociedad General de Escritores Mexicanos and the President of P.E.N. International in Guadalajara.

Julio Cortázar. *Save Twilight: Selected Poems*. Tr. Stephen Kessler. City Lights Publishers. 1997. 167 pp. Paper: \$12.95; ISBN 0-87286-333-6. Pocket Series No. 53. Bilingual. The power of eros, the enduring beauty of art, a love-hate nostalgia for his Argentine homeland, the bonds of friendship and the tragic folly of politics are some of the themes of *Save Twilight*. Informed by his immersion in world literature, music, art, and history, and most of all his own emotional geography, Cortázar's poetry traces his paradoxical evolution from provincial Argentinian sophisticate to cosmopolitan Parisian Romantic, always maintaining the sense of astonishment of an artist surprised by life. Poems include "After the Party," "Chronicle for Caesar," "Get a Move On," "Maybe the Most Beloved," "Law of the Poem," "A Song for Nina," and "Inflation Flies."

Ana María Matute. *Celebration in the Northwest [Fiesta al Noroeste]*. Tr. Phoebe Ann Porter. University of Nebraska Press [Copyright Ediciones Destino S.A., 1963]. 1997. 84 pp. Cloth: ISBN 0-8032-3180-6. Paper: \$12.00; ISBN 0-8032-8196-X. At the center of the novel are confessions that the protagonist, Juan Medinao, makes to a local priest in the fictional Castilian town of Artámila. Those confessions reveal the volatile mixture of attraction and repulsion between Juan and his half-brother, Pablo. In describing the troubled bond between these characters, Matute creates a harrowing, modern enactment of the Biblical tale of Cain and Abel. Matute has won nearly all of Spain's major literary prizes, including the Café Gijón for *Celebration*. Porter is the coeditor, with Héctor

Medina, of *Exploraciones imaginativas: Quince cuentos hispano-americanos*.

Miguel Méndez. *From Labor to Letters: A Novel Autobiography [Entre letras y ladrillos]*. Tr. David William Foster. Bilingual Press/Editorial Bilingüe. 1997. 114 pp. Cloth: ISBN 0-927534-70-3. Paper: ISBN 0-927534-66-5. Using his own "status as a Mexican Indian, wetback, and Chicano" as a yardstick, he takes us on a personal and collective voyage that culminates on a remarkable day in 1986 when he exchanged his job of full-time construction worker for that of full professor at the University of Arizona.

Alejandro Morales. *Barrio on the Edge/Caras viejas y vino nuevo*. Tr. Francisco A. Lomeli. Bilingual Press/Editorial Bilingüe. 1998. 216 pp. Paper: \$16.00; ISBN 0-927534-72-X. Clásicos Chicanos/Chicano Classics 10. Bilingual. *Barrio* presents contemporary barrio life through the eyes of two teenage boys--the self-destructive and irresponsible Julián and Mateo, his friend and admirer. These two viewpoints come to represent larger conflicts within a community in which the shared values of friendship, family, and religion are menaced by generational conflicts and the increasing role of violence, drugs, and brutal sexuality in barrio life. Avant-garde in style, it blends characters and voices, plays with time, and twists the narrative to create an image of an inner city in crisis. The volume includes a bibliography of works by and about Morales.

Soledad Puértolas. *Bordeaux [Burdeos]*. Tr. Francisca González-Arias. University of Nebraska Press [Editorial Anagrama, S.A., 1986]. 1998. 146 pp. Cloth: \$30.00; ISBN 0-8032-3715-4. Paper: \$15.00; ISBN 0-8032-8748-8. *Bordeaux*, a shrewd and moving portrayal of life in contemporary Europe, is the first of Puértolas' novels to appear in English. A novel that subtly takes the measure of our time, it traces the fates of three people: Pauline Duvivier, an elderly woman who lives a solitary life in a tranquil suburb of Bordeaux; René Dufour, a French man involved in unfulfilling relationships with several women; and Lilly Skalnik, a young American woman traveling in Europe. Their stories, which take place in France and elsewhere throughout Europe and the U.S. intersect in seemingly random yet revealing ways, gradually forming a complex social portrait.

Emma Sepúlveda-Pulvirenti. *Death to Silence/Muerte al silencio*. Tr. Shaun T. Griffin. Arte Público Press. 1997. 97 pp. Paper: \$8.95; ISBN 1-55885-203-4. Bilingual. The terror and beauty that color this collection of spare and evocative poetry bear witness to the disquieting circumstances that inspired the poet, who fled Chile when the military junta led by Pinochet came to power in 1973. Among the almost three dozen poems are "You Cannot Listen to Death/Ya no se oye en la muerte," "To Your Blind Eyes/A tus ojos ciegos," "The Last Prayer of September/El último rezo de septiembre," and "If I Renounce the Word/Si renuncio a la palabra."

Ignacio Solares. *Lost in the City: Tree of Desire and Serafín*. Trs. Carolyn and John Brushwood. University of Texas Press. 1998. 160 pp. Cloth: \$27.50; ISBN 0-292-77731-0. Paper: \$14.95; ISBN 0-292-77732-9. In these two novels, Solares describes Mexico's different social classes with Dickensian realism. Cristina, the young protagonist of *Tree of Desire*, and her little brother Joaquín run away from a home that is outwardly normal but inwardly dysfunctional. Lost on the streets of Mexico City, they confront some of the most terrifying aspects of city life. Or is it all a dream? The story suggests, without confirming, that sexual abuse has driven Cristina to her desperate escape. But is it an escape? Are they awakening from a dream, or reentering a nightmare? Serafín, too, is lost in the city. Searching for his father, who has deserted the family, he is virtually helpless amid the city dangers. Serafín finds compassion in surprising places, but will he survive to return to his mother and their rural village?

Cecilia Vicuña. *The Precarious: The Art and Poetry of Cecilia Vicuña*. Ed. M. Catherine de Zegher. Wesleyan University Press/University Press of New England. 1997. 235 pp. Cloth: ISBN 0-8195-6324-2. The first half of this book contains a critical analysis of Vicuña's poetry in chapters by various authors. The five chapters are "Spinning the Common Thread," "*Ouvrage*: Knot a Not, Notes as Knots," "Metaphor Spun: A Conversation with Cecilia Vicuña," "Cryptic Weaving," and "Sound Written and Sound Breathing: Versions of Palpable Poetics." Then one turns the book over to encounter photos and "quipOem," translated by Esther Allen.

SWEDISH

Lars Kleberg. *Starfall: A Triptych [Stjärnfäll]*. Tr. Anselm Hollo. Northwestern University Press. 1998. 77 pp. Cloth: \$22.95; ISBN 0-8101-1454-2. *Starfall* consists of three dramatic dialogues among real people in imagined settings. Anchoring each of the dialogues in the Russian film director and theoretician Sergei Eisenstein, whose artistic theories run throughout the book. In "The Aquarians" Eisenstein meets Bertolt Brecht in the first-class compartment of a train heading from Berlin to Moscow in May 1932. They spend the night discussing and arguing about everything from the use of Renaissance magic in art to "some kind of Wagnerian *Gesamtkunstwerk*," in which everything in art is connected. "The Sorcerer's Apprentices" takes place at a meeting held in Moscow on 14 April 1935, on the occasion of performances given during a visit by a noted Chinese actor, Mei Lan-Fang, and his troupe, the prime representatives of early 20th-century "classical" Chinese theater. "Ash Wednesday," set in the Moscow Planetarium in April 1940, has Eisenstein engaged in a dialogue with the philosopher, critic, and literary historian Mikhail Bakhtin. Kleberg is a professor at the University of Stockholm. Hollo has translated works by Jaan Kross, Jakob Arjouni, and Zlatko Dizdarevic.

Tomas Tranströmer. *New Collected Poems*. Tr. Robin Fulton. Bloodaxe Books/Dufour Editions, Inc. 1997/98. 220 pp. Paper: \$21.95; ISBN 1-85224-413-5. This collection includes all the poems Tranströmer has written during the past 40 years, including those from the Bloodaxe *Collected Poems* of 1987, as well as two later collections, *For Living and Dead* and *The Sad Gondola*, and his prose memoir *Memories Look at Me*. His poems are often explorations of the borderland between sleep and waking, between the conscious and dreaming states.

TURKISH

Orhan Pamuk. *The New Life [Yeni Hayat]*. Tr. Güneli Gün. Farrar, Straus and Giroux [Ilep_im Yayinlari, 1994]. 1997. 296 pp. Cloth: \$24.00; ISBN 0-374-22129-4. Affected by a book he reads, Osman, a young student, yearns for the new life it promises. He falls in love, abandons his studies, turns his back on home and family, and embarks on restless bus trips through the provinces. This odyssey lays bare the rage of an arid heartland--in coffeehouses with black-and-white TV sets, on buses where passengers ride watching B-movies on flickering screens, in wrecks along the highway, in paranoid ficitons with spies as punctual as watches and forsaken cultural objects instilled with poetry. Pamuk is the author of *The White Castle* and *The Black Book*.

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