

# ANNOTATED BOOKS RECEIVED

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## LITERARY WORKS

### ANTHOLOGIES

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

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

the greatest living German poet; former GDR authors Reiner Kunze, Sarah Kirsch, and Volker Braun; and contemporary feminist poets Helgar Novak, Ursula Kerchel, and Freidrike Roth. In fact, the work of a great many women authors is included, as well as a number of previously untranslated poems.

(Yiddish) *The New Country: Stories from the Yiddish About Life in America*. Tr. and ed. Henry Goodman. Foreword Elie Wiesel. Syracuse. Syracuse University Press. A Dora Teitelboim Center for Yiddish Culture Publication. 2001 [1961]. 208 pp. Cloth: \$26.95; ISBN 0-8156-0669-9. Judaic Traditions in Literature, Music, and Art. An abridged collection originally published in 1961, the 42 stories here are written by some of the most talented and poignant Jewish writers of the 20<sup>th</sup> century, including Sholem Aleichem, Abraham Raisin, and Joseph Opatashu. They paint a sometimes hilarious, sometimes somber, but always moving image of the experiences of the "greenhorns" coming to America. These are not stories written by outsiders empathizing with the hardships of life in America but rather by newcomers themselves who encountered the harsh realities and withered expectations in "the new country."

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

(German) *The Queen's Mirror: Fairy Tales by German Women 1780-1900*. Ed. and tr. Shawn C. Jarvis and Jeannine Blackwell. Lincoln. University of Nebraska Press. 2001. 372 pp. Cloth: \$60.00; ISBN 0-8032-1299-2. Paper: \$29.95; ISBN 0-8032-6181-0. European Women Writers Series. The first anthology of German women's fairy tales in English, this collection presents a variety of published and archival fairy tales from 1780 to 1900. The authors of these stories used fairy tales to explain their own lives, to teach children, to examine history, and to critique society and the status quo. Powerful and conflicted females are queens, girls on quests, mothers, daughters, magical wisewomen, and midwives to the fairies; they love, hate, murder, save children, fight tyranny, overcome cannibals, and rescue the working poor. Jeannine Blackwell's introduction places the tales

in their historical, social, and critical context, and Shawn C. Jarvis's afterword presents a thematic analysis of the texts and approaches to reading them in conjunction with other European and American tales. Jarvis is the co-editor of *Bitter Healing: German Women Writers, 1700-1830* (Nebraska 1990).

(Japanese) *A Rainbow in the Desert: An Anthology of Early Twentieth-Century Japanese Children's Literature*. Tr. Yukie Ohta. Intro. Joan E. Ericson. Armonk, NY. An East Gate Book by M. E. Sharpe. 2001. 183 pp. Cloth: \$49.95; ISBN 0-7656-0555-4. Paper: \$19.95; ISBN 0-7656-0556-2. This is a collection of eleven stories, one play, and five poems written in Japan during the first half of the 20<sup>th</sup> century. Although the pieces vary in style and content, they were all in some way influenced by *Kai Tori [Red Bird]*, a children's literary magazine launched in Tokyo in 1918 by major literary figures of the day who were committed to producing stories of high aesthetic value. Each author was also a "cross-over" writer who wrote for both juvenile and adult audiences. Those represented in this collection include Miyazawa Kenji, Arishima Takeo, Ogawa Mimei, Tsubota Joji, Hayashi Fumkio, Shiga Naoya, Nakano Shigeharu, Tsuboi Sakae, Dazai Osamu, Akutagawa Ryunosuke, Niimi Nakichi, Kinoshita Junji, Kitahara Hakushu, Saijo Yaso, and Noguchi Ujo.

(Celtic) *Medieval Irish Lyrics*. Ed. and tr. Barbara Hughes Fowler. Notre Dame, IN. University of Notre Dame Press. 2000. Cloth: \$27.50; ISBN 0-268-03456-7. Paper: \$12.95; ISBN 0-268-03457-5. This anthology offers modern readers fine translations of the lyric poetry transcribed or written by medieval Irish monks. Irish poets were the first Europeans to write in the vernacular, though few people now read this poetry in its original. The 35 lyrics were composed anonymously between 800 and 1200 A.D., although some are attributed to legendary or historical figures who had died centuries before. Irish monks wrote them in the margins of the manuscripts they were copying, or they interpolated poems they either knew or composed into the pagan tales they were recording. Many of these poems are about what the Irish call *Tír na n'Og*, the Land of the Young, a paradise where imaginative Irish longed to go after death. Recorded into language and form intended for a general readership, these lyrics help to preserve an ancient and rich culture.

(French) *Voices from Madagascar: An Anthology of Contemporary Francophone Literature [Voix de Madagascar: Anthologie de littérature francophone contemporaine]*. Comp. Jacques Bourgeois and Liliane Ramarosoa. Athens, OH. Ohio University Press. 2001. 236 pp. Paper: \$24.95; ISBN 0-89680-218-3. There is currently a Madagascan boom in literary production—short stories, novels, plays—that has not yet reached the United States. Until recently, the island has suffered from political isolation resulting from its breakup with France in the 1970s and the 18 years of Marxism that followed. Its writers nevertheless have continued to express themselves

in French, alongside literature written in the Malagasy language. Malagasy literature in French had begun in the colonial era with three prominent poets. More recently, the bulk of Malagasy literature has remained unpublished, circulating mostly in manuscript form. *Voices from Madagascar* brings a wide selection of these texts, both in French and English, to the North American public for the first time.

## REPRINTS

(Russian) Nina Berberova. *The Tattered Cloak and Other Stories*. Tr. Marian Schwartz. New York. New Directions. 2001 [Actes Sud, Arles, 1986-91; Chatto & Windus, London, 1990-91; Knopf, New York, 1991]. Paper: \$14.95; ISBN 0-8112-1473-7. New Directions Classic 916. First published in Europe in the 1930s and 40s, these evocative short stories by the White Russian émigré writer Nina Berberova resurrect the wistful, shabby-genteel society that a generation of Russians created in Parisian exile. Whether they are intellectuals or laundresses, whether they construct philosophies in country houses, or get drunk at rickety kitchen tables, pursue shady business deals or a parade of disappointing lovers. The characters are wry, elegant, and unforgettable. Berberova left Russia in 1922 and settled in Paris before immigrating to the U.S. in 1958. In France she was honored as a Chevalier of the French Order of Arts and Letters.

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

## CHINESE

Chen I-chih. *The Mysterious Hualien*. Tr. Hongchu Fu and Dominic Cheung. København & Los Angeles. Green Integer. 2001. 81 pp. Paper: \$9.95; ISBN 1-892295-14-X. Green Integer 103. Chen I-chih's work, which has garnered numerous awards in Taiwan, combines elements of classical Chinese poetry with modern images and subjects. Poems such as "Black Hole," "I Think and I Worry," and "Journal of an Extraterrestrial," reveal

contemporary themes while his poems are often traditional in their perspectives. Similarly, Chen combines lyrical narration and a strong sense of nostalgia with detailed, realistic descriptions that reveal the dark vision of his subjects: the old, jilted lovers, and the psychologically troubled. Chen is the author of five collections of poetry, including *A Setting Sun Against Rising Moon*, *The Newlywed's Departure*, and *The Unfortunate Faraway Place*.

Dominic Cheung (Chang Ts'o). *Drifting*. Tr. by the author. København & Los Angeles. Green Integer. U. S. distributor: Consortium. 2000 [Taipei, 1986]. 111 pp. Paper: \$9.95; ISBN 1-892295-71-7. Modern Taiwanese Literature Series. Green Integer 79. The first volume of this new series, this collection centers upon the metaphors of drifting, in which language and meaning wander between two worlds, the East and the West, between the private home and a shared country. The metaphor, of course, also brings up the disillusionments of contemporary Taiwanese culture and the seemingly impossible dream of the shared homeland with China. The books received Taiwan's most coveted literary award, the National Literature and Arts Prize in 1989. Cheung sees himself as an American writing in Chinese, and as both a Chinese poet and Asian American writer.

Huang Chun-ming. *The Taste of Apples*. Tr. Howard Goldblatt. New York. Columbia University Press. 2001 [originally published as *The Drowning of an Old Cat and Other Stories*, Bloomington, Indiana University Press, 1980]. 288 pp. Cloth: \$42.50; ISBN 0-231-12260-8. Paper: \$16.50; ISBN 0-231-12261-6. Modern Chinese Literature from Taiwan. From the preeminent writer of Taiwanese nativist fiction and the leading translator of Chinese literature come these poignant accounts of everyday life in rural and small-town Taiwan. Huang is frequently cited as one of the most original and gifted storytellers in the Chinese language, and these selections reveal his genius. In "Two Sign Painters," television reportage ambush two young workers from the country taking a break atop a 24-story building; "His Son's Big Doll" introduces the tortured soul inside a walking advertisement; and in "Xiaoqi's Cap," a dissatisfied pressure-cooker salesman is fascinated by a young schoolgirl. Howard Goldblatt is the translator of numerous works, including *Rose, Rose I Love You* by Wang Chen-ho (Columbia), and with Sylvia Li-chun Lin, Chu T'ien-wen's *Notes of a Desolate Man* (Columbia), chosen by ALTA as Translation of the Year in 1999.

Li Qiao. *Wintry Night*. Tr. Taotao Liu and John Balcom. New York. Columbia University Press. 2001. 320 pp. Cloth: \$22.95; ISBN 0-231-12200-4. An epic spanning more than half a century of Taiwan's history, this novel traces the fortunes of the Pengs, a family of Hakka Chinese settlers, across three generations from just before Taiwan was ceded to Japan as a result of the Sino-Japanese war in the 1890s, through World War II. Li Qiao recreates the dramatic world of these pioneers and the colonization of Taiwan itself, exploring the family's

relationships with the aboriginal people of Taiwan and their struggle to establish their own ethnic and political identities. The author draws upon his own experiences and family history, as well as oral and written records of the era. This newly translated edition is an abridgement of the original Chinese trilogy and includes an introduction to explain the complex cultural and historical background of the novel for English-speaking readers. One of China's most famous and prolific authors, Li Qiao wrote his saga from 1975 to 1980.

Liang Xiaosheng. *Panic and Deaf: Two Modern Satires*. Tr. Hanming Chen. Ed. James O. Belcher. Honolulu. University of Hawaii Press. 2001. 157 pp. Cloth: ISBN 0-8248-2250-1. Paper: \$14.95; ISBN 0-8248-2373-7. Fiction from Modern China. Mordant and absurdist touches abound in *Panic*, a hilarious, often heartbreaking comedy of manners from China's Roaring Nineties. Liang depicts modern, dysfunctional man as being hopelessly badgered by hypercapitalist performance ratings while Marx and Lenin look on. *Deaf* is high comedy, spinning multiple allegories of truth, faith, and the human condition. These stories capture the spiritual chaos of today's China, a place as far removed from the exotic Qing Dynasty court as it is from the political and social turmoil of the Cultural Revolution. Through Liang's outrageous ironies, by turns playful, provocative, and philosophical, we gain a contemporary understanding of the psyche of China's urban entrepreneurs and intelligentsia. Liang is the author of four anthologies of short stories, a collection of novellas, and two novels, including the popular *Confessions of a Red Guard*. Hanming Chen and James O. Belcher collaborated on the translation of Lo Gunbao's novel, *The Wreath at the Foot of the Mountain* (1989).

## CZECH

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

## DANISH

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

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

## DUTCH

Paul Snoek. *Hercules, Richelieu and Nostradamus*. Tr. and intro. Kendall Dunkelberg. København & Los Angeles. Green Integer. 2000 [Manteau, Brussels, 1960, 1961, and 1964] Mant. 175 pp. Paper: \$10.95; ISBN 1-892295-42-3. Green Integer 65. The noted Flemish writer, Paul Snoek, was one of the most controversial figures of modern Flemish literature. He was often referred to in the mid-fifties as the "James Dean" of Belgium, in part because of his love of fast cars, wild living, and anti-establishment polemics. Despite this, he went on to receive most of the major Belgian and Flemish literary prizes, becoming an influential figure in 20<sup>th</sup>-century writing in Dutch. This collection of three of Snoek's most important books, represents a dark, ironic, and at times even absurd side of Snoek's writing. As the translator, Kendall Dunkelberg, notes, "In these

works clearly we are dealing with a mature poet who has undergone several transformations in his sense of poetics, and who had gained confidence as a result of this development."

## FRENCH

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

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

Mohammed Dib. *The Savage Night [La Nuit sauvage]*. Tr. and intro. C. Dickson. Lincoln. University of Nebraska Press. 2001 [Albin Michel, Paris, 1995]. 191 pp. Cloth: \$50.00; ISBN 0-8032-1713-7. Paper: \$20.00; ISBN 0-8032-6620-2. *The Savage Night* contains 13 stories by Mohammed Dib, one of the founding fathers of North African literature. Whether set in present-day Algeria, depicting the war for independence, or

evoking memories of the colonial era, many of these stories paint a vivid picture of the diverse facets of the Algerian question. Other settings include Latin America, war-torn Sarajevo, and Paris. A major element unifying his work is the unanswered question of human brutality. In the face of our shameful indifference, Dib shows us that senseless violence is a daily reality for many. *The Savage Night* is the first book-length English translation of the work of Mohammed Dib, the first person of North African descent to have been awarded the Grand Prix de la Francophonie de l'Académie Française.

Réjean Ducharme. *The Daughter of Christopher Columbus: A Novel in Verse [La Fille de Christophe Colomb]*. Tr. Will Browning. Toronto. Guernica. 2000 [Gallimard, 1969, 2000]. 193 pp. Paper: \$18.00; ISBN 1-55071-106-7. A beautiful and naïve Columbia Columbus wanders through the world in search of friendship upon the death of her famous father. Despite fantastic adventures, she finds mostly cruelty and indifference, until she makes friends with an ever growing number of animals, some of whom serve as bodyguards during her dramatic return to Montreal in the year 2492 to celebrate the millennium of her father's discovery of America. Réjean Ducharme is one of Quebec's foremost writers, winner of the Nelligan Foundation's Gilles Corbeil Literary Prize (1990) and the Athanase-David Literary Prize (1994), and author of nine novels. A recluse for more than 30 years, Ducharme is believed to live in the Montreal area.

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

Edouard Glissant. *The Fourth Century [La Quatrième Siècle]*. Tr. Betsy Wing. Lincoln. University of Nebraska Press. 2001 [Gallimard, 1997]. 295 pp. Cloth: \$40.00; ISBN 0-8032-2174-6. Paper: \$20.00; ISBN 0-8032-7083-6. *The Fourth Century* tells of the quest by young Mathieu Béluse to discover the lost history of his country, Martinique. Aware of the officially recorded version he learned in school omits and distorts, he turns to a *quimboiseur* named Papa Longoué, who knows the

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

Roger Grenier. *Piano Music for Four Hands [Partita]*. Tr. and preface Alice Kaplan. Lincoln. University of Nebraska Press. 2001 [Gallimard, 1991]. 153 pp. Cloth: \$45.00; ISBN 0-8032-2181-9. Paper: \$15.00; ISBN 0-8032-7087-9. *Piano Music for Four Hands* is a novel about music and love set against three generations of French history. At its center is a charming but melancholy pianist named Michel Mailhoc. Having survived a series of bungled love affairs and professional disappointments, he retreats to his family house in the Pyrenees. The bright spot in his life is his grandniece Emma, who becomes his prizewinning student. Struggling with his fervent desire for her success and the fear of losing her, Michel sends Emma into the world of international music stardom that he has renounced for himself. The Mailhoc family saga, stretching from World War I to the turbulent 1960s, is full of sorrow, but the underlying melody remains tender and humorous. Roger Grenier is the author of over 30 books of fiction and criticism, including *Another November* (Nebraska 1998) and *The Difficulty of Being a Dog*. He is known for his spare language and melancholy wit and for decades has been a key figure in French letters. Alice Kaplan is the author, most recently, of *The Collaborator: The Trial and Execution of Robert Brasillach*.

Michel Houellebecq. *The Elementary Particles [Particules élémentaires]*. Tr. Frank Wynne. New York. Alfred A. Knopf. 2000 [Flammarion, Paris, 1998]. 263 pp. Cloth: \$25.00; ISBN 0-375-40770-7. An international phenomenon, *The Elementary Particles* is being called France's biggest literary sensation since Françoise Sagan and Albert Camus, having spread throughout Europe and now available in 30 languages. The novel's central characters, Bruno and Michel, were born to a bohemian mother (but they had different fathers, of course) at the height of the 60s. Following their parents' inevitable divorce, the boys endured separate childhoods and developed distinct identities. Bruno—a failure to his own family and literary calling—is pursued by sexual obsession and madness. Michel—a wholly asexual molecular biologist—expresses his disgust with society by engineering one that frees mankind at last from its uncontrollable, destructive urges. Michel Houellebecq's previous

novel is entitled *Whatever [Extension du domaine de la lutte]*.

Victor Hugo. *Selected Poems of Victor Hugo*. Tr. E. H. and A. M. Blackmore. Chicago. University of Chicago Press. 2001. 631 pp. Cloth: \$35.00; ISBN 0-226-35980-8. Bilingual. Although best known as the author of *Les Misérables* and *Notre Dame de Paris*, Victor Hugo was primarily a poet—one of the most important and prolific in French history. Despite his renown, however, there are few comprehensive collections of his verse available and fewer translated editions. E. H. and A. M. Blackmore have collected Hugo's essential verse into a single bilingual volume that showcases all facets of his oeuvre, including intimate love poems, satires against the political establishment, serene meditations, religious verse, and narrative poems illustrating his mastery of storytelling and his abiding concern for the social issues of his time. More than half of the 8,000 lines of verse included in this volume appear for the first time in English, providing readers with a new perspective on each period of Hugo's career and aspects of his style. Introductions to each section guide the reader through the stages of his writing, while notes on individual poems provide information not found in most French-language editions. Illustrated with Hugo's own paintings and drawings, this new edition is being published on the eve of the tricentenary of Hugo's birth in 1802. The Blackmores are editors and translators of *Six French Poets of the Nineteenth Century*.

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

Stéphane Mallarmé. *Mallarmé in Prose*. Ed. Mary Ann Caws. Tr. Jill Anderson, Malcolm Bowie, Mary Ann Caws, Rosemary Lloyd, Richard Sieburth, Patricia Terry. New York. New Directions. 2001. 144 pp. Paper: \$14.95; ISBN 0-8112-1451-6. This volume contains never-before translated prose selections by the father of the Symbolist movement, Stéphane Mallarmé (1842-98) who was one of the most influential cultural figures of 19<sup>th</sup>-century France. Mallarmé's letters to leading French intellectuals and artists of the time appear with his pieces on

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

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

Madeleine Monette. *Doubly Suspect [Le Double suspect]*. Tr. Luise von Flotow. Toronto. Guernica. 2000 [Les Quinze, Montreal, 1980, 1988; Editions Typo, 1996]. 161 pp. Paper: \$13.00; ISBN 1-55071-113-X. Prose Series 45. This novel about seduction borrows from the detective genre and the psychological novel, offering a modern and original take on the theme of the Double. From the diary left behind by Manon, who seems to have committed suicide, Anne undertakes to penetrate her enigma. In her suspenseful quest, Anne exposes her troubled self as she discovers the enlightening power of artful lies and made-up stories. From her retreat in Rome, Anne depicts a daring picture of love in our time. In addition to this, her first novel, Madeleine Monette is the author of *Petites violences*(1982), *Amandes et melon* (1991), and *La femme furieuse*(1997)

Leïla Sebbar. *Silence on the Shores [Le Silence des rives]*. Tr. and intro. Mildred Mortimer. Lincoln. University of Nebraska Press. 2001 [Editions Stock, 1993]. 79 pp. Cloth: \$40.00; ISBN 0-8032-4285-9. Paper: \$15.00; ISBN 0-8032-9276-7. *Silence on the Shores* depicts the final day in the life of a Maghrebian immigrant in France. Having crossed the Mediterranean to "the other shore" as a young man to find work, he ultimately remained in France, married a French woman, and broke the promise he made to his mother to return home one day. Aware that death is drawing close, he fears experiencing the ultimate form of exile: dying alone, with no fellow Muslim at his side to whisper the customary prayer for the dead in his ear. Leïla Sebbar's minimalist style deftly and powerfully conveys the simplicity of everyday life on both shores of the Mediterranean. Interweaving several monologues, she examines multiple facets of exile and the role of memory in easing its pain.

*Songs of the Women Trouvères*. Ed., tr., and intro. Eglal Doss-

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

Boris Vian. *Blues for a Black Cat & Other Stories [Les Fourmis]*. Ed. and tr. Julia Older. Foreword Louis Malle. Lincoln. University of Nebraska Press. 2001 [Le Terrain Vague, 1989; 1992]. 143 pp. Paper: \$12.95; ISBN 0-8032-9609-6. French Modernist Library. *Blues for a Black Cat* is a collection of ten avant-garde moral fables, albeit fables told in a cynical, mocking voice and set in a skewed version of the real world. Under the surface absurdity and verbal play, they offer serious indictments of human weakness and pretensions. Further, they reveal the spiritual emptiness just beneath our civilized façade. Initially published in 1949, the collection has the unmistakable flavor of time and place—Claude Abadie's jazz band, the coded and absurdist messages of rebellion, the wistful fables, verbal riffs and anarchic encounters. Boris Vian (1920-59) was a major literary figure in World War II France. Julia Older's stories, translations, essays and poems have appeared in the *New Yorker* and *Poets and Writers*.

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

**GERMAN**

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

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

Wolfgang Koeppen. *The Hothouse [Das Treibhaus]*. Tr. Michael Hofmann. New York. W. W. Norton. 2001 [Scherz & Goverts Verlag, Stuttgart, 1953]. 234 pp. Cloth: \$23.95; ISBN 0-393-04902-7. Largely unrecognized beyond Germany during his lifetime, Wolfgang Koeppen sought to make sense of German life amidst the vast political and social reconstruction of his war-ravaged nation. *The Hothouse* traces the final two days in the life of a minor German politician, Keetenheuve, a man disillusioned by the corruption of German politics and grieving after the sudden death of his wife. With the narrative and sexual frenzy of James Joyce, Koeppen creates a portrait of idealism crushed by political and personal compromise. Rendered in English for the first time by award-winning translator Michael Hofmann, *The Hothouse* is a tragic and provocative work by one of Germany's foremost post-World War II novelists.

Oskar Kokoschka. *Plays and Poems [Das schriftliche Werk]*. Tr.

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

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

Michael Scharang. *Charlie Tractor and Harry, A Reckoning*. Tr. with afterword Daniel Slager. Riverside, CA. Ariadne Press. 2001 [1973 and 1984 respectively]. 186 pp. Paper: \$19.50; ISBN 1-57241-066-3. Studies in Austrian Literature, Culture, and Thought. Translation Series. This volume contains two works of fiction which can be read independently, yet are

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

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

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

## GREEK

Rhea Galanaki. *I Shall Sign as Loui [Tha hypogrpho Loui]*. Tr. Helen Dendrinou Koliass. Evanston. Hydra Books/Northwestern University Press. 2000 [Agra Publications, Athens, 1993]. 201 pp. Cloth: \$26.95; ISBN 0-8101-1737-1. In *I Shall Sign as Loui*,

Rhea Galanaki creates a powerful and passionate story of the life of a historical figure as told through fictional letters. Loui has grown up in western Greece and has been educated in Italy. He befriends Victor Hugo and Edgar Quinet, travels in the same circles as Karl Marx, and participates in the Italian underground and student uprisings in support of Garibaldi. Loui's letters to Louisa cover a lifetime spent traveling across Europe, from Patras and the Ionian Islands to Italy and Paris, and his experiences in the revolutionary movements of 19<sup>th</sup>-century Europe and America. Considered Greece's foremost woman novelist, Galanaki is the author of two other novels: *The Life of Ismail Ferik Pasha* and *Eleni, or No One*. Helen Dendrinou Koliass has translated the autobiography of Elisavet Moutzan-Martinengou.

## HEBREW

Yehuda Amichai. *Open Closed Dorres: Poems [Patuach Sagur Patuach]*. Tr. Chana Bloch. New York. Harcourt. 2000 [Israel, 1998]. 184 pp. Cloth: \$25.00; ISBN 0-15-100378-5. Here are poems unlike any other, at once meditative and playful, sung in a language of biblical directness and meaning. Yehuda Amichai tenderly, mischievously breaks open the grand diction of the revered Jewish verses and supplications and suddenly discovers the light that his own experience casts upon them. Amichai's work has been translated into 37 languages, including Chinese, Estonian, and Albanian. He is the recipient of the Israel Prize, his country's highest honor. Chana Bloch is co-translator of the *Selected Poetry of Yehuda Amichai* and the *Song of Songs*.

Dvora Baron. *"The First Day" and Other Stories*. Tr. Naomi Seidman with Chana Kronfeld. Ed. Chana Kronfeld and Naomi Seidman. Berkeley. University of California Press. 2001. 236 pp. Cloth: \$40.00; ISBN 0-520-08536-1. Paper: \$16.95; ISBN 0-520-08538-8. Dvora Baron, the first modern Hebrew woman writer, was born in a small Lithuanian town and immigrated to Palestine in 1910. The 18 stories in this collection offer an intimate recreation of Jewish Eastern Europe from a perspective seldom represented in Hebrew and Yiddish literature of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Baron brings vividly to life the shetl experiences of women and other disenfranchised members of the Jewish community, and her profound knowledge of both biblical and rabbinical literature lends rich subtleties to these stories. Naomi Seidman is the translator of *Conversations with Dvora: An Experimental Biography of the First Modern Hebrew Woman Writer* by Amia Lieblich, and the author of *A Marriage Made in Heaven: The Sexual Politics of Hebrew and Yiddish*, both published by California in 1997. Chana Kronfeld is the author of *On the Margins of Modernism: Decentering Literary Dynamics* (california, 1996).

Yoel Hoffmann. *The Heart is Katmandu [Lev hu Katmandu]*. Tr. Peter Cole. New York. New Directions. 2001 [Keter, Israel,

1999]. 144 pp. Cloth: \$22.95; ISBN 0-8112-1465-6. First published last year in Israel to enormous acclaim, *The Heart is Katmandu* tells a tale of new love—paradise gained. Set in today's Haifa and presented in a mosaic of 237 dream-like small chapters, it is a book in which shyness and stumbling tenderness emerge triumphant. Poet Peter Cole captures the kaleidoscopic colors of the intense original style of one of Israel's most celebrated avant-garde writers. Other novels by Hoffmann include *Katschen & The Book of Joseph, Bernhard*, and *The Christ of Fish*, all available from New Directions. Peter Cole's most recent book of poems is *Hymns & Qualms*. He has translated widely from medieval and contemporary Hebrew.

Yair Mazor. *Pain, Pining, and Pine Trees: Contemporary Hebrew Poetry*. Tel Aviv. Papyrus Publishing House/Tel Aviv University. 2000. 389 pp. Cloth \$34.95; ISBN 965-309-203-4. One of the most comprehensive books ever written on modern Hebrew/contemporary Israeli poetry, *Pain, Pining, and Pine Trees* offers an illuminating history of the corpus, vivid in-depth analysis of works by leading groundbreaking modern poets, plus hundreds of newly translated poems. The first section of the books traces the aesthetic-historical evolution of Hebrew literature—poetry, prose, drama, and literary criticism—from the Biblical era to the present, thereby allowing a contextual analysis of the poetry presented. The second section is dedicated to analysis of the writings of the most exciting and highly acclaimed figures in the modern arena. The final section is an anthology of hundreds of poems, presented here in eloquent new translations from the original Hebrew.

## HUNGARIAN

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

Imre Madách. *The Tragedy of Man [Az ember tragédiája]*. Tr. Thomas R. Mark. Budapest, Hungary. Black Eagle Press. 1999. 210 pp. Paper: \$18.95; ISBN 963-8254-65-3. The Romantics took a passionate interest in history, yet they were often tempted to

raise themselves to a suprahistorical vantage point. Inspired by Milton's *Paradise Lost* and Goethe's *Faust*, Imre Madách's masterpiece is a monumental work revealing such a double perspective, a meditation on the values of history and an attempt to look at something of which the 19<sup>th</sup> century was proud—a critique of the excesses of the historical sense. History is presented by the poet as Adam's dream, a succession of great moments in the struggle of mankind. The hero is accompanied by Eve and Lucifer, and the three main characters stand for three forces which seem to be in ceaseless conflict. In counterpoint is the idea that the world reaches its finality at each and every moment, and the historical sense of the 19<sup>th</sup> century is at variance with the unhistorical visions of a lost paradise and a future marked by slow degeneration. The final message of this lyrical drama seems to be that to have unqualified faith in any system of ideas is self-destructive because none of them can be followed without misgivings.

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

## ITALIAN

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

Giuseppe Antonio Borgese. *Beautiful Women [Le belle]*. Tr. John Shepley. Evanston. The Marlboro Press/Northwestern

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

Bartolo Cattafi. *Anthracite*. Tr. Brian Cole. Intro. Peter Dale. Todmorden, Lancashire, UK. Arc Publications. 2000. 84 pp. Paper: £7.95; ISBN 1-90007242-4. Visible Poets Series. Bilingual. Bartolo Cattafi was born in Sicily in 1922 and died there in 1979, but he spent much of his life outside Italy—as prisoner of war in the Shetlands, and travelling extensively in Europe and Africa. Many of the poems in this volume, selected from his extensive Collected Works, reflect his restlessness and his urge to travel. Brian Cole translates Cattafi's precise meditations and unexpected imagery with skill and subtlety.

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

The Marchesa Colombi. *A Small-Town Marriage [Un matrimonio in provincia]*. Tr. and foreword Paula Paige. Evanston. Northwestern University Press. 2001. 96 pp. Paper: \$15.95; ISBN 0-8101-1841-6. A young woman, trapped in a provincial town, dreams of being rescued by love. But the Marchesa Colombi puts a twist on that old plot in her story of Denza Dellara, a clumsy

Cinderella too big for her hand-me-downs and saddled with a family that seems to go to great lengths to frustrate her hopes—and to make her see reality. To escape everyday boredom, Denza conceives a love for the most unlikely of Prince Charmings, the gargantuan Onorato, a rich local who quotes opera to her but cannot possibly marry a girl without a dowry. Denza carries on a romantic vigil for her "gay elephant" while lamenting her many woes, until she catches the attention of a prosperous farmer. This Frog Prince has an enormous wart on his forehead but he can end her daydreaming and save her from impending spinsterhood . . . if she lets him. The Marchesa Colombi (1840-1920) became a journalist, novelist, and translator, and was an active feminist who taught English in a Milanese liceo founded to offer women an alternative education. She produced many popular works but had been forgotten until Italo Calvino chose to reprint *A Small-Town Marriage* in 1973.

Pietro Corsi. *Winter in Montreal [La Giobba]*. Tr. Antonio di Giacomantonio. Toronto. Guernica. 2000 [Edizioni Enne, Campobasso, Molise, 1982]. 151 pp. Paper: \$8.00; ISBN 1-55071-117-2. Pica series 11. *Winter in Montreal* consists of two stories, "Onofrio Annibalini" and "Roberto Perussi," that became one novel by way of mysterious plots. The first concerns the delusions and humiliations suffered by a poor Italian peasant, Onofrio Annibalini, who is conned by a *padrone* (job agent) and realizes too late that the job he has been promised in Montreal, and for which he paid handsomely, does not exist. The second story recounts the way power is exercised Mafia-style by a prominent member of the Italian community who uses any means to get himself elected to Montreal's city council. Pietro Corsi worked as a translator in the film industry in Rome and became editor of the Italian-language weekly, *Il Cittadino canadese*, after settling in Montreal in 1959.

Luigi Fontanella. *Angels of Youth [Ceres]*. Ed., tr., and preface Carol Lettieri and Irene Marchegiani Jones. Intro. Rebecca J. West. Riverside, CA. Xenos Books. 2000 [Caramanica Editore, Formia, 1996]. 170 pp. Paper: \$13.00; ISBN 1-879378-43-4. "*Angels of Youth* contains most of the poems included in the original Italian volume, *Ceres*, a title that refers not only to a long section and a specific poem in the collection, but more significantly to the goddess of agriculture also known as Demeter. This mythic story is about loss: of a daughter, of innocence, of eternal spring. It is also about retrieval and compromise: the acceptance of Necessity, which marks the mortal condition. Fontanella's poetry similarly speaks of loss, but it avoids a purely elegiac tone by rooting itself squarely in the plenitude of the here and now." (Introduction) Fontanella, who is the editor of *Gradyva*, an international journal of Italian poetry, has published numerous books of poetry, fiction, and criticism.

Stanislao Nievo. *The Blue Whale [La Balena azzurra]*. Tr. Gaetano Rando. Toronto. Guernica. 2000 [Mondadori, Milan, 1990]. 152 pp. Paper: \$10.00; ISBN 1-55071-118-0. Picas

Series 14. *The Blue Whale* is the captivating story of a close encounter between a whale and a woman told from the perspective of both protagonists. A scientific project studying the sounds emitted by blue whales takes an unexpected turn when one of the group of whales that is the subject of the study shows signs of attempting to communicate with Miriam, the project team's statistician. This strange encounter takes on increasingly deeper meanings as the whale saves Miriam when she is swept overboard and speaks to her in a language she does not understand as she lies in a trance-like state. The primordial elemental tie between the females of two species so different in genetic terms yet so similar at a psycho-etiological level brings the whale and Miriam to finally achieve a mystic telepathic communication through the mysterious and instinctive bond which links them. Stanislaw Nievo, one of Italy's leading contemporary writers, has also translated Kipling and Defoe.

Federigo Tozzi. *Love in Vain: Selected Stories of Federigo Tozzi*. Tr. and intro. Minna Proctor. New York. New Directions. 2001. 160 pp. Paper: \$14.95; ISBN 0-8112-1471-0. Here is the first short story collection available in English in the U. S. by Federigo Tozzi, one of Italy's most distinguished early modern writers. The 20 impassioned stories in this volume are about romance and the inner lives of normal people in Italy at the turn of the 20<sup>th</sup> century. This collection had already gained recognition in this country even before its publication here when it won the PEN/Poglioli Award for Minna Proctor's translation. Tozzi (1883-1920) was a realist who wrote 120 short stories, five novels, and two books of poetry, as well as plays, essays, and piles of notes, drafts, and letters during the last 12 years of his life.

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

## JAPANESE

Senji Kuroi. *Life in the Cul-de-Sac [Gunsei]*. Tr. Philip Gabriel. Berkeley. Stone Bridge Press. 2001 [Kodansha, 1984]. 232 pp. Paper: \$12.95; ISBN 1-800-283-3572. Rock Spring Collection of

Japanese Literature. The suburban is magically, mysteriously surreal in this collection of 12 interwoven tales about four, seemingly ordinary Japanese families living on a quiet Tokyo street. Set in the booming Japan of the 1980s, the work reveals the anxiety beneath the placid surface of modern domestic life, as these four families grapple with revelatory visions, uncomfortable marriages, and strange rumblings of the past and future. Their lives intertwine in a web of whispered speculation, shared secrets, and moments of poignant connection. Reminiscent of Raymond Carver's *Short Cuts*, *Life in the Cul-de-Sac* entertains and illuminates with black humor, wry compassion, and a delicate Japanese surrealism. Senji Kuroi, one of Japan's leading novelists, was awarded the Tanizaki Prize for Literature in 1984 for *Life in the Cul-de-Sac*. Philip Gabriel's translations have appeared in the *New Yorker*, *ZYZZYVA*, and the *Columbia Anthology of Japanese Literature*, and include Haruki Murakami's *South of the Border, West of the Sun*.

Chin Shunshin. *The Taiping Rebellion [Taihei tengoku]*. Tr. Joshua A. Fogel. New York. M. E. Sharpe. 2001 [Kodansha, Japan, 1982]. 716 pp. Cloth: \$79.95; ISBN 0-7656-0099-4. A major historical novel by one of Japan's most popular modern writers, *The Taiping Rebellion* vividly portrays one of the most compelling and horrifying stories of the 19<sup>th</sup> century, when a quasi-religious and social movement attempted to overthrow the Qing dynasty and left 20 million dead in their wake. Using actual historical figures such as Hong Xiuquan, Feng Yunshan, Hu Linyi, Zuo Zongtang, Lin Zexu, and Zeng Guofan as characters, Chin brilliantly offers on a grand scale reminiscent of Herman Wouk a panoramic view of countless battles and other historical events and fascinating, probing character studies.

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

together they have translated 43 volumes of Tanikawa's poetry into English.

## LATIN

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

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

## NORWEGIAN

Knut Hamsun. *Mysterier [Mysterier]*. Tr. and intro. Sverre Lyngstad. New York. Penguin. 2001 [P. G. Philipsens Forlag, Kobenhavn, 1892]. 313 pp. Paper: \$14.00; ISBN 0-14-118618-6. *Mysterier* is the story of John Nilsen Nagel, a mysterious stranger who suddenly disappears. Nagel is a complete outsider, a sort of modern Christ treated in a spirit of near parody. He condemns the politics and thought of the age, brings comfort to the "insulted and injured," and gains the love of two women suggestive of the biblical Mary and Martha. But there is a sinister

side of him: in his vest he carries a vial of prussic acid . . . ." The novel creates a powerful sense of Nagel's stream of thought as he increasingly withdraws into the torture chamber of his own subconscious psyche.

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

## POLISH

Tadeusz Różewicz. *recycling*. Tr. Barbara Plebanek and Tony Howard. Intro. Adam Czerniawski. Todmorden, Lancastershire, UK. Arc Publications. 118 pp. Paper: ISBN 1-900072-51-3. The Visible Poets series. Bilingual. Tadeusz Różewicz is one of Poland's great post-war poets. Now in his 80th year, he has entered a new period of intense creativity which had given rise to the present collection of poems, with the powerful title sequence *recycling* at its core. This new volume is now being championed by Seamus Heaney and Tom Paulin, the latter having read with Różewicz in Oxford to a packed audience as part of the festival of Różewicz's work in May 2000. Waste and reprocessing—of language, literature, and history—have always been central to his writing, and nowhere is this more apparent than in this new poem sequence. The Visible Poets' Series aims to introduce to an English-speaking readership work that has not been available in translation, by poets of national standing in their own countries. Each volume in the series is published as a parallel text, with the original language and its English translation on facing pages. Each volume also contains a Preface by the translator(s) and an introduction by a well-known writer associated with the author or the language of the original text, both of which serve to illuminate further "the strange, the unusual, the new, the foreign."

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

### PORTUGUESE

Caio Fernando Abreu. *Whatever Happened to Dulce Viega? A B-Novel [Onde andar Dulce Vega?]* Tr. with afterword and glossary by Adria Frizzi. Austin. University of Texas Press. 2001. Cloth: \$35.00; 0-292-70500-X. Paper: \$15.95; ISBN 0-292-70501-8. Texas Pan American Series. A 40-year-old Brazilian journalist reduced to living in a dilapidated building inhabited by a bizarre human fauna—fortune-tellers, transvestites, tango-loving Argentinean hustlers—is called upon to track down and write the story of Dulce Viega, a famous singer who disappeared 20 years earlier on the eve of her first big show. Thus begins a mad race through an underground, nocturnal So Paulo among rock bands with eccentric names, feline reincarnations of Vita Sackville-West, ex-revolutionaries turned junkies, gay Pietas, echoes of Afro-Brazilian religions, and intimations of AIDS. The work is a descent into the underworld of contemporary megalopolises where, like the inside of a huge TV, life intermingles with bits of music, film clips, and soap opera characters in a crazy and macabre dance, moving toward a possible catharsis.

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

whose sensuality and sexuality lie at the heart of *Dark Domain*. For de Andrade, the body itself is the final "metaphor for the universe."

### RUSSIAN

Mikhail Artsybashev. *Sanin: A Novel*. Tr. Michael R. Katz. Intro. Otto Boele. Afterword Nicholas Luker. Ithaca. Cornell University Press. 2001 [1907]. 268 pp. Cloth: \$42.50; 0-8014-3571-4. Paper: \$17.95; ISBN 0-8014-8559-2. The novels and short stories of Mikhail Artsybashev (1878-1917) are suffused with themes of sex, suicide, and murder. The publication of *Sanin*, his second novel, provoked heated debates among the Russian reading public. The eponymous hero is an attractive, clever, powerful, life-loving man who is, at the same time, an amoral and carnal animal, bored by both politics and religion. Michael Katz's translation—the first into English in almost 70 years—gives a vivid glimpse of the disillusionment of Russia's idealistic younger generation following 1905's populist revolution, but in Artsybashev's bizarre mixture of pornography and preaching, *Sanin* also sounds a note of prophesy for today's generation. Katz is the translator of many other books, including *What Is To Be Done?* by Nikolai Chernyshevsky (Cornell).

Larissa Miller. *Dim and Distant Days*. Tr. Kathleen Cook & Natalie Roy. Birmingham, UK. Glas. 2000. U. S. Distributor: Ivan R. Dee. 200 pp. Paper: \$14.95; ISBN 1-56663-338-9. Glas New Russian Writing, vol. 25. This recent publication from Glas is a memoir in which Larissa Miller recounts her childhood in postwar Moscow, with reminiscences of her mother, a major journalist during Stalinism, and of her father, a political dissident who was killed in World War II. Also explored is the discovery of her Jewish identity, her early loves and her student days, her encounters with the KGB as an English interpreter in the 1960s and again in the 1980s as the wife of human rights activist Boris Altschuler, meetings with distinguished men and women of letter, and reflections on the nature of literature. Miller is the author of ten books, including *Nameless Day*, *My Land and Home*, *Let's Talk About the Paradoxes of Love*, *Holidays*, and *Between the Cloud and the Pit*.

Dina Rubina. *Here Comes the Messiah!* Tr. Daniel M. Jaffe. Brookline, MA. Zephyr Press. 2000 [1995, 1996]. 351 pp. Cloth: \$27.00; ISBN 0-939010-62-3. Paper: \$16.95; ISBN 0-939010-60-7. With the outbreak of renewed violence in Israel, certain stories will inevitably fall by the wayside until some semblance of "normalcy" returns. One such story is that of the Russian community. Despite widespread coverage of Russian immigration to Israel before and after the fall of the Soviet Union, little has been published in English that provides the perspective of the immigrants once they have settled there.

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

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

## SERBIAN

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

Danilo Kiš. *A Tomb for Boris Davidovich [Grobnica za Borisa Davidovica]*. Tr. Duška Mikić-Mitchell. Intro. Joseph Brodsky. Afterword William T. Vollman. McClaeon, IL. Dalkey Archive Press. 2001 [Harcourt, 1978]. 145 pp. Cloth: 11.95; ISBN 1-56478-273-5. Composed of seven dark tales, *A Tomb for Boris Davidovich* presents variations on the theme of political and social self-destruction throughout Eastern Europe in the first half of the 20<sup>th</sup> century. The characters in these stories are caught in a world of political hypocrisy, which ultimately leads to death—their

common fate. Although the stories are based on historical events, the beauty and precision of Danilo Kiš's prose elevates these ostensibly "true" tales into works of literary art that transcend the politics of their time. Kiš is the author of several novels and short story collections including *Garden Ashes* and *Encyclopedia of the Dead*.

## SLOVENE

Drago Jančar. *Northern Lights [Severni sij]*. Tr. Michael Biggins. Evanston. Northwestern University Press. 2001 [1984]. 257 pp. Cloth: \$49.95; ISBN 0-8101-1838-6. Paper: \$16.95; ISBN 0-8101-1839-4. Writings from an Unbound Europe. Josef Erdman arrives in Maribor, Slovenia, on the eve of World War II. Though he claims to be a salesman, it soon becomes apparent that Josef has no purpose in the town—and that a newcomer can expect nothing but distrust from the townspeople. Trying to fit in, Josef befriends a group of engineers and begins an affair with Margerita, the wife of a friend. As he lingers without purpose, however, Josef attracts the attention of the local police chief, who believes him to be a Communist agitator. The longer Josef stays, the more incomprehensible the town becomes; surrounded by blazing passions he begins to fear for his sanity. Against this backdrop he witnesses the fiery shimmer of the aurora borealis and imagines the town set aflame—an omen of the coming war. Drago Jančar is currently an editor of *New Review* and he is the author of *Mocking Desire* (Northwestern, 1998).

## SPANISH

Margarita Cota-Cárdenas. *Puppet: A Chicano Novella*. Tr. Barbara D. Reiss and Trino Sandoval with the author. Albuquerque. University of New Mexico Press. 2000 [1985]. 160 pp. Cloth: \$29.95; ISBN 0-8263-2228-X. Paper: \$16.95; ISBN 0-8263-2229-8. Bilingual. *Puppet* is a complex, challenging, and ultimately compelling narrative that tells the story of Petra (Pat) Leyva, a Chicano graduate student, and how she comes to terms with the murder of Puppet, a young Chicano laborer, and the subsequent police cover-up. Already an underground classic, this coming-to-consciousness novel will appeal to English-language readers interested in the politics of the Chicano movement and in racial and feminist politics in the United States, as well as students of American Studies, Chicano Studies, and Chicana literature.

Mempo Giardinelli. *The Tenth Circle [El décimo infierno]*. Tr. Andrea G. Labinger. Pittsburgh. Latin American Literary Review Press. 2001 [Editorial Colibri, Mexico, 1999; Editorial Planeta, Argentina, 1999]. 93 pp. Paper: \$13.95; ISBN 1-891270-10-9. Series: Discoveries. Argentinian Mempo Giardinelli is a renowned author who has been published in Spanish in the United States with great success. His new novella, *The Tenth Circle*, is similar in content and theme to

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

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

Leopoldo Lugones. *Strange Forces [Fuerzas extrañas]*. Tr. Gilbert Alter-Gilbert. Pittsburgh. Latin American Literary Review Press. 2001. 126 pp. Paper: \$13.95; ISBN 1-891270-05-2. Series Discoveries. Originally published in 1906, the fantastic tales of *Strange Forces* make a significant contribution to Gaslight Era science fiction. Considered one of the major Latin American writers of this century, Leopoldo Lugones was an influential cultural and literary figure in Argentina who published more than 35 volumes ranging from novels to political commentary. As exhibited in this collection of 12 brief stories, Lugones's baroque style and fixation on "paranormal" experiences and phenomena link him with such distinctive kindred spirits as H. G. Wells, Poe, Avram Davidson, Horacio Quiroga, and H. P. Lovecraft. Gilbert Alter-Gilbert is the translator of Miguel Angel Asturias's *The Mirror of Lida Sal* (LALRP, 1997).

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

Marías has written volumes of short stories and collections of essays that have been translated into 29 languages.

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

Tununa Mercaso. *In a State of Memory [En estado de memoria]*. Tr. Peter Kahn. Intro. Jean Franco. Lincoln. University of Nebraska Press. 2001 [1990]. 157 pp. Cloth: \$45.00; ISBN 0-8032-3157-1. Paper: \$15.00; ISBN 0-8032-8369-9. Latin American Women Writers. *In a State of Memory* is a novelistic memoir about exile, displacement, and return. Tununa Mercado explores the psychological and physical effects of the narrator's transition into a life in exile: the splintering of her identity, the difficulties of incorporating herself into a host culture, her physical illness, and the haunting memories of her past and the loved ones she left behind. In exile the narrator is constantly confronted with the vicariousness of her experiences—she wears second hand clothes, buys second hand furniture, and experiences other people's lives at second hand. After periods of exile in France and Mexico, she returns to Buenos Aires and finds it difficult to recognize the city, to attach memories to particular places. Through flashbacks, recollections, and short narratives, this story powerfully communicates one individual's experience of exile from an emotional and psychological perspective while at the same time linking the individual experience to the collective one. A well-known writer throughout Latin America and beyond, Tununa Mercado is a champion of literary style and attentive to the rhythms of prose. *In a State of Memory* is the first book-length English translation of Mercado's work.

María Negroni. *Islandia: A Poem*. Tr. Anne Twitty. Barrytown, NY. Station Hill. 2001 [Avila Editores, Venezuela, 1994]. 172 pp. Paper: \$14.95; ISBN 1-886449-15-5. Bilingual. *Islandia* is the first English translation of a lyrical literary work, presented here in alternating prose and verse sections. The prose tells of Nordic heroes exiled for generations on a frozen island of the North, while the author's own persona (as a poet exiled in present-day New York City) speaks to the conditions of a woman's life in urban America. Apparently polar aspects of the work approach each other across a chasm of mutually reinforcing but sharply distinct senses of absence, creating an extended parable of the tragic isolation of the sexes in the Western world. María Negroni's poems, plays, essays, and translations have been widely published in both Latin America and Spain. Anne Twitty's translations of selections from María Negroni's works have been published in various periodicals, and her translation of *Night Journey [El viaje de la noche]* is scheduled to appear in a bilingual edition to be published by Princeton University Press.

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

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

lover. Rossi has written 20 books, including *Solitaire of Love* and *The Ship of Fools*. Tobias Hecht is the author of *At Home in the Street: Street Children of Northeast Brazil*.

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

Carmen Riera. *A Matter of Self-Esteem and Other Stories*. Tr. by Roser Caminals-Heath and Holly Cashman. New York. Holmes & Meier. 2001. 160 pp. Cloth: \$21.95; ISBN 0-8419-1411-7. Carne Riera has been published in French, German, Portuguese, Dutch, and Greek. The stories in this collection, with their intricacy, humor, and grave, are now skillfully transported from Castilian and Catalan into English, bringing a broad range of predominately female characters with distinct, unforgettable voices. Contents includes "A Matter of Self-Esteem," "Mon Semblable, Mon Frère," "Against Love in Company," "The Seductive Genius," "Report," "Surprise at Sri Lanka," and "Recipe Book." Riera has written several novels and short story collections, and was recently awarded the *Creu de Sant Jordi*, the Catalan equivalent of knighthood. Roser Caminals-Heath is the author of *Les Herbes secretes [The Secret Herbs]*, and *Once Remembered, Twice Lived*, which was also published in Catalan as *Un segle de prodigis*.

Julian Ríos. *Loves That Binds [Amores que atan o belles lettres]*. Tr. Edith Grossman. New York. Vintage Books. 1999 [Ediciones Sirulea, Madrid, 1995]. 244 pp. Cloth: ISBN 0-375-40058-3. Paper: \$13.00; ISBN 0-375-70060-9. First Vintage International Edition. Throughout Europe, Julian Ríos is regarded as the James Joyce of Spain. His exuberant new novel introduces Emil, the distraught narrator, as he meanders the streets of London searching for the lover who has just abandoned him. Feeling dejected, drunk with desire, at turns delusional and vengeful, Emil relishes memories of 26 previous romances, the erotic details of which he reveals in 26 letters addressed—but never sent—to his fugitive girlfriend. *Love That Binds* is a literary crossword puzzle that affirms Ríos's place in the pantheon of masters of the modern novel.

Elizabeth Subercaseaux. *The Song of the Distant Root [Canto de la raiz lejana]*. Tr. John J. Hassett. Pittsburgh. Latin American Literary Review Press. 2001 [1988]. 91 pp. Paper: \$12.95; ISBN 1-891270-11-7. Series Discoveries. In this magical-realism novella, Salustio, a self-styled Utopian visionary, "dreams" a village where freedom and equality flourish and—like St. Exupéry's Little Prince—he goes in search of it, meeting en route many self-consciously symbolic figures. The only rational voice to be heard amid this whimsy is the earthy, sardonic one of Salustio's clear-eyed wife Clarisa. Elizabeth Subercaseaux, in addition to her numerous journalistic publications, is also an accomplished short story writer and novelist, joining an impressive group of Chilean women writers whose careers blossomed in the 80s and 90s, including Isabel Allende, Diamela Eltit, Ana María del Río, Pía Barros, and Marcela Serrano. *The Song of the Distant Root* is her second novel, preceded by *Silencia* in 1986.

### VIETNAMESE

Ho Anh Thai. *The Women on the Island [Nguoi dan ba tren dao]*. Tr. Phan Thanh Hao, Celeste Bacchi, and Wayne Karlin. Intro. Wayne Karlin. Seattle. University of Washington Press. 2001 [Labor Publishing House, Ha Noi, 1988]. 176 pp. Cloth: \$30.00; ISBN 0-295-98086-9. Paper: \$16.95; ISBN 0-295-98108-3. This novel illuminates the plight of a generation of men and women in post-war Vietnam. It explores issues of family and gender, and charts Vietnam's effort to redefine its relationship to its past and future. Ho Anh Thai brings into view the struggle of women who survived their service during the war years. Like male veterans in America and Vietnam, they returned to a society which they had defended, but which in many ways had no place for them. By confronting these issues, Ho Anh Thai has contributed to the debate in Vietnam over the rights of unmarried women with children. Through the lens of this particular time and place, *The Women on the Island* probes the timeless question of how we find ways to live in harmony with our tangled and contradictory compulsions. Ho Anh Thai has published 15 novels and short story collections, several of which have been translated into English and published as *Behind the Red Mist: Short Fiction by Ho Anh Thai*.

### YIDDISH

Sholem Aleichem. *The Further Adventures of Menachem-Mendl (New York—Warsaw—Vienna—Yehupetz)*. Tr. Aliza Shevrin. Syracuse. Syracuse University Press. 2001. 172 pp. Cloth: \$26.95; ISBN 0-8156-0677-X. Library of Modern Jewish Literature. Menachem-Mendl is one of Sholem Aleichem's most delightful literary creations, a dreamy optimist who travels to New York and across Eastern Europe in search of an elusive fortune at the approach of World War I. His wife, Sheyne-Sheyndl, and children

are left behind in the shtetl of Kasrilevka. Written in 1913 and previously unpublished in the United States, the book consists of Menachem-Mendl's letters home and his wife's often tart replies. Through the eyes of this shrewd, small-town Jew we see events leading to a cataclysmic war, which include his uncannily familiar treatment of conflicts in the Balkans. Aliza Shevrin's translation captures the idiomatic richness of the original Yiddish and brings Aleichem's vanished culture to vibrant life. Shevrin has translated and published five novels and three collections of children's short stories by Aleichem, as well as stories by I. B. Singer.

## NON-FICTION

### AUTOBIOGRAPHY, LETTERS, MEMOIRS, INTERVIEWS

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

Catherine Clément. *The Feminine and the Sacred: Catherine Clément and Julia Kristeva [La féminine et le sacré]*. Tr. Jane Marie Todd. New York. Columbia University Press. 2001. 224 pp. Cloth: \$27.50; ISBN 0-231-11578-4. European Perspectives. In November 1996, Catherine Clément and Julia Kristeva began a correspondence exploring the subject of the sacred. In this collection of those letters, Clément writes from

Dakar, Senegal from an anthropologist's point of view and Kristeva responds from a psychoanalytic perspective. Their correspondence leads them to a controversial and fundamental question: is there anything sacred that can at the same time be considered strictly feminine? Although their discourse is not necessarily about theology, Clément and Kristeva consider the role of women and femininity in the religions of the world, from Christianity and Judaism to Confucianism and African animism. The authors are the first to admit that what they have undertaken is "as impossible to accomplish as it is fascinating." Nevertheless, their lively, free-minded exchange succeeds in raising questions that are perhaps more important to ask than to answer. Clément's books in English include *The Weary Sons of Freud* and *The Lives and Legends of Jacques Lacan*. Kristeva is the author of many acclaimed books, including *Time and Sense*; *Strangers to Ourselves*; and *New Maladies of the Soul*, all published by Columbia. Jane Marie Todd's previous translations include *Conversations with Picasso*, *Descartes: His Life and Thought*, *The Disenchantment of Art: The Philosophy of Walter Benjamin*, and *The Foundation of Rome: Myth and History*.

(German) Heinrich Hauser. *My Farm on the Mississippi: The Story of a German in Missouri, 1945-1948 [Mein Farm am Mississippi]*. Tr. and intro. Curt A. Poulton. Columbus. University of Missouri Press. 2001 [Safari-Verlag, Berlin, 1950]. 168 pp. Cloth: \$24.95; ISBN 0-8262-1332-4. *My Farm on the Mississippi* is a memoir by the German writer Heinrich Hauser about his experiences while living in Perry County in southeast Missouri from 1945 to 1948. Born in Berlin in 1901, Hauser was an accomplished journalist and novelist who had published at least two dozen books by the time he fled Germany for the U. S. in 1939. Hauser purchased 300 acres along the Mississippi River in 1945, near the little town of Wittenberg, Missouri, with the intention of farming the land to raise produce to feed war-torn Germany. This book serves as an historical geography that can be used to compare landscapes of 50 years ago with those of the present. In addition, the author's ability to portray daily life with detailed observations makes this work a great adventure story, as well as an important resource for Missouri folklore and immigrant history.

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

Loreina Santos Silva. *This eye that looks at me. First cycle: Memoirs [Este ojo que me mira]*. Tr. Carys Evans-Corrales. Pittsburgh. Latin American Literary Review Press. 2000. 107 pp. Paper: \$14.95; ISBN 1-891270-06-0. Puerto Rican poet and novelist Loerina Santos-Silva's first book to be published in English is an autobiographical novella comprising a series of imagistic vignettes, most of which begin, "This eye that looks at me sees . . ." Silva's fictionalized memoir of childhood opens with a vision of her six-month-old self being pitched over a fence into the arms of a neighbor. Sexual tensions underlie much of the narrative, and the details of daily rural life yield glances of mid-century Puerto Rico. Loreina Santos-Silva is the author of three novels, several short stories, and collections of poetry. Her poems have been published in Austria, Spain, Korea, Yugoslavia, and the United States.

(Yiddish) Isaac Bashevis Singer. *More Stories from My Father's Court*. Tr. Curt Leviant. New York. Farrar, Straus and Giroux. 2000 [1956, 1997]. 216 pp. Cloth: \$22.00; ISBN 0-374-21343-7. *In My Father's Court* is one of Nobel Laureate Isaac Bashevis Singer's most affecting autobiographical works. The stories in it, published serially in the *Jewish Daily Forward*, depict the *beth din* in his father's home on Krochmalna Street in Warsaw from a young boy's perspective. A unique institution, the *beth din* was a combined court of law, synagogue, school, and psychologist's office where people sought out the advice and counsel of a neighborhood rabbi. The 27 new stories gathered here were published during the same period as those in the first volume; none of them were previously published in English. From earthy to ethereal, these stories provide an intimate and powerful evocation of a bygone world. Curt Leviant has previously translated the work of Sholom Aleichem and Chaim Grade.

## BIOGRAPHY

Simone Schwartz-Bart with André Schwartz-Bart. *In Praise of Black Women [Hommage à la femme noire]*. Volume 1: Ancient African Queens. Tr. Rose-Myriam Réjouis and Val Vinokurov. Foreword Howard Dodson. Madison. University of Wisconsin Press/Modus Vivendi Publications. 2001. 433 pp. Cloth: \$60.00; ISBN 0-299-17250-3. *In Praise of Black Women* is a magnificent tribute to women in Africa and the African diaspora from the ancient past to the present. Lavishly illustrated with the text written and selected by the celebrated Guadeloupean novelist Simone Schwartz-Bart, this four-volume series celebrates remarkable women who distinguished themselves in their time and shaped the course of culture and history. *Volume 1: Ancient African Queens* weaves together oral tradition, folk legends and stories, songs, and poems, historical accounts, and travelers' tales from Egypt to southern Africa, from prehistory to the 19<sup>th</sup> century. These women rulers, warriors, and heroines include

Amanirenas, the queen of Kush who battled Roman armies and defeated them at Aswan; Daurama, mother of the seven Hausa kingdoms; Amina Kulibali, founder of the Gabu dynasty in Senegal; Ana de Sousa Nzinga, who resisted the Portuguese conquest of Angola; Beatrice Kimpa Vita, a Kongo prophet burned at the stake by Christian missionaries; Nanda, mother of the famous warrior-king Shaka Zulu; and many others. Simon Schwartz-Bart is the author of six novels and a play, two of which have been translated and published in English: *Between Two Worlds* and *The Bridge of Beyond*. André Schwartz-Bart is the author of three novels, including *The Last of the Just [Le dernier des Justes]*, which has been translated into 20 languages. Rose-Marie Réjouis and Val Vinokurov have previously translated two works by Patrice Chamoiseau: *Solibo Magnificent* and *Texaco*.

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

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

who also wrote *The Life of Arseniev: Youth and Cursed Days: A Diary of the Revolution*. Thomas Gaiton Marullo is the author of *If You See the Buddha: Studies in the Fiction of Ivan Bunin*, and he has translated numerous works by and about Bunin.

## CULTURAL STUDIES

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

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

(French) Cai Hua. *A Society without Fathers or Husbands: The Na of China [Une Société sans père ni mari: Les Na de Chine]*. Tr. Asti Hustvedt. New York. Zone Books. Distributed by MIT Press. 2001 [Presses Universitaires de France, 1997]. 506 pp.

Cloth: \$33.00; ISBN 0-890951-12-9. What might a society without the basic family unit be like, and how would such a society challenge and illuminate our own assumptions about the naturalness and propriety of marriage and family? Such are the questions raised in this study of the Na people, an ethnic group in the remote Yongning basin of southern China, for whom the institution of marriage does not exist. Cai Hua, who lived among the Na for long periods, gives us an intimate picture of a society without romantic jealousy or fidelity, where men and women enjoy complete equality and sexual freedom, where amorous relationships are marked by discontinuity, and where sustained bonds are shameful and often mocked; in short, a society whose sexual, romantic, and familial mores are so contrary to our own that knowledge of its existence is nothing short of a revelation. The remarkable case of the Na boldly contradicts long-standing sociological arguments that no society could sustain itself without marriage as its fundamental institution, which forces a radical reevaluation of the indispensability of marriage and the family structure. Cai Hua's study is likely to provoke fundamental changes in the way we look at social life and human behavior.

Isocrates. *Isocrates I*. Tr. David C. Mirhady and Yun Lee Too. Austin. University of Texas Press. 2000. 311 pp. Cloth: \$50.00; ISBN 0-292-75237-7. Paper: \$22.95; ISBN 0-292-75238-5. Oratory of Classical Greece, vol. 4. This new installment in the series contains works from the early, middle, and late career of Isocrates (436-338 B.C.). Among the translated works are his legal speeches, pedagogical essays, and his lengthy autobiographical defense, *Antidosis*. In them, he seeks to distinguish himself and his work, which he characterizes as "philosophy," from that of the sophists and other intellectuals such as Plato. His speeches offer evidence on Greek moral views, social and economic conditions, political and social ideology, and other aspects of Athenian culture that have been largely ignored: women and family life, slavery, and religion, to name just a few. Planned for publication over several years, this series will present all of the surviving speeches from the late 5<sup>th</sup> and 4<sup>th</sup> centuries B.C. in new translations prepared by classical scholars who are at the forefront of the discipline. These translations are especially designed for the needs and interests of today's undergraduates, Greekless scholars in other disciplines, and the general public.

(Russian) Yuri M. Lotman. *Universe of the Mind: A Semiotic Theory of Culture*. Tr. Ann Shukman. Intro. Umberto Eco. Bloomington. Indiana University Press. 2001. 302 pp. Paper: \$22.95; ISBN 0-253-21405-X. *Universe of the Mind* is a full-scale attempt to demonstrate the workings of the semiotic space, or intellectual world, in which human society as a whole functions and in which the individual is caught up. The first part of the book is concerned with the problems of meaning and text: the ways that texts generate meaning. Part two addresses Lotman's central idea of the semiosphere—the domain in which all semiotic systems can function—presented through an analogy

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

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

## HISTORY AND POLITICS

(Italian) Giorgio Agamben. *Means Without End: Notes on Politics [Mezzi senza fine]*. Tr. Vincenzo Binetti and Cesare Casarino. Minneapolis. University of Minnesota. 2000 [Bollati Boringhieri editore, 1996]. 160 pp. Cloth: \$44.95; ISBN 0-8166-3035-6. Paper: \$17.95; ISBN 0-8166-3036-4. Theory Out of Bounds 20. In this critical rethinking of the categories of politics within a new sociopolitical and historical context, the distinguished political philosopher Giorgio Agamben builds on his previous work to address the status and nature of politics itself. Bringing politics face-to-face with its own failures of consciousness and consequence, Agamben frames his analysis in terms of clear contemporary relevance, proposing a politics of gesture—a politics of means without end. He begins by elaborating work on biopower begun by Foucault, returning the natural life of humans to the center of the polis and considering it as the very basis for politics. He then considers subjects such as the state of exception, the concentration camp, the refugee, and pure means or gestures as the proper sphere of politics. Agamben is the author of *Language and Death* (1991), *Stanzas* (1992), and *The Coming Community* (1993), all published by

Minnesota.

(Latin) Leonardo Bruni. *History of the Florentine People, Volume 1, Books I-IV [Historiae Florentini populi]*. Ed. and tr. James Hankins. Cambridge. Harvard University Press. 2001. 544 pp. Cloth: \$29.95; ISBN 0-674-00506-6. I Tatti Renaissance Library 3. Bilingual. Leonardo Bruni (1370-1444), the leading civil humanist of the Italian Renaissance, served as apostolic secretary to four popes and chancellor of Florence. He was famous in his day as a translator, orator, and historian, and was the best-selling author of the 15<sup>th</sup> century. Bruni's *History of the Florentine People* in 12 books is generally considered the first modern work of history, and was widely imitated by humanist historians for two centuries after its official publication by the Florentine Signoria in 1444. It is a work of critical importance for the history of republicanism as well as for the Western historical tradition. This first English language translation is one of three volumes in the new I Tatti Renaissance Library series, which will make available to a broad readership the major literary, historical, philosophical, and scientific works of the Italian Renaissance. Each volume will provide a reliable Latin text together with an accurate, readable English translation on facing pages, an editor's introduction, notes on the text, a brief bibliography, and an index.

(French) Hélène Cixous. *Manna For the Mandelstams For the Mandelas [Manne aux Mandelstams aux Mandelas]*. Tr. and intro. Catherine A. F. MacGillivray. Bloomington. University of Minnesota Press. 2001 [Les Editions des Femmes, Paris, 1988; 1994]. ?? pp. Paper: \$18.95; ISBN 0-8166-2115-2. Emergent Literatures. In *Manna*, Hélène Cixous, a writer associated with the notion of *écriture féminine* and a major figure in Continental feminist practice during the 1970s and early 1980s, continues her disruption of the orthodoxies of politics and social order through the liberating use of poetic language. In this act of willful writing, by turns lyrical and intense, she links her two distant subjects through the common first syllables of their names, the dates of their respective exiles, and the women, Nadezhda Mandelstam and Winnie-Zami Mandela, who disclose and restore their partners' lives through language. Cixous is the author of over 30 volumes, which have only recently begun to appear in translation. Catherine A. F. MacGillivray has translated a number of articles and short texts by Cixous and co-authored with her *Newly Born Woman* (Minnesota, 1985).

(Latin) *The Conquest of Lisbon [De expugnatione Lyxbonensi]*. Tr. Charles Wendell David. New foreword and biblio. Jonathan Phillips. New York. Columbia University Press. 2001. 205 pp. Cloth: \$45.00; ISBN 0-231-12122-9. Paper: \$15.50; ISBN 0-231-12123-7. Although the Crusades are generally thought of in terms of the European attempt to conquer and colonize the Holy Land, from the 12<sup>th</sup> century onward crusading also involved the "reconquest" of the Iberian peninsula from the Muslims. This eyewitness account of the capture of Lisbon in 1147 by the combined forces of King Alfonso Henriques of Portugal and a

fleet of crusaders from the Anglo-Norman realm, Flanders, and the Rhineland is one of the richest and most exciting sources to survive from this period. Far more than just a narrative, *The Conquest of Lisbon* vividly conveys the tensions between the secular and spiritual motives of a crusading army, as well as revealing a wealth of information on medieval warfare, the development of crusading technology and holy war, and Muslim views of the crusades. The English text, which is edited from the unique manuscript in Corpus Christi College, Cambridge, include a new foreword by Jonathan Phillips that provides insight to the latest scholarship on the integral place of the Lisbon expedition in the Second Crusade, the identity of the text's author, and his message for crusaders.

(German) *German Feminist Writings*. Various translators. Ed. Patricia A. Herminhouse and Magda Mueller. New York. Continuum. 2001. 336 pp. Cloth: \$39.50; ISBN 0-8264-1280-7. Paper: \$19.95; ISBN 0-8264-1281-5. The German Library, Volume 95. Offering a spectrum of German feminist thought over a period of more than 250 years, this collection is divided into five themes of central cultural and historical significance: Education for Girls and Women; Women and Work; Women and Politics; Issues of Gender; and Women in Art and Literature. Among the authors included are Mathilde Franziska Anneke, Hedwig Dohm, Annette von Droste-Hülshoff, Marie von Ebner-Eschenbach, Fanny Lewald, Rosa Luxemburg, Anna Mitgutsch, Elisabeth Moltmann-Wendel, Irma Traud Morgner, Louise Otto-Peters, Anna Rueling, Bertha von Suttner, Christina Thürmer-Rohr, and Clara Zetkin, along with many others.

(Various) Vladimir Plougin. *Russian Intelligence Services*. Tr. Gennday Bashkov. Ed. Claudiu A. Secara. New York. Algora Publishing. 2000. 254 pp. Paper: \$21.95; ISBN 1-892941-52-X. The most mysterious episodes from Russia's past are unearthed and examined in this study, which is drawn from ancient chronicles and preserved documents from Russia, Greece, Byzantium, and the Vatican library. Scholarly analysis and narrative flair combine to give both the facts and the flavor of the battle scenes as well as of the espionage milieu: the establishment of the secret services in Kievan Rus, and the heroes and systems of intelligence and counter-intelligence in the 10<sup>th</sup>-11<sup>th</sup> centuries. Vladimir Plougin is a best-selling author of popular history. Gennady Bashkov served as a translator at the UN for several years and is now a free-lance interpreter in Novgorod.

(French) André Raymond. *Cairo [Le Caire]*. Tr. Willard Wood. Cambridge. Harvard University Press. 2000 [Librarie Arthème Fayard, 1993]. 436 pp. Cloth: \$35.00; ISBN 0-674-00316-0. Cairo is the great Arab city on the continent of Africa. In the recent half century of expansion, the metropolitan area has absorbed many people, and yet retained its greatness and its historical framework. *Cairo* is a sweeping historical account of this fascinating city by André Raymond, perhaps the premier

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

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

(Spanish) Gonzalo Sánchez and Donny Meertens. *Bandits, Peasants, and Politics: The Case of "La Violencia" in Colombia [Bandoleros, gamonales y campesinos. El caso de la violencia en Colombia]*. Tr. Alan Hynds. Austin. University of Texas Press/Institute of Latin American Studies. 2001 [El Ancora Editores, Bogotá, 1983]. 247 pp. Cloth: \$40.00; ISBN 0-292-77758-2. Paper: \$19.95; ISBN 0-292-77757-4. Translations from Latin America Series. The years 1945-1965 saw heavy partisan conflict in the rural areas of Colombia, with at least 200,000 people killed. The virtual civil war began as a sectarian conflict between the Liberal and Conservative parties, with rural workers (campesinos) constituting the majority of combatants and casualties. This book focuses on the second phase (1958-1965) of the struggle, in which the social dimensions of the conflict emerged in a uniquely Colombian form: the campesinos, shaped by the earlier violence, became social and political bandits, no longer acting exclusively for powerful men above them but more in defense of the peasantry. Now updated with a new epilogue, *Bandits, Peasants, and Politics* makes a timely contribution to the discourse on social banditry and the Colombian *violencia*. Its importance rests in the insights it provides not only on the period in question but also on Colombia's present situation.

## LITERARY THEORY AND CRITICISM

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

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

(Spanish) Guillermo Schmidhuber. *The Three Secular Plays of Sor Juana Inés de la Cruz: A Critical Study*. In collaboration with Olga Martha Peña Doria. Tr. Shelby Thacker. Lexington. The University Press of Kentucky. 1999. 208 pp. Cloth: \$20.00; ISBN 0-8131-2088-8. Studies in Romance Languages 43. Sor Juana Inés de la Cruz (1648-1695) is considered the greatest

Mexican woman writer. Traditionally, scholars have attributed only one complete play to Sor Juana, but in 1989 Guillermo Schmidhuber discovered a lost play, *The Second Celestina*, which he proved conclusively to be Sor Juana's earliest comedia, co-authored with Agustin Salazar y Torres. Schmidhuber's critical study is the first dedicated exclusively to the secular plays and the first to confirm Sor Juana's authorship of three dramatic pieces, including also *The Trials of a Noble House* and *Love Is Indeed a Labyrinth*. Combining literary history and criticism, Schmidhuber explores the life and originality of Sor Juana's dramas and helps elucidate her enigmatic genius in the light of dramatic theory, finding elements of both mannerist and baroque theatre in her work, sometimes both within the same play.

(Hebrew) Abraham B. Yehoshua. *The Terrible Power of a Minor Guilt: Literary Essays Kohah ha-nora shel ashmah ketanah: ha-haksher ha-musari shel tekst ha-sifrutí*. Tr. Ora Cummings. Syracuse. Syracuse University Press. 2000 [Tel Aviv, 1998]. 146 pp. Cloth: \$26.95; ISBN 0-8156-0656-7. Celebrated novelist A. B. Yehoshua discusses nine literary works from the early classics, stories from Hebrew literature, and world literature to show how the "moral issue" renders new readings and understandings of the texts. Subjects of the essays include the story of Cain and Abel in the Book of Genesis, *Alcestis* by Euripides, "The Guest" by Camus, "The Way Out" and *Nerves* by Joseph Chaim Brenner, *The Eternal Husband* by Dostoyevsky, "A Rose for Emily" by Faulkner, *In the Prime of Her Life* by S. Y. Agnon, and "Cathedral" by Raymond Carver. In addition to traditional criteria, such as psychological complexity, originality of subject matter, and use of language, Yehoshua demonstrates how characters who undergo moral as well as intellectual development and discover a capacity to transform themselves, embody literature's greatest achievements.

### ***MUSIC, FILM, AND THEATRE***

(Spanish) *Music in Cuba [Música en Cuba]*. Tr. Alan West-Durán. Ed. and intro. Timothy Brennan. Minneapolis. University of Minnesota Press. 2001. 321 pp. Cloth: \$34.95; ISBN 0-8166-3229-4. Cultural Studies of the Americas 5. Originally published in 1946 and never before available in English translation, *Music in Cuba* is not only the most extensive study of Cuban musical history, it is a work of literature in its own right. Drawing on such primary documents as obscure church circulars, dog-eared musical scores pulled from attics, and the records of the Spanish colonial authorities, the book sweeps from the 16<sup>th</sup> into the 20<sup>th</sup> century, covering European-style elite Cuban music as well as the popular worlds of rural Spanish folk and urban Afro-Cuban music. In a substantial introduction based on extensive original research, Timothy Brennan explores Alejo Carpentier's wide-ranging career before he became a novelist, looking especially at his work as a music reviewer, radio producer, and musical theorist. Brennan suggests new ways of thinking about the role of Latin

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

(French) Hervé Lacombe. *The Keys to French Opera in the Nineteenth Century [Les voies de l'opéra français au XIX<sup>e</sup> siècle]*. Tr. Edward Schneider. Berkeley. University of California Press. 2001. 430 pp. Cloth: \$40.00; ISBN 0-520-21719-5. The "keys" provided by Hervé Lacombe in this highly informed book open the door to understanding the essence of 19<sup>th</sup>-century French lyric theatre. Lacombe illuminates the diverse elements that constitute opera by focusing his investigation on three main categories: composition and production; works, music and drama; and the interaction of society, genre, and aesthetics. He chooses Bizet's *Les Pêcheurs de perles* (1863) as the exemplar of French opera that combines tradition and innovation, using the work as a paradigmatic point of reference for exploring questions of genesis, style, and aesthetic in other 19<sup>th</sup>-century French operatic works. Lacombe makes generous use of contemporary writings of such musician-critics as Berlioz, Reyer, and Saint-Saëns, and also draws on the works of other French writers such as Stendhal, Balzac, Baudelaire, and Zola. Illustrations showing costume sketches, scenery, posters, paintings, photographs, and magazine articles complement the discussions of particular operas. Edward Schneider is a translator specializing in music and food.

(French) Jean Giono. *An Italian Journey [Voyage en Italie]*. Tr. John Cumming. Evanston. The Marlboro Press/Northwestern University Press. 2001 [Editions Gallimard, Paris, 1953; 1998]. 188 pp. Paper: \$15.95; ISBN 0-8101-6028-5. Jean Giono's tale describes the author's journey to the land of his father's people. A reluctant traveler, Giono nonetheless discovers a strange beauty not only in such traditional sights as the palazzi and canals of Venice but also in people and objects usually ignored or forgotten: wistful waiters, suspicious hairdressers, pugnacious men of God, recalcitrant coffeemakers, telescopic umbrellas, and abandoned field machinery. *An Italian Journey* is also a meditation on Giono's development and a manual on how to achieve happiness. Giono is conscious of Italy's obvious beauties, but his gift is apprehending the joys squeezed from the dark side of life. Giono is the author of more than 30 books, including *Blue Boy*, *The Man Who Planted Trees*, and *The Horseman on the Roof*.

Egil Törnqvist. *Strindberg's The Ghost Sonata: From Text to Performance*. Amsterdam. Amsterdam University Press. 2000. U. S. Distributor: University of Minnesota Press. 2001. 269 pp. Cloth: \$37.75; ISBN 90-5356-454-3. Paper: \$21.95; ISBN 90-5356-435-7. Generally considered one of the milestones in the development of modern drama, August Strindberg's 1907 chamber play *The Ghost Sonata [Spöksonaten]* has variously been hailed as the first

expressionist, surrealist, and absurdist drama. In this monograph of the play as text and performance, Egil Törnqvist examines the source text, various English translations, the stage versions of Max Reinhardt, Olof Lolander, and Ingmar Bergman, and select radio and television adaptations. The background and impact of the play are illuminated in two framing chapters, a rehearsal diary and a transcription of Bergman's pioneering 1973 stage version are featured as appendices, and the volume concludes with a select annotated list of productions. Törnqvist is one of the world's leading Strindberg and Bergman scholars.

### ***NATURAL HISTORY AND SCIENCE***

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

Maria Michela Sassi. *The Science of Man in Ancient Greece [La scienza dell'uomo nella Grecia antica]*. Tr. Paul Tucker. Foreword Sir Geoffrey Lloyd. Chicago. University of Chicago Press. 2001 [Bollati Boringhieri editore, Torino, 1988]. 254 pp. Cloth: \$34.00; ISBN 0-226-73530-3. Although the ancient Greeks did not have an anthropology as we know it, they did have an acute interest in human nature, especially questions of difference. What makes men different from women, slaves different from free men, barbarians different from Greeks? Are these differences visible in the body? Maria Michela Sassi reconstructs Greek attempts to answer such questions from Homer's day to late antiquity, ranging across physiognomy, ethnography, geography, medicine, and astrology in order to demonstrate that Greek empirical observations were inextricably bound up with a prejudiced view of the free Greek male as superior to all other humans. Thus, because women were assumed to have pale skin from staying indoors too much, Greek biology and medicine sought to explain this feature as an indication of their "cold nature," as opposed to the "hot" constitutions of men. For this English translation, Sassi has rewritten the introduction and updated the text and references

throughout, and Sir Geoffrey Lloyd has provided a new foreword. All Greek texts are presented in translation, and especially important Greek terms have been transliterated.

### ***PHILOSOPHY AND RELIGION***

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

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

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

Arline Lyons. Syracuse. Syracuse University Press. 2000 [Editions Galilée, 1989]. 141 pp. Cloth: \$39.95; ISBN 0-8156-2866-8. Paper: \$19.95; ISBN 0-8156-2867-6. Library of Jewish Philosophy. A profound meditative study of what is at the center of postmodern thought at the point where philosophy and theology face each other. Alexander Garcia Düttman explores and expands the works of Heidegger, Rosenzweig, Adorno, Benjamin, and Derrida. Out of his fresh re-readings, he uncovers a spicular correspondence of obsession, interests, and priorities between these diverse 20<sup>th</sup>-century philosophies. And from these discoveries Düttman details a singular philosophical theory of memory and promise.

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

(German) *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude [Die Grundbegriffe der Metaphysik. Welt—Endlichkeit—Einsamkeit]*. Tr. William McNeill and Nicholas Walker. Bloomington. Indiana University Press. 2001 [Vittorio Klostermann, Frankfurt am Main, 1983, 1992; Indiana University Press, 1995]. 376 pp. Cloth: \$39.95; ISBN 0-253-32749-0. Paper: \$17.95; ISBN 0-253-21429-7. Studies in Continental Thought. First published in German as volume 29/30 of Heidegger's collected works, *The Fundamental Concepts of Metaphysics* is a lecture course given in 1929-30 that includes an extended treatment of the history of metaphysics and an elaboration of a philosophy of life and nature. Heidegger's concepts of organism, animal behavior, and environment are uniquely developed and defined with intensity. William McNeill is co-translator (with Julie Davis) of *Hölderlin's Hymn "The Ister."*

(French) Jean-Claude Guillebaud. *Re-founding the World: A Western Testament [Refondation du monde]*. Tr. W. Donald Wilson. New York. Algora Publishing. 2001. 338 pp. Paper: \$24.95; ISBN 1-892941-55-4. Is it time to dump Western capitalism's values? Or on the contrary, to re-found our market-based society by dumping its distortions and returning to the fundamental values of our Greek-Judeo-Christian heritage? This essay analyzes the misadventures of an era dominated by the

sacrosanct "Market," which is destroying our heritage and the very foundation of civilization, and proposes that we re-invent the future. Against uncompromising liberalism and scientism, Guillebaud leads the search for the roots of our fundamental Western values that have gone astray. His broad historical reach fuels an intense and incisive view of contemporary cultural trends. Among his recent award-winning books are *The Betrayal of the Enlightenment* (1995) and *The Tyranny of Pleasure* (1998).

(Greek) Heraclitus. *Fragments: The Collected Wisdom of Heraclitus*. Tr. Brooks Haxton. Foreword James Hillman. New York. Viking. 2001. 99 pp. Cloth: \$19.95; ISBN 0-670-89195-9. Bilingual. This is a major new translation of Heraclitus's writings in which the poet Brooks Haxton has rendered all 130 of the surviving fragments into free verse translation which face the ancient Greek originals. As Haxton points out in his introduction, scholars describe this lost book as the first coherent philosophical treatise, but the existing fragments resemble prophecy and poetry as much as they do philosophical discourse; the shapeliness and power of his style compare favorably, in Haxton's mind, to that of the first great playwright, Aeschylus. James Hillman's foreword underscores the contemporary relevance of Heraclitus's teachings and draws a parallel between his work and the psychological approach to interpretation. Haxton's most recent translation is *Dances for Flute and Thunder*, a book of poems from the ancient Greek also published by Viking (1999).

(French) Michel Meyer. *Philosophy and the Passions: Toward a History of Human Nature [Le Philosophe et les passions: Esquisse d'une histoire de la nature humaine]*. Tr., preface, intro, and biblio. Robert F. Barsky. University Park, PA. The Pennsylvania State University Press. 2000 [Hachette, Librairie Générale Française, Livre de Poche, Biblio Essais, Paris, 1991]. 295 pp. Cloth: ISBN 0-271-02031-8. Paper: ISBN 0-271-02032-6. Literature and Philosophy. The subject of the passions has always haunted Western philosophy and, more often than not, aroused harsh judgments. For the passions represent a force of excess and lawlessness in humanity that produces troubling, confusing paradoxes. In this book, noted European philosopher Michel Meyer offers a wide-ranging exegesis—the first of its kind—that systematically retraces the history of philosophic conceptions of the passions in the work of such thinkers as Plato, Aristotle, Augustine, Spinoza, Descartes, Hobbes, Rousseau, Kant, and Freud. The great ruptures that led to passion's condemnation as sin, and to its romantic exultation as the truth of existence, are meticulously registered and the logic governing them astutely explicated.

(Gāndhārī) Richard Salomon with a contribution by Andrew Glass. *A Gāndhārī Version of the Rhinoceros Sūtra: British Library Kharosthi Fragment 5B*. Seattle. University of Washington Press. 2001. 256 pp. Cloth: \$60.00; ISBN: 0295980354. Gandhāran Buddhist Texts, vol. 1. Prominent in

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

### REFERENCE

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

*A Greek-English Lexicon of the New Testament and Other Early Christian Literature*. Third Edition (BDAG). Rev. and ed. Frederick William Danker. Chicago. University of Chicago Press. 2000. 1,188 pp. Cloth: \$85.00; ISBN 0-226-03933-1. This new updated English-language edition of Walter Bauer's

*Griechisch-deutsches Wörterbuch zu den Schriften des Neuen Testaments und der frühchristlichen Literatur*, builds on its predecessor's staggering deposit of erudition relating to Greek literature from all periods. Including entries for many more words, this new edition also has more than 15,000 additional references to classical, intertestamental, early Christian, and modern literature. Frederick William Danker has also introduced a more consistent mode of reference citation, and has provided a composite list of abbreviations to facilitate easy access to this wealth of information. This will be an enduring guide for biblical and classical scholars, ministers, seminarians, and translators.

### REPRINTS

Tzvetan Todorov. *Life in Common: An Essay in General Anthropology [La Vie commune: Essai d'anthropologie générale]*. Tr. Katherine Golsan and Lucy Golsan. New afterword by the author. Lincoln. University of Nebraska Press. 2001 [Editions du Seuil, 1995]. 175 pp. Cloth: \$45.00; ISBN 0-8032-4420-7. Paper: \$19.95; ISBN 0-8032-9444-1. European Horizons. In *Life in Common*, Tzvetan Todorov explores the construction of the self and offers new perspectives on current debates about otherness. Through the 17<sup>th</sup> century solitude was considered the human condition in the Western philosophical tradition. The self was not dependent on others to perceive itself as complete. Todorov sees a reversal of this thinking beginning with the 18<sup>th</sup>-century writings of J. J. Rousseau, whose far-reaching new vision of self and society he traces through the political, philosophical, and psychoanalytical theories of Adam Smith, Georg Wilhelm Friedrich Hegel, Georges Bataille, Melanie Klein, and others, and the relevant literary works of Karl Philipp Moritz, the Marquis de Sade, and Marcel Proust. Todorov is the author of numerous works, including *Facing the Extreme: Moral Life in the Concentration Camps*. Kathleen Golsan is the translator of *Fascism and Communism* by François Furet and Ernst Nolte. Lucy Golsan's translations include *Memory, the Holocaust, and French Justice: The Bousquet and Touvier Affairs*.

### SOCIAL SCIENCES

Gérard Pommier. *Erotic Anger: A User's Manual [Du bon usage érotique de la colère et quelques unes de ses conséquences]*. Tr. Catherine Liu. Foreword Patricia Gherovici. Minneapolis. University of Minnesota Press. 2001 [Editions Aubier, 1994]. 224 pp. Paper: \$18.95; ISBN 0-8166-3530-7. In this first English translation of the best-known work of one of the world's leading psychoanalysts, your friends and neighbors are on the couch. Gérard Pommier brings together a number of case studies of his patients whose sexual activities are bound in aggressive behavior, and suggests ways in which their anger might be understood and focused to a positive end. Why

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

## **TRANSLATION STUDIES**

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

[Italian] Umberto Eco. *Experiences in Translation*. Tr. Alastair McEwen. Toronto. University of Toronto Press. 2001. 135 pp. Cloth: ISBN 0-8020-3533-7. Toronto Italian Series. Goggio Publication Series. Umberto Eco argues that translation is not about comparing two languages, but about the interpretation of a text in two different languages, thus involving a shift between cultures. An author whose works have appeared in many languages, Eco is also the translator of Gérard de Nerval's *Sylvie* and Raymond Queneau's *Exercices de style* from French into Italian. In this new book, which is based on lectures given at the University of Toronto in 1998, Eco draws on his substantial practical experience to identify and discuss some of the central problems of translation. As he demonstrates, a translation can express a deep sense of a text even when violating both lexical

and referential faithfulness. Depicting translation as a semiotic task, he uses a wide range of source materials as illustration: the translations of his own and other novels, translations of dialogue from American films into Italian, and various versions of the Bible. The second part of his study deals with translation theories proposed by Jakobson, Steiner, Peirce, and others. Overall, Eco identifies different types of interpretive acts that count as translation. An intriguing new typology emerges, based on his insistence on a common-sense approach and the necessity of taking a critical stance.

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

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

*Moving Target: Theatre Translation and Cultural Relocation*. Ed. Carole-Anne Upton. Manchester, UK. St. Jerome. 2000.

176 pp. Paper: \$38.50; ISBN 1-900650-27-4. *Moving Target* offers a rigorous exploitation of the practice of translating for the theatre. The 12 essays in this volume span a range of work from Eastern and Western Europe, Canada, and the United States. For the first time, this book draws together existing translation theory with contemporary practice to shed light on a hitherto neglected aspect of the production process. How does the theatre translator mediate between source text, performance text, and target audience? What happens when theatre is transposed from one culture to another? What are the obstacles to theatre translation, and what are the opportunities? Central to the debate throughout is the role of the translator in creating not only a linguistic text but also a performance text, as the contributors repeatedly demonstrate an illuminating sensibility to the demands and potential of theatre production. Impacting upon areas of (inter)cultural theory as well as theatre studies and translation studies, the result is a startling revelation of the joys, as well as the frustrations of the dramatic art of the translator for performance.

*Translation in Hong Kong: Past, Present, and Future*. Ed. Chan Sin-wai. Hong Kong. Chinese University Press. U. S. Distributor: University of Michigan Press. 2001. 282 pp. Paper: \$19.50; ISBN 962-201-977-3. Hong Kong is a cosmopolitan city where international communication is a fact of everyday life. Translation has thus always been essential in bridging the social and cultural gap between Chinese and Western civilizations. *Translation in Hong Kong: Past, Present, and Future* tries to assess the role played by this academic discipline at different historical periods and to articulate the issues that confront its future development. Chan Sin-wai has published many books and papers on translation, notably *An Encyclopedia of Translation* (1993) and *A Glossary of Translation Terms* (1993), both published by the Chinese University Press.

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

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