

# ANNOTATED BOOKS RECEIVED

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## EDITOR'S NOTE:

In 1983 when *Translation Review* began its "Annotated Books Received," approximately 60 publishers were represented. Over the years, the publishing of translations has become more widespread and *Translation Review's* contacts with publishers more numerous. The journal celebrates both that growth and those contacts with this first issue of a separate "Annotated Books Received Supplement," in which almost 100 publishers are represented. This listing of books sent to *Translation Review* will be published twice each year.

Two primary reasons for the new publication are space and convenience. The "Annotated Books Received" section in regular issues of *Translation Review* has grown to the point of dominating issue space. This new supplement will allow more critical discussion and reviews in regular issues. Also, with the increase in books to be listed, many of those who value the section have suggested that they would like to have a separate publication to take with them when they visit bookstores and libraries.

Each supplement will provide specific bibliographical information and annotations as in the past, but information regarding other translated works by the authors and recognition for translators will also be included when possible.

Our sincere appreciation goes to the publishers, authors, and translators who have brought us to this successful point of change.

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## ANTHOLOGIES

(French) *A Flea in Her Rear (or Ants in Her Pants) and other Vintage French Farces*. Tr. Norman R. Shapiro. Applause Books. 1994. 479 pp. Paper: \$15.95; ISBN 1-55783-165-3. "Replete with mistaken identities, concealments and sudden revelations, jack-in-the-box irruptions, physical disorder, and assaults on logic, both situational and linguistic..." [N.S.] the plays in this collection are such noted farces as "The Castrata," "Signor Nicodemo," "Boubouroche, or She Dupes to Conquer," "A Flea in Her Rear, or Ants in Her Pants," and "For Love or Monkey." Shapiro won the 1992 ALTA Outstanding Translation Award for his translation of *The Fabulists French*.

(Arabic) *Arabic Short Stories*. Tr. Denys Johnson-Davies. University of California Press. 1994. 216 pp. Cloth: \$32.00; ISBN 0-520-08563-9. Paper: \$12.00; ISBN 0-520-08944-8. An alleyway of Tangier as seen through the eyes of a prostitute, the price paid by a sophisticated Cairene philanderer for his infatuation with a young Bedouin girl, the callous treatment of a young wife receives from the man to whom she has been married off. These are some of the themes of the 24 stories in this volume, each by a different author. Among the authors represented are Edward El-Kharrat, Bahaa Taher, Alifa Rifaat, and Ghassan Kanafani. Through the eyes of insiders, these stories show us the intimate texture of life throughout the diverse countries and cultures of the Arabic world.

(Spanish) *Contemporary Short Stories from Central America*. Eds. Enrique Jaramillo Levi and Leland H. Chambers. Translations coordinated by Leland Chambers. University of Texas Press. 1994. 320 pp. Cloth: ISBN 0-292-74030-1. Paper: \$15.95; ISBN 0-292-74034-4. This volume collects some of the best short fiction from the six Spanish-speaking countries of Central America--Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica, and Panama. Selected from stories written between 1963 and 1988, it is the one of the few collections currently available with such broad representation. Some of the writers included are Augusto Monterroso, Carmen Naranjo, Samuel Rovinski, Rosa María Britton, Jaime García Saucedo, and Alfonso Quijada Urías.

(German) *Daughters of Eve: Women's Writing from the German Democratic Republic*. Eds. and Trs. Nancy Lukens and Dorothy Rosenberg. University of Nebraska Press. 1993.

329 pp. Cloth: ISBN 0-8032-2892-9. Paper: ISBN 0-8032-7942-6. This volume presents contemporary East German women whose voices are essential to an understanding of the situation of women in today's changing Europe. Included are short stories, essays, autobiographical sketches, and excerpts from novels written between 1974 and 1986. The 25 authors represented are Renate Apitz, Irene Böhme, Daniela Dahn, Gabriele Eckart, Christiane Grosz, Monika Helmecke, Helga Königsdorf, Angela Krauss, Katja Lange-Müller, Beate Morgenstern, Irmtraud Morgner, Christa Müller, Doris Paschiller, Helga Schubert, Helga Schütz, Maria Seidemann, Angela Stachowa, Gerti Tetzner, Maxie Wander, Petra Werner, Maja Wiens, Christa Wolf, Christina Wolter, Charlotte Worgitzky, and Rosemarie Zeplin. Notes and biographical introductions are provided for each story.

(Dutch) *The Dedalus Book of Dutch Fantasy*. Ed. and Tr. Richard Huijng. Dedalus. 1993. 377 pp. Paper: £9.99; ISBN 0-946626-69-3. *The Dedalus Book of Dutch Fantasy* is the most ambitious and wide-ranging anthology of Dutch fiction ever to appear in English, with stories by contemporary masters such as Gerard Reve and Harry Mulisch, and classic authors such as Couperus, Van Schendel, and Vestdijk, as well as those of the rising stars: Frans Kellendonk, A.F.Th. van der Heijden, and P.F. Thomese. The Dutch stereotype of a clean, orderly, and down-to-earth people is turned around to the dark netherworld of the macabre, the weird, the perverted, the violent, and the fancifully impossible.

(German) *Flamenco: Gypsy Dance and Music from Andalusia [Flamenco]*. Ed. Claus Schreiner. Tr. Mollie Comerford Peters. Amadeus Press. 1991. 176 pp. Cloth: \$18.95; ISBN 0-931340-25-X. Virtually every music lover has had at least a nodding acquaintance with the proud, soulful, stirring form of folk music and dance created by the gypsies of the Andalusian region of Spain in the 19th century. This book, written by a group of dedicated flamenco enthusiasts, traces the history and development of the form through the lives of its great performers. It delineates the enormous influence flamenco has had on late 19th- and 20th-century composers of concert music, particularly in France and Spain: Ravel, de Falla, and others.

(Latin and Italian) *The Laude in the Middle Ages*. Tr. Vincenzo Traversa. Peter Lang. 1994. 432 pp. Cloth: ISBN 0-8204-1932-X. "The origins of the *laude* have both a religious and a literary character which is, in turn, closely intertwined with the conditions that prevailed in the Roman Catholic Church of the Middle Ages. Readers interested in comparing the original language of these compositions with contemporary Italian will find a certain convenience in the transcripts that have been prepared along with the translations into English" (Introduction).

(Japanese) *A Long Rainy Season: Haiku & Tanka*. Eds. and Trs. Leza Lowitz, Miyuki Aoyama, and Akemi Tomioka. Stone Bridge Press. 1994. 198 pp. Paper: \$12.00; ISBN 1-880656-

15-9. A thousand years ago women poets at the Japanese imperial court created a written aesthetic of unmatched elegance and technical skill. Today, Japanese women poets write with equal sophistication about romance, family life, and sexuality, and about divorce, loneliness, feminism, politics, and the West. In this anthology of traditional short verse (the haiku and the slightly longer tanka), 15 contemporary Japanese women poets reveal the changing and diverse society that is Japan today.

(Egyptian - from hieratic script on papyrus). *Love Lyrics of Ancient Egypt*. Tr. Babara Hughes Fowler. The University of North Carolina Press. 1994. 85 pp. Cloth: \$19.95; ISBN 0-8078-2159-4. Paper: \$10.95; ISBN 0-87088-4468-3. Ancient Egypt was once thought of as a gloomy society obsessed with death. This collection of lyrics from papyri from ca. 1305-1080 B.C. offers us delicate love lyrics that dispel any such illusion. Purported to be by girls and boys as young as 13 or 14, they are remarkable for their innocent sensuousness. Combining skills as a poet and translator, Fowler provides the first accurate translations of these lyrics into modern English-language poetry. She has also translated *Hellenistic Poetry* and *Archaic Greek Poetry*.

(Hungarian) *A Mirror to the Cage: Three Contemporary Hungarian Plays*. Ed. and Tr. Clara Gyorgyey. The University of Arkansas Press. 1993. 245 pp. Cloth: \$30.00; ISBN 1-55728-267-6. *A Mirror to the Cage* collects three contemporary Hungarian playwrights: Istvan Orkeny, Gyorgy Spiro and Mihaly Kornis, who have consistently defied political restrictions but remained faithful to their convictions. Their selected plays reflect the sad history of East Central Europe from the 1940s to the 1970s. "Steve in the Bloodbath" by Orkeny is a collective biography of the Hungarian people, a grotesque play in two parts; Spiro's "The Imposter" presents examples of realistic and allegorical theater; "Kozma" by Kornis shows modern accent and mystical dream rituals. Gyorgyey has translated and edited many novels and a critical biography. She is the winner of The Cross of the Order of Merit by the Republic of Hungary and president of the Writers-in-Exile arm of PEN International. Introduction by Ervin C. Brody and a foreword preceding each play are also in this work.

(Spanish) *Mouth to Mouth: Poems by Twelve Contemporary Mexican Women*. Ed. Forrest Gander. Milkweed Editions. 1993. 233 pp. Paper: \$14.95; ISBN 0-91543-71-9. This ground-breaking bilingual anthology presents 12 of Mexico's most notable women writers whose poems have changed Mexican literature. These poets are Carmen Boullosa, Coral Bracho, Elsa Cross, Isabel Fraire, Krya Galván, Gloria Gervitz, Elva Macías, Mónica Mansour, Elena Milán, Myriam Moscona, Sylvia Tomasa Rivera, and Verónica Volkow. Each writer's section of poems is preceded by a statement from her

about her life and art. The translators make up a choice group of American writers: Zoe Anglesey, Lida Aronne-Amestoy, Martha Christina, Brady Earnhart, Forrest Gander, Patricia Goedicke, Jenny Goodman, Thomas Hoeksema, W. S. Merwin, Janet Rodney, Stephen Tapscott, and C. D. Wright.

(Japanese) *The New Poetry of Japan--The 70s and 80s*. Eds. Thomas Fitzsimmons and Yoshimasu Gozo. Katydid Books. 1993. 186 pp. Paper: \$20.95; ISBN 0-942668-36-7. Distributed by University of Hawaii Press. This anthology contains the works of five poets who emerged in the '70s and '80s as the shapers of a "new Japanese poetry": Fujii Sadakazu, Hirata Toshiko, Matsuura Hisaki, Yoshida Tuminori, and Inagawa Masato.

(French) *Of the Sublime: Presence in Question [Du Sublime]*. Tr. Jeffrey S. Librett. State University of New York Press [Editions Belin, Paris, 1988]. 1993. 255 pp. Cloth: ISBN 0-7914-1379-9. Paper: ISBN 0-7914-1380-2. This collection of essays by Jean-François Courtine, Michel Deguy, Éliane Escoubas, Philippe Lacoue-Labarthe, Jean-François Lyotard, Louis Marin, Jean-Luc Nancy, and Jacob Rogozinski examines the topic of the sublime from a phenomenological perspective, casting the question of the sublime as being a question of presence—that is, of presentation—and thus a question of existence. Much attention is given particularly to Kant's aesthetic thought, but re-readings of Schelling, Hegel, Nietzsche, and Freud also figure in these essays. Librett, in addition to translating the essays, contributes an afterword in the form of an essay that explicitly juxtaposes Heidegger's reading of the sublime with that of Kant, suggesting that each of the essays in the book responds in some way to questions that arise from that juxtaposition.

R.D.

(Spanish) *The Origins of Desire: Modern Spanish Short Stories*. Ed. Juan Antonio Masoliver. Trs. Cecilia Szusterman, Julie Flanagan, Dinny Thorold, Ed Emery, Anthony Edkins, Helen Lane, Margaret Jull Costa, Nick Caistor, Andrew Langdon-Davies, Miriam Frank, David M. Lambert, and Jason Wilson. Serpent's Tail Press. 1993. 208 pp. Paper: \$13.99; ISBN 1-85242-187-8. *The Origins of Desire* contains works by 29 Spanish writers, many of them translated into English for the first time. All languages of Spain—Castilian, Basque, Catalan, and Majorcan—are represented by the writers in this anthology with stories by Robert Saladrigas, Ana María Moix, Manuel Vázquez Montalbán, Javier Tomeo, Javier Marías, Juan José Millás, Carme Riera, José María Merino, Alvaro Pombo, Esther Tusquets, Enrique Vila-Matas, Quim Monzó, Christina Fernández Cubas, Luis Mateo Díez, Valentí Puig, Soledad Puertolas, Enrique Murillo, Ignacio Martínez de Pisón, Javier García Sánchez, Paloma Díaz-Mas, Pedro García Montalvo, Antonio Muñoz Molina, Sergi Pàmies, Pedro Zalarruki, Javier Cercas, José Antonio Millán, Laura Freixas, Agustín Cerezales, and Bernardo Atxaga. *The Origins of Desire* is characterized by

the editor Masoliver as a collection of short stories by Spanish writers born after the Spanish Civil War—with the exception of Tomeo and Tusquets—who started writing in the fading years of the Franco regime and who experienced the "changes that led from the struggle for freedom to a 'habit of freedom' more typical of democratic societies." Thus, the new writers of the post-Spanish Civil War do not rebel against earlier writers; rather they ignore them because they feel a need to break with the past and start anew by distancing themselves from the 19th-century Spanish realism and experimentalism. The short stories of this anthology are tinged with fantastical elements in the form of dreams, terror, mystery, supernatural phenomena, or omens "erasing the boundaries between everyday reality and imagination." Masoliver provides biographical information about each writer and in his introduction offers a historical and critical analysis of contemporary Spanish fiction.

L.R. de K.

(Vietnamese) *Poems from Captured Documents*. Trs. Thanh T. Nguyen and Bruce Weigel. The University of Massachusetts Press. 1994. 64 pp. Cloth: \$20.00; ISBN 0-87023-921-X. Paper: \$9.95; ISBN 0-87023-922-8. Written in journals and notebooks by ordinary soldiers who fought against American forces in Vietnam, the poems collected in this volume fill a longstanding void in the literature of that war. In addition to offering a revealing window into another culture, the pieces provide a rare look at the conflict from the perspective of those who served in the National Liberation Front, the People's Armed Forces, and the People's Army of Vietnam.

(Spanish) *Poetry Like Bread: Poets of the Political Imagination from Curbstone Press*. Ed. Martín Espada. Trs. Darwin J. Flakoll, Steven F. White, Russell Bartley, Kent Johnson, Sylvia Yoneda, Jack Agueros, Marc Zimmerman, Margaret Randall, Elinor Randall, Jack Hirschman, Camilo Pérez Bustillo, Martín Espada, María A. Poser, Arlene Scully, James Scully, Rosemary Manno, Victor Perera, Sara Miles, Richard Schaaf, Nancy Weisberg, and Jo Anne Engelbert. Curbstone Press. 1994. 282 pp. Paper: \$12.95; ISBN 1-880684-15-2. *Poetry Like Bread* contains works by 37 poets from South and North America, including Claribel Alegría, Jimmy Santiago Baca, Gioconda Belli, Tomás Borge, Kevin Bowen, Julia de Burgos, Ernesto Cardenal, John Carey, Otto René Castillo, Leo Connellan, Roque Dalton, Martín Espada, Don Gordon, Joan Joffe Hall, Juan Felipe Herrera, Jack Hirschman, Teresa de Jesús, Eileen Kostiner, Paul Laraque, Marianne Larsen, Devorah Major, Rigoberta Menchú, Sarah Menefee, Sara Miles, Victor Montejo, Margaret Randall, Luis J. Rodríguez, Leonel Rugama, Cheryl Savageau, Richard Schaaf, James Scully, Susan Sherman, Edgar Silex, Roberto Sosa, Alfonso Quijada Urías, Clemente Soto Vélez, Tino Villanueva, and Daisy Zamora. Edited by poet Martín Espada, it provides biographical information about each writer and also a short prefatory note; a dedicatory poem by Rigoberta

Menchú--1992 Nobel Peace Prize Laureate--starts the anthology.  
L.R. de K.

(Spanish) *Six Masters of the Spanish Sonnet*. Tr. Willis Barnstone. Southern Illinois University Press. 1993. 335 pp. Cloth: \$24.95; ISBN 0-8903-1772-9. This bilingual collection of 112 sonnets by six Spanish-language masters of the form ranges in time from the 17th to the 20th centuries. It includes works by Francisco de Quevedo, Sor Juana Inés de la Cruz, Antonio Machado, Federico García Lorca, Jorge Luis Borges, and Miguel Hernández. The extensive historical background Barnstone supplies serves as a survey of Spanish-language poetry in general and to scholars of Spanish-language literature in particular.

(Korean) *The Snowy Road and Other Stories*. Ed. Hyuan-jae Yee Sallee. Trs. Hyuan-jae Yee Sallee and Teresa Margadonna Hyun. White Pine Press. 1993. 167 pp. Paper: \$12.00; ISBN 1-877727-19-9. *The Snowy Road and Other Stories* is an anthology of Korean fiction presenting the works of about half a dozen contemporary writers, all of whom have received the Korean People's Literary Award. This collection deals with the life of ordinary people, their sorrows and sufferings, especially with "Korean family life during the Korean War, the post-war era of the '50s, the agrarian problems of the '60s, and the complexity of city life in the '70s and '80s." The six stories collected in this anthology include Yean-hee Chung's "Balloon," which depicts the loneliness of an eight-year-old war victim; Ick-suh Yoo's "Purchased Bridegroom," a tale about a young man who marries a crippled woman and is later betrayed by her; "The Trap" by Bum-shin Park, which comments on the widely spread shamanism in Korea; Jung-rae Cho's "Echo, Echo," which presents the Korean turmoil under Japanese rule; "The Snowy Road" by Chung-joon Yee, which describes the universal love of a mother for her son; and Wan-suh Park's "Winter Outing," which portrays the psychological conflict of a middle-aged woman--a war victim.  
S.M.

(Japanese) *Tales of Tears and Laughter: Short Fiction of Medieval Japan*. Tr. Virginia Skord. University of Hawaii Press. 1991. 222 pp. Cloth: ISBN 0-8248-1315-4. "The stories in this collection constitute just a small portion of the vast body of some four hundred short narratives known as *otigizoshi*. Composed in the medieval period, roughly from the late twelfth through the early seventeenth centuries, these tales range from lyrical romances to ribald anecdotes, from pious accounts of divine beneficence to martial tales of vengeful warriors. They represent a cross section of medieval Japan in its richness and complexity, a panoply of life teeming with all the possibilities and contradictions of the age. Through these stories we can hear human voices speaking clearly across the centuries, telling tales of dismal failure and stellar success..." (Introduction).

(Italian) *Tuscan Poetry of the Duecento*. Ed. and Tr. Frede

Jensen. Garland Publishing, Inc. 1994. 392 pp. Cloth: \$59.00; ISBN 0-8153-1625-9. This anthology covers the period in Italian poetry that extends from the Sicilian School to the *stilnovisti*, shedding new light on the somewhat neglected works of the pioneers of the Sicilian-Provençal tradition. A lengthy introduction discusses the poetic language used, the troubadour tradition, the use of ornate animal imagery, and versification and poetic form. It then provides brief but thorough biographical sketches of the poets represented and a summary of the manuscript tradition. Some of the two dozen poets translated here are such important figures as Compagnetto da Prato, Carnino Ghiberti, Orbicciani da Lucca, Chiaro Davanzati, Monte Andrea, and Dante da Maiano. Textual notes to the poems are provided as well as indexes by first lines of poems and author names.

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## REFERENCE

*A Descriptive Catalogue of the Jorge Luis Borges Collection at the University of Virginia Library*. Ed. C. Jared Loewenstein. University Press of Virginia. 1993. 254 pp. Cloth: \$35.00; ISBN 0-8139-1333-0. The University of Virginia Library has brought together the best existing collection of Borges' early editions, contributions to periodicals and other publications, and a majority of the available manuscripts. "The bibliographical entries in this catalogue are organized in what is intended as a logical system: original works by Borges are cited first, divided into categories by genre (not an insignificant task in itself, since Borges' writing often resists such generic classifications); followed by listings of original manuscript materials; various types of miscellaneous items relating to Borges that defy placement elsewhere; a large section on literary criticism and biographies of the author; other bibliographies of Borges titles; and author-title indexes" (Introduction).

*The Spanish Civil War in Literature, Film, and Art: An International Bibliography of Secondary Literature*. Compiled by Peter Monteath. Greenwood Press. 1994. 160 pp. Cloth: \$55.00; ISBN 0-313-29262-0. This bibliography gathers together for the first time a comprehensive and international list of titles dealing with the Spanish Civil War in literature, film, and art. It includes books, articles, and chapters in a wide range of languages, including Spanish, English, Russian, French, German, and Italian.

*Yiddish Linguistics*. Trs. David M. Bunis and Andrew Sunshine. Garland Publishing, Inc. 1994. 208 pp. Cloth: \$31.00; ISBN 0-8240-9758-0. This volume is the first exhaustive index in Yiddish and English to Yiddish-language periodicals and collective volumes of linguistic interest that were published in Europe and the United States between 1913 and 1958. It will serve as a supplement to Uriel and Beatrice Weinrich's innovative *Yiddish Linguistics and Folklore: A*

## REPRINTS

(German) *The German Peasants' War: A History in Documents*. Eds. and Trs. Tom Scott and Bob Scribner. Humanities Press International, Inc. 1994 [1991]. 355 pp. Cloth: \$60.00; ISBN 0-391-03681-5. Paper: \$19.00; ISBN 0-391-03769-2. This reprinted work gives the reader the opportunity to penetrate deeply the history of the German Peasants' War through contemporary documents. It describes in detail the causes and course of the revolt as well as the role of towns in it. In this selection the reader finds a list of 162 documents arranged by topic with an introduction to each document. The book includes eight maps for reference, sketches about the five areas of rebellion, and a select bibliography.

(Norwegian) Knut Hamsun. *Victoria*. Tr. Oliver Stallybrass. Sun & Moon Press. 1994 [Farrar, Straus and Giroux, 1969]. 164 pp. Paper: \$10.95; ISBN 1-55713-177-5. Generally recognized as one of the Nobel Prize winner Knut Hamsun's greatest works, *Victoria* was originally published in 1898. The novel is a seemingly simple, touching idyll of young love. The star-crossed young lovers are Johannes, the miller's son, and Victoria, the daughter of the lord of the manor. Their moment of ecstasy is as brief and transitory as their desires, and they prove perversely cruel to each other, she out of blind loyalty to her family, he out of resentment for her rejection. Yet apart from one another, they live incompletely, as they stoically resist the inevitable. In this novel, Hamsun, the realist of *Growth of the Soil* and the fantasist of *Hunger* reveals himself as a fully fledged romantic who believes in the exaltation of humankind. This book, most recently published in 1969, has been out of print for several years and represents Sun & Moon Press's revival of some of Hamsun's works.

(German) Friedrich Hölderlin. *Poems and Fragments*. Tr. Michael Hamburger. Anvil Press/Camden House. 1994. 750 pp. Cloth; \$59.95; ISBN 0-85646-244-6. Paper: ISBN 0-85646-245-4. Third bilingual edition. This edition concludes Hamburger's 50-year work on Hölderlin's translations and provides for the first-time translations of a number of the late poems, written after 1806 when the German poet had his first bout with insanity. These poems show that even his grueling and humiliating experiences in a mental clinic had not broken the poet's identity as a poet and man. It was only after the confiscation of his manuscripts and after years of life in a tower in Tübingen that he came to deny any connection between Hölderlin and the very different person and poet--Scardanelli by name--he had become. Hamburger has published, among many translations, *Poems of Paul Celan*, *An Unofficial Rilke*, and *Goethe: Poems and Epigrams*.

(Japanese) *Kabuki: Five Classic Plays*. Tr. James R. Brandon.

University of Hawaii Press [Harvard University Press, 1975]. 1992. 378 pp. Paper: ISBN 0-8248-1426-6. While its actors made their entrance down the Flower Way over 300 years ago, little of kabuki's repertory has been available to English readers. Not only are adequate translations difficult to produce, but also because the spoken parts of the drama constitute but a portion of that grand spectacle, English renderings often have an elliptical quality. These five plays, however, were translated from tapes made by Brandon at actual performances, imparting to them an unusual immediacy. The translations are further enhanced by detailed commentary and stage directions that reflect music and sound effects as well as positions of actors on stage and their stylized gestures and posturing, all of which are such a vital part of a live performance. A concise introduction includes the history of kabuki, its religious background and ties with prostitution, its themes and playwriting systems, and its performance conventions, actors, music, and dance. Appendixes provide a fascinating focus on various sound effects and music cues in performance. More than 100 production photographs vividly convey the action and emotion of one of the world's greatest stage arts.

(Greek) Lucretius. *On the Nature of the Universe*. Tr. R. E. Latham. Penguin Books. 1994 [1951]. 275 pp. Paper: \$11.95; ISBN 0-14-044610-9. Revised with a new Introduction and notes by John Godwin. Epicureans discarded both the idea of immortality and the superstitious worship of willful gods for a life of serene contentment in the available pleasures of nature. Lucretius steers the reader through an extraordinary breadth of subject matter, ranging from the indestructibility of atoms and the discovery of fire to the folly of romantic love and the phenomena of clouds and rainstorms. *On the Nature of the Universe* combines a thorough exposition of physical laws and human ethics with wit and sharp perception.

(Spanish) Rodrigo Rey Rosa. *Dust on Her Tongue*. Tr. Paul Bowles. City Lights. 1992 [1989]. 91 pp. Paper: \$7.95; ISBN 0-87286-272-0. Set in Guatemala, these spare and beautiful tales are linked by themes of magic, violence, and the fragility of existence in the haunted lives of ordinary people in present-day Central America. Includes "The Proof," "Coralia," "People of the Head," and "Xquic," among others.

(French) Jean-Jacques Rousseau. *Social Contract, Discourse on the Virtue Most Necessary for a Hero, Political Fragments, and Geneva Manuscript*. Eds. Roger D. Masters and Christopher Kelly. Trs. Roger D. Masters, Christopher Kelly, and Judith R. Bush. Dartmouth College. 1994 [1990]. 276 pp. Cloth: ISBN 0-87451-646-3. The Collected Writings of Rousseau, Vol. 4. This volume includes the first English translation of Rousseau's early *Discourse on the Virtue Most Necessary for a Hero*, numerous previously untranslated political fragments, and the first draft of *Social Contract*. The

text is supplemented with extensive editorial notes and keyed to the text of the Pléiade edition of *Oeuvres Complètes*.

(Norwegian) Herbjorg Wassmo. *The House with the Blind Glass Windows [Huset med den blinde glassveranda]*. Trs. Roseann Lloyd and Allen Simpson. Seal Press [Gyldendal Norsk Forlag, 1981]. 1995 [1987]. 232 pp. Paper: \$10.95; ISBN 1-878067-59-1. *The House with the Blind Glass Windows* is a haunting, lyrically written story of a young girl's struggle with incest. Tora lives in a fishing village in a remote part of Norway with her mother, Ingrid--and with Henrik, her stepfather. Out of work, embittered, and often drunk, Henrik is a growing source of danger to young Tora. Helped by the support and honesty of her Aunt Rachel, Tora learns about the hidden events of her past and attempts to create a safe place for herself in the world. Wassmo is the winner of Scandinavia's most prestigious literary award, the Nordic Prize.

## LITERARY THEORY

Piero Boitani. *The Shadow of Ulysses: Figures of a Myth [Ombra di Ulisse]*. Tr. Anita Weston. Oxford University Press. 1994. 191 pp. Cloth: ISBN 0-19-812268-3. Boitani's study is a perceptive and imaginative exploration of the myth of Ulysses in a range of Western literature from Homer to Joyce. He follows the evolution of the sign through the ages, returning continuously to problems of intertextuality, interpretation, and reading. The sign appears as a "shadow" both because by means of it poetry describes humanity's journey to the other world of death, and because, in a figural connotation, Ulysses "foreshadows" historical voyages to the New World. Among the writers Boitani discusses are Homer and Dante, Tasso and Tennyson, Leopardi, Poe, and Baudelaire, as well as Conrad, Levi, Joyce, and Borges.

Omar Calabrese. *Neo-Baroque: A sign of the times [L'età neobarocca]*. Tr. Charles Lambert. Princeton University Press. 1992. 227 pp. Cloth: ISBN 0-691-03171-1. A leading semiologist scrutinizes today's cultural phenomena and finds the prevailing taste to be "neo-baroque"--characterized by an appetite for virtuosity, frantic rhythms, instability, poly-dimensionality, and change. Calabrese locates a "sign of the times" in an amazing variety of literary, philosophical, artistic, musical, and architectural forms. According to Calabrese, the enormous quantity of narrative now being produced has led to a new situation: everything has already been said, and everything has already been written. The only way of avoiding saturation has been to turn to a poetics of repetition, of tiny variation, and of citation from other works. In describing this development, Calabrese makes us aware of the rapid shrinkage in the once ample space between "highbrow" and "lowbrow." Calabrese is

the author of *The Language of Art* (Bompiani) and coauthor, with Umberto Eco, of *Images of Time* (Mondadori).

Hélène Cixous. *Three Steps on the Ladder of Writing*. Trs. Sarah Cornell and Susan Sellers. Columbia University Press. 1993. 162 pp. Cloth: ISBN 0-231-07658-4. Paper: \$12.00; ISBN 0-231-07659-2. A reflection on the process of writing, *Three Steps* explores, in Cixous's own lyrical style, what she considers the most important moments of apprenticeship in the school of writing: the School of the Dead, the School of Dreams, and the School of Roots. In the School of the Dead, she explains her perception that, for her and for those writers who are most important to her, good writing begins with death--of someone or of something, perhaps because of some alliance between truth and death, perhaps because such a moment awakens us to the ever-dying of nature life. The importance of the School of Dreams lies not in dreams as Freudian objects, but in the phenomenon of dream itself--the way in which it drops the dreamer precipitously into a foreign country, without transition, allowing the foreignness a kind of purity by which it becomes a "fantastic nationality." Good writing, for Cixous, works the same way: no entrances, no exits--the text begins and you are there, in the foreign land, then the text ends and you are there no longer because the land is no longer there. Finally, the School of Roots conveys Cixous's conviction that good writing draws from those aspects of the human experience--such as our births, our deaths, our bodies, our sexualities, our very names--that inhabit the "nether realms," the borderlands of our unconscious.

R.D.

Albrecht Dihle. *Greek and Latin Literature of the Roman Empire. From Augustus to Justinian*. Tr. Manfred Malzahn. Routledge [C.H. Beck'sche Verlagbuchhandlung, 1989]. 1994. 647 pp. Cloth: \$ 55.00; ISBN 0-415-06367-1. Simultaneously published in the U.S.A. and Canada by Routledge. Albrecht Dihle presents the accounts of both Roman and Greek literature. This volume consists of several historical essays in which the author describes 700 years of history divided in eight sections: The Introduction, The Julio-Claudian Era, The Flavian Era, The Second Century, The Severan Era, The Crises of the Third Century A.D., The Era of Diocletian and Constantine, and The Christian Empire. As the writer points out, this work is not a book of reference; instead, it is an overview of the history that defines the literary legacy of the Roman Empire. The book includes postscript, bibliographical references, and index. The author is the President of Heidelberg Academy of Art and Science. In 1982, he published *The Theory of Will in Classical Antiquity*.

Karatani Kojin. *Origins of Modern Japanese Literature*. Tr. Brett de Bary. Duke University Press. 1993. 219 pp. Paper: ISBN 0-8223-1323-5. Since its publication in Japan ten years ago, this work has become a landmark, playing a pivotal role in defining discussions of modernity in that country. In a

sweeping reinterpretation of 19th- and 20th-century Japanese literature, Kojin forces a reconsideration of familiar terms such as *origin*, *modern*, *literature*, and *the state* as ideological constructs.

*Reorientations/Arabic and Persian Poetry*. Ed. Suzanne Pinckney Stetkevych. Indiana University Press. 1994. 304 pp. Cloth: \$35.00; ISBN 0-253-35493-5. Employing contemporary literary theory, eight members of the "Chicago school" of Arabic and Persian literature reorient the critical approach to classical Middle Eastern literature. The authors analyze a broad spectrum of poetry, ranging from the pre-Islamic ode of the 6th century to 17th-century Persian Safavid Moghul verse. Among issues considered are the ritual and sacrificial aspects of literature, the transition from orality to literacy, the iconographical and mythic dimensions of philology, and imitation as a form of creation. Editor Stetkevych is the author of *Abu Tammam and the Poetics of the 'Abbasid Age* and *The Mute Immortals Speak: Pre-Islamic Poetry and the Poetics of Ritual*.

## ***SOCIAL THEORY***

Bernard Arcand. *The Jaguar and the Anteater: Pornography Degree Zero [Le jaguar et le tamanoir]*. Tr. Wayne Grady. Verso. 1993. 286 pp. Cloth: ISBN 0-86091-446-1. Over the last two decades, pornography has become not only one of the most spectacularly profitable industries in the West but also, in its own way, the most innovative, with the development of more and more individualized technologies of sexual stimulation and simulation. Here, Arcand approaches pornography as an anthropologist, in an attempt to explain precisely why it exists in these forms at this moment, and with what consequences. To do so, he has assembled data on the state of the industry and its technology, on its history, and on the polemics it has engendered, especially among feminists.

Guido Ceronetti. *The Silence of the Body: Materials for the Study of Medicine [Il Silenzio del corpo: Materiali per studio di medicina]*. Tr. Michael Moore. Farrar, Straus and Giroux [Adelphi edizioni s.p.a., Milan, 1979]. 1993. 234 pp. Cloth: \$22.00; ISBN 0-374-26405-8. Ceronetti sifts through the miscellany of fact, legend, folk wisdom, and literary artifice by which cultures past and present have grappled with the human body. The triumph of medicine and modernity has been to prolong life without providing wisdom, to break the silence of the body without its voice. The one real illness left is our indifference to moral responsibility: the body "reveals itself only in peace and to philosophers." Long a student of ancient and classic writing, Ceronetti has culled their texts for the light they shed on the body's mysteries. His volume seeks to "lift the veil from human things" in a way that doctors of medicine never will.

Mario Duliani. *The City Without Women: A Chronicle of Internment Life in Canada During the Second World War [La*

*ville sans femmes and Città senza donne]*. Tr. Antonino Mazza. Mosaic Press. 1994. 159 pp. Cloth: ISBN 0-88962-566-2. Paper: ISBN 0-88962-530-1. The events chronicled began in June 1940 and in time led to the internment of several hundred Italian-Canadians. Internment, because of its harsh intrusion on individual and family life, matters not simply to the interned but to citizens of the country carrying out the internment. One man who was interned, Montreal writer Mario Duliani, wrote an account of those many, long months in the internment camp but because he did not write in English, his work has been unread by the majority of Canadians for whom English is the only tongue. Now, Duliani's book, with its sad, telling description of internment life, can be read by the many thousands of people who ought to have read it, but did not or could not. Mazza brings to his translation not only an understanding of language, but the creative gift that is necessary to translation.

Jürgen Gebhardt. *Americanism: Revolutionary Order and Societal Self-Interpretation in the American Republic [Die Krise des Amerikanismus]*. Tr. Ruth Hein. Louisiana State University Press. 1992. 359 pp. Cloth: ISBN 0-8071-1514-2. The focus of Gebhardt's study is the relationship between the concepts of founding and order in the self-understanding of the country's early leaders. Through careful scrutiny of the writings of the Founding Fathers, he studies the philosophical and Christian origins of the American ideals of republicanism and revolution. He then considers the process by which the design for living envisaged by the founders--embodied in the concept of the paradigmatic republic--found expression in the political, economic, and social institutions of the new society, producing a form of civil theology that was soon identified as Americanism.

Arno Gruen. *The Insanity of Normality. Realism as Sickness: Toward Understanding Human Destructiveness [Der Wahnsinn der Normalität--Realismus als Krankheit: eine grundlegende Theorie zur menschlichen Destruktivität]*. Trs. Hildegard and Hunter Hannum. Grove Weidenfeld [Deutscher Taschenbuch Verlag, 1987]. 1992. 226 pp. Cloth: \$21.95; ISBN 0-8021-1169-6. In eight chapters, psychoanalyst Arno Gruen challenges the basic Freudian assumption that man is born with an innate tendency towards destruction and violence. The titles of the individual chapters indicate the direction of thinking that Gruen has pursued: "The Denial of Reality in the Name of Realism," "Self-Hatred as the Origin of Destructiveness," "The Covert Cult of Death," "Feelings That Are Not Feelings," "Conformity, Rebellion, and Violence," "Power Politics as an Expression of Inner Emptiness," "The Psychopath and Peer Gynt," and "Insanity as Way of Life, Insanity as Protest." The study is accompanied by a nine-page bibliography and a short preface. The translators point out that occasional deviations from the German original were made at the author's request. F.I.

Theodor Gottlieb von Hippel. *On Marriage [Über die Ehe]*. Tr. Timothy F. Sellner. Wayne State University Press. 1994. 323 pp. Cloth: ISBN 0-8143-2495-9. Bicentennial edition. In 1774, von Hippel, mayor of Königsberg, anonymously published this treatise, which advocated equal rights and treatment for women within the marital relationship. Due to its wealth of worldly wisdom and humor, the work was immensely popular; three successive editions were published, each one expanded and altered in favor of more fair treatment of women in marriage. It was the most contemporary treatment of the subject in its time, for it viewed marriage outside of its religious importance. Von Hippel examined marriage, according to the principles of enlightened inquiry, as a human institution whose true function had long been obscured through centuries of religious practice, demeaning public prejudice, and meaningless superstition. He defined the ultimate purpose of marriage as the closest possible intertwining of two lives, with the precise interpretation of the concept varying from marriage to marriage, determined by the married couple alone.

Jean-François Lyotard. *Libidinal Economy [Economie Libidinale]*. Tr. Iain Hamilton Grant. Columbia University Press [Les Editions de Minuit, Paris, 1974]. 1993. 275 pp. Cloth: ISBN 0-253-33614-7. Paper: ISBN 0-253-20728-2. An important text in the history of French poststructuralism, this book was written in part as a response to *Anti-Oedipus* by Gilles Deleuze and Felix Guattari. As such, it is a provocative, flamboyant development of the Freudian concept of "libidinal economy" and a rejection of critique, Marxian or otherwise. Lyotard would later come to call *Libidinal Economy* his "evil book." Grant provides a brief preface that addresses his decisions as a translator regarding Lyotard's style, a glossary that provides useful commentary on some of Lyotard's neologisms and other unique lexical usages, and an introduction that discusses the context of the book both in terms of its philosophical surroundings and in terms of Lyotard's career.  
R.D.

Pierre Manent. *An Intellectual History of Liberalism [Histoire intellectuelle du libéralisme: Dix leçons]*. Tr. Rebecca Balinski. Princeton University Press (Calmann-Lévy, Paris, 1987). 1994. 128 pp. Cloth: \$19.95; ISBN 0-691-03437-0. One of a new generation of French intellectuals who share a primary concern with liberal society and its problems, Manent here traces a highly synthetic history of the development of liberal thinking. The theme of Manent's development is the decline of theological politics. He uses as his starting point Machiavelli, who separated politics from cosmological concerns in his attempt to remove everyday life from the influence of the Catholic church. Manent then analyzes Hobbes, Locke, Rousseau, Constant, and Guizot to trace the evolution of an individual with no goals outside the self and a state with no purpose but to act as referee among such individuals. In the process, he attempts to show how and why the fundamental political issues of the present have us revisiting

questions that were central to the early development of liberalism, questions such as the reconciliation of individual rights with the demands of political organization and the feasibility of a government neutral on religion but not on public morals. This text is one of the first in a new series from Princeton UP called *New French Thought*, edited by Mark Lilla and Thomas Pavel. The intent of the series is to introduce English-speaking readers to the work of a new generation of French intellectuals, many of whom--like Manent--are virtually unpublished in English. This diverse, non-programmatic group of French thinkers has moved on from the concerns of structuralism and poststructuralism; they address themselves instead to the issues, problems, and questions of contemporary liberal society.

R.D.

Daniel Pennac. *Better Than Life [Comme un Roman]*. Tr. David Homel. Coach House Press [Editions Gallimard, Paris, 1992]. 1994. 192 pp. Cloth: \$16.95; ISBN 0-88910-484-0. In this personal meditation on reading, Pennac rehearses the steps by which we--that is, parents and schools--take story-loving children and turn them into non-readers: adolescents and young adults for whom reading is a chore, a duty, a burden to be faced with grim determination at best and despair at worst. Along the way, he also reminds us of what it is about reading that gives pleasure to those of us who still enjoy it, thus suggesting how we might still rescue the joy of reading for those who have become soured on it. He finishes by describing a "Reader's Bill of Rights" that, he believes, all avid readers grant themselves in practice and that we should also grant to young people if we want them to love reading. These rights include the right to not read, the right to skip pages, the right to not finish a book, the right to reread, the right to read anything, the right to escapism, the right to read anywhere, the right to browse, the right to read out loud, and the right to not defend your tastes. The original of this book was the top non-fiction best seller in France in 1993. Pennac is also the author of a well-received trilogy published by Gallimard: *Au Bonheur des Orges*, *La Fée Carabine*, and *La Petite Marchande de Prose*. David Homel has several other translations published by Coach House Press, including *How to Make Love to a Negro* and *The Aroma of Coffee*, by Dany Laferrière.

R.D.

Taichi Sakaiya. *What is Japan? Contradictions and Transformations [Nihon to wa nani ka]*. Tr. Steven Karpa. Kodansha International, Ltd. 1993. 312 pp. Paper \$25.00; ISBN 1-56836-001-0. Sakaiya describes the contradictions inherent in Japanese history and the social upheavals. Throughout the study he addresses the following controversial questions: Why do the majority of Japanese not feel well-off, when by all statistical measures they live in one of the planet's most affluent nations? Why is Japan's educational system and national culture able to produce workers who can follow



instructions flawlessly, but who cannot think for themselves or innovate creatively in the workplace? Why do scandals in Japanese public life stem from the same forces that have created a conformist uncreative society? Sakaiya examines the varied elements of his country--its history, its geography, its relationship with the neighboring countries, and its transformation from an agrarian to an industrial nation. He attempts to analyze the vulnerabilities and the contradictions embedded in the very social infrastructure, and to prepare the people for the upheavals and transformations that Japan is about to face.

S.M.

Alexander Yakovlev. *The Fate of Marxism in Russia [Predislovie--obval--posleslovie]*. Tr. Catherine A. Fitzpatrick. Yale University Press. 1993. 250 pp. Cloth: ISBN 0-300-05365-7. Yakovlev, a major architect of perestroika and a leading sponsor of glasnost, was a senior Soviet official who worked at the highest echelon of government side by side with Gorbachev. He vividly describes the ways that Marxism has proven to be ruinous to Russia. He discusses the pervasive, historical roots of the Russian "authoritarian consciousness" that helps explain why Russian society was susceptible to the totalitarian implications of Marxism. He describes the triumvirate structure of power in the USSR before and during perestroika, the political reforms that were initiated, and the ways that Soviet attitudes toward glasnost and perestroika evolved in both the reformist and conservative wings of the Party.

### **TRANSLATION THEORY**

Daniel Boyarin. *Intertextuality and the Reading of Midrash*. Indiana University Press. 1994. 176 pp. Cloth: \$29.95; ISBN 0-253-31251-5. Paper: \$9.95; ISBN 0-253-20909-9. Proceeding by means of intensive readings of passages from an early midrash on Exodus, *The Mekilta*, Boyarin proposes a new theory of midrash that rests in part on an understanding of the heterogeneity of the biblical text and the constraining forces of rabbinic ideology on the production of midrash. In a forceful combination of theory and reading, Boyarin raises questions concerning the interplay among history, ideology, and interpretation.

Martin Buber and Franz Rosenzweig. *Scripture and Translation [Die Schrift und ihre Verdeutschung]*. Trs. Lawrence Rosenwald with Everett Fox. Indiana University Press. 1994. 288 pp. Cloth: \$25.00; ISBN 0-253-31272-8. *Scripture and Translation* is the first English translation of an essential work on translation theory and the modern literary study of the Bible. The book grew out of Buber and Rosenzweig's work on an innovative and still controversial German translation of the Hebrew Bible. Rather than provide an idiomatic rendering, the Buber-Rosenzweig translation recasts the German language on the model of biblical Hebrew by attempting to reproduce the spoken

quality, structure, and ordering of poetic devices found in the original texts. These essays articulate the rationale for the translation, both in theoretical terms and through close readings of specific texts. This edition also includes the first publication in any language of Buber's essay, "The How and Why of Our Biblical Translation."

(French) *Translating Slavery: Gender and Race in French Women's Writing*. Eds. Doris Y. Kadish and Françoise Massardier-Kenney. Kent State University Press. 1994. 346 pp. Cloth: \$27.00; ISBN 0-87338-498-9. "Translation, gender, and race, the main topics of this volume, have often been relegated to a marginal status. In recent years, however, they have begun to receive the serious attention they deserve. Each of these topics stands at the frontier of much of the most challenging theoretical, linguistic, and historical activity occurring in the humanities...today. However, the important ties among the three topics have been insufficiently explored, leaving a gap in the treatment of the complex interrelationships that exist among them" (Introduction). This work focuses on the period from 1783 to 1823 when a number of French women spoke out against the oppression of slaves and women.

### **CHILDREN'S BOOKS**

(Portuguese) Rogério Andrade Barbosa. *African Animal Tales [Bichos da Africa]*. Tr. Feliz Guthrie. Volcano Press. 1993 [1987]. 63 pp. Cloth: \$17.95; ISBN 0-912078-96-0. "Fables exist in every language and culture, in every age and epoch. They serve as guideposts along life's twisted path; they instruct and warn--they entertain. If they didn't, no one would remember them or heed their messages. Guinea-Bissau, where these fables were collected, was originally settled by tribespeople from eastern parts of the African continent." Whether their traditions came with them from the eastern corner of the Mediterranean or were spread north and west to become part of Western culture, "this unusual little book, with its striking illustrations and memorable stories, gives us the opportunity today to enjoy some African culture" (Feliz Guthrie).

(Polish) Jerzy Harasymowicz (with Jaroslaw Sokol). *I Live on a Raft*. Tr. Seymour Mayne. Concertina. 1994. 24 pp. Paper: \$3.85; ISBN 0-9697709-1-X. One of the leading poets of Poland, Harasymowicz is noted for his unique personal mythology and the spontaneous fantasy of his works. This is a collection of short, haiku-like verse for children. *Genealogy of Instruments*, one of the poet's early collections, was published in English translation in 1974. Mayne, known for his Yiddish and Hebrew translations, has published *Killing Time* (1992) and *Locust of Silence* (1993).

(Swedish) Monica Zak. *Save My Rainforest [Rädda min djungel]*. Tr. Nancy Schimmel. Volcano Press [Bokförlaget

Opal, 1989]. 1992. 32 pp. Cloth: \$14.95; ISBN 0-912078-94-4. Eight-year-old Omar Castillo visits the endangered Lacadona rainforest of southern Mexico with his father and then starts a campaign to save it, including a talk with the Mexican President and a demonstration in Mexico's main square. Based on a true story, this colorfully illustrated book charts the crusade of a single boy to guarantee that the rainforests will not be lost to future generations. An afterword notes that the book has also been published in many countries, in different languages, as an appeal to children to become interested in saving the world's rainforests.

## HISTORY

Álvar Núñez Cabeza de Vaca. *The Account: Alvar Núñez Cabeza de Vaca's Relación [Relación y comentarios]*. Trs. Martin A. Favata and José B. Fernández. Arte Público Press. 1993. 155 pp. Paper: \$10.00; ISBN 1-55885-060-0. A new translation of the Spanish explorer's chronicle of his journey across a large portion of what is now the United States. His journey (1528-1536) of hardship and misfortune is one of the most remarkable in the history of the New World and contains many first descriptions of the lands and their inhabitants.

Marcel Giraud. *A History of French Louisiana, Volume Two: Years of Transition, 1715-1717 [Histoire de la Louisiane française, Tome Second: Années de transition (1715-1717)]*. Tr. Brian Pearce. Louisiana State University Press [Presses Universitaires de France, Paris, 1958]. 1993. 213 pp. Cloth: ISBN 0-8071-1609-2. Giraud details the period immediately following the death of Louis XIV, both in the struggling French colony and in France itself. He shows how, while these were years of continued stagnation in Louisiana, they were marked by a growing recognition of the need for changes. This transition in attitudes and awareness, on both sides of the Atlantic, laid a foundation for the establishment of the Company of the West, which would eventually lead the colony into a period of vibrancy and viability.

R.D.

Marie-Louise Osmont. *The Normandy Diary of Marie-Louise Osmont: 1940-1944*. Tr. George L. Newman. Random House. 1994. 118 pp. Cloth: ISBN 0-679-43438-0. The diary of Marie-Louise Osmont bears witness to the painful experiences of the civilian residents of Normandy during the historic Allied invasion of June, 1944. Although the first entry in the diary is dated 1940 (as indicated in the title above), the entries preceding February 1944 are few and brief. After that time, and with increasing frequency as the day of the invasion approaches and then arrives, Osmont's entries record her impressions of the German soldiers billeted in her chateau, their increasing tension in the early days of June 1944, the destruction of the homes and other structures of hers and her neighbors, the deaths and injuries of friends, acquaintances, and livestock during the heavy artillery

shelling by both sides in the conflict, the contrasting personality of the British soldiers who move into the chateau after the Germans are driven out, and Osmont's attempts to protect her home and possessions from the inevitable scavenging of soldiers at war. With a compassionate and intelligent eye, Osmont produces a testimony to the emotional and physical anguish of the residents of Normandy who are forced to suffer their own liberation.

R.D.

Beatrice Saubin. *The Ordeal: My Ten Years in a Malaysian Prison [Epreuve]*. Tr. Barbara Brister. Arcade Publishing [Éditions Robert Laffont, 1991]. 1994. 212 pp. Cloth: \$22.95; 1-55970-230-3. Abandoned by her parents, brought up by her strict maternal grandmother in a small backwater town, young Beatrice Saubin always dreamed of visiting warm climes and exotic places. As a teenager she hitchhiked to India and later to Afghanistan and Thailand. In Malaysia, at age 19, she fell in love with Eddy Tan Kim Soo, a handsome, wealthy Chinese man. They planned to meet in Europe and later marry.

But at the airport on her way home, her suitcase--a gift from Eddy--was ripped apart by customs officials. She was horrified to see that it contained several kilos of heroin. Clearly she had been set up by Eddy, who, it turned out, was a member of a powerful drug cartel. Arrested, she languished in prison for two years before she was tried. Her sentence: death by hanging. On appeal, her sentence was reduced to life in prison.

Efforts on the part of her grandmother and an impassioned attorney managed to stir up public opinion, finally leading to Beatrice's release after ten years. But however terrible, these years were not lost. While in prison, her spirits were never broken: she taught herself Malaysian and Cantonese; she became a model prisoner and a leader as well as a medical supervisor, caring for her fellow inmates. Here is her own odyssey--always gripping, often terrifying, but ultimately a story of courage and inspiration.

Olga Semyonova Tian-Shanskaia. *Village Life in Late Tsarist Russia*. Trs. David L. Ransel with Michael Levine. Indiana University Press. 1993. 175 pp. Cloth: ISBN 0-253-34797-1. Paper: ISBN 0-253-20784-3. Olga Semyonova undertook this study in the late 1890s in order to meet the need for information about the actual life conditions, attitudes, and aspirations of the peasantry. Her study offers the most intimate portrayal of its time of peasant family life, sexual mores, and the treatment of women.

Lucette Valensi. *The Birth of the Despot: Venice and the Sublime Porte [Venise et la Sublime Porte: La naissance du despote]*. Tr. Arthur Denner. Cornell University Press. 1993. 119 pp. Cloth: ISBN 0-8014-2480-1. In an elegant and graceful account of the transformation of European attitudes toward the Ottoman empire during the 16th and 17th centuries, Valensi follows the genealogy of the concept of Oriental despotism. This work examines a crucial moment in the long

and ambiguous encounter between the Christian and Islamic worlds: the period after the fall of Constantinople to the Turks, when Venice's pursuit of its commercial and maritime interests brought two powerful protagonists--Venice and the Sublime Porte--face to face.

## **ART/FILM HISTORY**

Wheeler Winston Dixon. *The Early Film Criticism of François Truffaut*. Trs. Ruth Cassel Hoffman, Sonja Kropp, Brigitte Formentin-Humbert. Indiana University Press. 1993. 179 pp. Cloth: ISBN 0-253-31807-6. Paper: ISBN 0-253-20771-1. Dixon discusses Truffaut's 59 pieces of film criticism--translated here for the first time into English--that appeared between 1953 and 1957 in the journals *Cahiers du Cinéma* and *Arts*. Truffaut frequently wrote under the pseudonyms of Robert Lachenay or François de Monferrand. The study offers an insight into Truffaut's ideas about the cinematic art several years before the creation of his first feature film, *Les quatre cent coups* (1959). Whenever possible, the author gives both the French and English titles for each of the films reviewed by Truffaut. At the end of the book, all the articles are listed with the corresponding reference to their original publication date and place. F.I.

## **LITERARY HISTORY**

Donald Keene. *Seeds in the Heart: Japanese Literature from Earliest Times to the Late Sixteenth Century*. Henry Holt and Company, Inc. 1993. 1265 pp. Cloth: \$50.00; ISBN 0-8050-1999-5. With *Seeds in the Heart*, Donald Keene has completed his masterful, four-volume survey of Japanese literature from the earliest times to 1970. Keene employs his prodigious wealth of knowledge, depth of critical insight, and gift for narrative to guide us through one thousand years of a literary history that both defined the unique properties of Japanese prosody and prose, and produced some of its greatest works: the robust and grand poetry of the Man'yōshū; the subtle and sparse perfection of the 31-syllable waka poem; *The Tale of the Genji*, still regarded as one of the greatest novels in world literature; the richly distilled poetic texts of 15th-century Noh dramas; and the vast canvases of the medieval war tales, such as *The Tale of the Heike*.

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## **MUSIC HISTORY**

Kurt Blaukopf. *Musical Life in a Changing Society [Musik im Wandel der Gesellschaft]*. Tr. David Marinelli. Amadeus Press. 1992. 328 pp. Cloth: \$39.95; ISBN 0-931340-52-7. Paper: \$22.95; ISBN 0-931340-55-1. This book attempts to demonstrate that there have been and are a number of different

forms of musical activity which differ not only in how tonal material is used and how the music is structured but also in the role musical activity plays in social life.

Luc Delannoy. *Pres: The Story of Lester Young [Lester Young: Profession Président]*. Tr. Elena B. Odio. The University of Arkansas Press [Editions Denoël, 1987]. 1993. 252 pp. Cloth: ISBN 1-55728-263-3. Paper: ISBN 1-55728-264-1. Born in 1909, Lester Young played tenor saxophone with Count Basie's orchestra in the late 1930s and accompanied Billie Holiday. Young made his mark on jazz with a style characterized by an active imagination and a musical sound that was clear and light and controlled.

Heinz Gärtner. *Constanze Mozart: After the Requiem [Mozarts Requiem und die Geschäfte der Constanze M.]*. Tr. Reinhard G. Pauly. Amadeus Press [F.A. Herbig Verlagsbuchhandlung GmbH, 1986]. 1991. 238 pp. Cloth: \$24.95; ISBN 0-931340-39-X. This is an account of a celebrated musical mystery--that of Mozart's final work, the Requiem. Since its commissioning in July 1791 by Count Walsegg, who would attempt to pass it off as his own, the Requiem has been shrouded in an air of mystery. Here are the intrigues behind the Requiem and its tortuous path toward eventual publication, the ambitious and audacious gambits of Constanze, the roles of Salieri and Süßmayr, the contradictions and ambiguities. ~~Gärtner's patient reconstruction of this baffling sequence of events is based on original source materials--correspondence, diaries, and journals of the day, much of these now being published in English for the first time. Gärtner's *Women Around Mozart* was published in Germany in 1990.~~

Heinz Gärtner. *John Christian Bach*. Tr. Reinhard G. Pauly. Amadeus Press. 1994. 414 pp. Cloth: \$29.95; ISBN 0-931340-79-9. The youngest surviving son of Johann Sebastian Bach, John Christian represents a unique link between the baroque and classical worlds. His musical preferences led him to Italy and study with Padre Martini. He composed sacred music as organist of Milan Cathedral. He also turned to opera and quickly made a reputation that led to an invitation to become composer to the King's Theatre in London, and then music master to the Queen. He became Mozart's friend and mentor, having met him when the child prodigy visited London. Gärtner is a German musicologist who specializes in the pre- and post-Mozart periods. He is the author of *Constanze Mozart* (above), and *Women Around Mozart*, published in Germany in 1990.

Kurt Pahlen. *The World of the Oratorio [Oratorien der Welt]*. Tr. Judith Schaefer. Amadeus Press. 1990. 397 pp. Cloth: \$39.95; ISBN 0-931340-11-X. The oratorio--a sacred or secular work combining vocal elements with instrumental accompaniment, generally narrative or even dramatic in nature, but not intended to be staged with scenery--has an illustrious

history dating back to the Italian Renaissance. This survey includes related non-narrative sacred works such as Masses, Requiems, and other liturgical forms in addition to true oratorios.

The treatment is encyclopedic, arranged by composer, in detail appropriate to the importance of a composer or his works. Some 60 major works of the repertoire are dealt with in standardized format: original title, text, language, date of composition, date of first performance, form, scoring, history of the work, and a full discussion and analysis of the work. Other works are discussed more briefly. Pahlen has also published *Operas of the World* and *Symphonies of the World*.

Claude Samuel. *Olivier Messiaen Music and Color: Conversations with Claude Samuel [Olivier Messiaen: Musique et couleur]*. Tr. E. Thomas Glasow. Amadeus Press [Editions Belford, 1986]. 1994. 296 pp. Cloth: \$29.95; ISBN 0-931340-67-5. Olivier Messiaen is widely recognized as one of the great composers of the 20th century. His distinctive musical compositions were born of his fascination with experimental modes, complex rhythms, metallic sonorities, and, above all, with bird songs. In these conversations Messiaen talks candidly about his sources of inspiration, his musical methods, and the broad aesthetic views that led to the creation of such works as the evocative *Turangalila--symphonie* and the reverent *Saint François d'Assise*, a grand operatic fresco first performed in 1983 at the Paris Opera. This translation also includes an updated bibliography and discography.

Michael Stegeman. *Camille Saint-Saëns and the French Solo Concerto from 1850 to 1920 [Camille Saint-Saëns und das französische Solokonzert von 1850 bis 1920]*. Tr. Ann C. Sherwin. Amadeus Press [B. Schott's Söhne, 1984]. 1991. 341 pp. Cloth: \$21.95; ISBN 0-931340-35-7. Saint-Saëns was a musical prodigy and gained recognition and acclaim as a performer and a composer early in his career. His career suffered later in the century when emphasis was placed on music for the opera and the salon, rather than on the *concertante* Saint-Saëns composed. Even today relatively few of his compositions are played with any frequency. Stegeman examines these works and provides a biographical sketch and background material on the French musical scene from 1850 to 1920, along with reviews of performances of concertos by Saint-Saëns and his contemporaries. Stegeman is the editor of the *Neue Zeitschrift für Musik*.

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## PHILOSOPHY

Pierre Hadot. *Plotinus or The Simplicity of Vision [Plotin ou la simplicité du regard, troisième édition]*. Tr. Michael Chase. The University of Chicago Press [Institut des Etudes Augustiniennes, 1989]. 1993. 138 pp. Cloth: ISBN 0-226-31193-7. Since its publication in France in 1963 and through subsequent editions both there and abroad, Hadot's lively philosophical portrait of Plotinus has established itself as the preeminent introduction to

the man and his thought. Chase's lucid translation--complete with a useful chronology and analytical bibliography--at last makes this book available to the English-speaking world. Hadot carefully examines Plotinus' views on the self, existence, love, virtue, gentleness, and solitude. He shows that Plotinus, like other philosophers of his day, believed that Plato and Aristotle had already articulated the essential truths; for him, the purpose of practicing philosophy was not to profess new truths but to engage in spiritual exercises so as to live philosophically.

Karl Jaspers. *The Great Philosophers, Vol. III [Die Grossen Philosophen, Nachlaß 2]*. Eds. Michael Ermarth and Leonard H. Ehrlich. Trs. Edith Ehrlich and Leonard H. Ehrlich. Harcourt Brace & Company [R. Piper & Co. Verlag, Munich, 1981]. 1993. 306 pp. Cloth: \$29.95; ISBN 0-15-136942-9. The first two volumes of this series were published in Jaspers' lifetime (1962 and 1966). This third volume has been gathered from the posthumous papers of Jaspers as part of an effort to complete his original intent to produce a four-volume series (the fourth volume is due in 1994). Jaspers groups the philosophers discussed in the present volume into two categories: the "Projective Metaphysicians"--Xenophanes, Democritus, Empedocles, Bruno, Epicurus, Boehme, Schelling, and Leibniz--and the "Creative Orderers"--Aristotle and Hegel. The book includes a foreword by Ermarth.

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## RELIGION

Ismar Elbogen. *Jewish Liturgy. A Comprehensive History [Der jüdische Gottesdienst in seiner geschichtlichen Entwicklung, 1913; Hatefila beyisra'el behitpathutah hahistorit, 1972]*. Tr. Raymond P. Scheindlin. The Jewish Publication Society, Philadelphia - Jerusalem and The Jewish Theological Seminary of America, New York - Jerusalem. 1993. 501 pp. Cloth: ISBN 0-8276-0445-9. Ismar Elbogen's scholarly study of Jewish Liturgy, originally published in German in 1913, is considered one of the most complete analyses of its kind in existence today. Elbogen examines the entire range of the Jewish liturgical development--beginning with the early foundations of the siddur, such as the Amidah, the Shema, and the Ashrei, through the evolution of the medieval piyyut tradition, to modern prayerbook reform in Germany and in the United States. The book also traces the origin of present day prayers noting the variations that originated in different historical periods and geographical communities. *Jewish Liturgy* is very much a product of the turn of the century German Jewish scholarship and can be read not only as a history and description of Jewish liturgy but also as a testimonial to religious Jewish thought in 19th- and early 20th-

century Germany. Elbogen provides citations from primary sources such as rabbinic texts, comparative historical documents, medieval commentators, and modern scholarship. Included in the book is a study of the synagogue as an institution, its architecture and music. Elbogen provides also a selected bibliography, an appendix of section bibliographies, an index of prayers in Hebrew and English, and an index of names and subjects.

*In the Absence of God: The Early Years of an Indian Sect [Smrtisthal]*. Trs. Anne Feldhaus and Shankar Gopal Tulpule. University of Hawaii Press. 1992. 187 pp. Cloth: \$30.00; ISBN 0-8248-1335-9. The 14th-century Marathi text entitled *Smrtisthal* is an account of the development of the Mahanubhav sect of western India in the first generation after the death of its founder, the divine incarnation Cakradhar. In this volume, two of the foremost scholars of Maharashtrian religion not only provide the first complete translation of *Smrtisthal* but also offer an extensive introduction and three indexes, illuminating a series of features important both to the history of this particular sect and to the general history of religions.

Mehmed Fuad Köprülü. *Islam in Anatolia after the Turkish Invasion*. Tr. Gary Leiser. University of Utah Press. 1993. 141 pp. Cloth: ISBN 0-87480-428-0. "Written as a critique of a work by the German Orientalist Franz Babinger (1891-1967)" and published in 1922 as a monograph article, "it was the first modern attempt to describe broadly the religious and political context of the evolution of Islam in Anatolia, modern Turkey, from the appearance of the Turks in that region in the late 11th century until the early expansion of the Ottoman Empire in the 15th century. Dealing with Anatolia as an integral part of the Middle East and not as a unique, isolated territory, Köprülü was the first to consider the major religious trends and political developments there as intimately related to those in the Middle East as a whole" (Introduction).

André Vauchez. *The Laity in the Middle Ages [Les laïcs du Moyen Age: Pratiques et expériences religieuses]*. Ed. Daniel Bornstein. Tr. Margery J. Schneider. University of Notre Dame Press [Les Editions du Cerf, Paris, 1987]. 1993. 350 pp. Cloth: ISBN 0-268-01297-0. In these lively and incisive essays, Vauchez, a leading French historian of medieval religious life, explores the religious beliefs and devotional practices of laypeople in medieval Europe. The recurrent theme is the struggle of the Christian laity to carve out for themselves a religious role that would confer spiritual dignity on the circumstances and concerns of their daily lives. This volume grapples with some of the most difficult issues in medieval history: the nature of popular devotion, the role of religion in civic life, the sociology of religious attitudes and practices, and the relationship between the intersecting spheres of lay and clerical culture.

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## ARABIC

Zayd Mutee 'Dammaj. *The Hostage [Ar-Rahina]*. Trs. May Jayyusi and Christopher Tingley. Interlink Books [Dar al-Adab, 1984]. 1994. 151 pp. Cloth: ISBN 1-56656-146-9. Paper: \$10.95; ISBN 1-5665-140-X. *The Hostage*--the first English translation of Dammaj's work--is set in the "pre-revolution Yemen of the Imams." The novel depicts the exploitation of a young boy, taken hostage by the Imam's soldiers to fulfill his father's political obligations to the Imam. He enters into the service of the mayor and is sexually exploited by his household. Dammaj thus comments on the decadence and rigidity of the late '40s--an era in which the "harsh role of the hostage was indeed the fate of a number of his relatives and childhood companions." The novel includes a preface by Salma Khadra Jayyusi, the Director of PROTA (Project of Translation from Arabic), that clarifies the reasons for choosing such a work for translation: (1) it serves the "prerequisite of all fiction"--by providing entertainment for the readers, and (2) "it is highly informative, dealing as it does with the unique experiences of a bygone age." S.M.

Edwar al-Kharrat. *Girls of Alexandria*. Tr. Frances Liardet. Quartet Books. 1993. 177 pp. Cloth: £14.95; ISBN 0-7043-7006-9. *Girls of Alexandria* takes us back to the world celebrated in al-Kharrat's earlier novel *City of Saffron*, that is the Alexandria of the '30s and '40s. The protagonist is Mikha'il whose narration weaves and loops back to his earliest childhood days. The girls of Alexandria inhabit every corner of his beloved city. The deeds of heroines from books and films, childhood adventures, news articles past and present, and the voices of people long dead are all mingled together. Al-Kharrat's novel *City of Saffron* was published by Quartet in 1989. Translator Liardet has also translated *Down to the Sea* by Gamil Atia Ibrahim and has published her own novel, *The Game*.

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## BASQUE

Bernardo Atxaga. *Obabakoak*. Tr. Margaret Jull Costa. Pantheon Books. 1993. 326 pp. Cloth: \$22.00; ISBN 0-679-42404-0. Winner of Spain's National Prize for Literature, *Obabakoak* is one of only several hundred books to be written in four centuries in Basque. *Obabakoak* means "the people and things of Obaba," and the narrator weaves a tale reminiscent of Scheherazade's. The village is peopled with rascals, innocents, intellectuals, shepherds, hunters, idiots, and creatures of superstition.

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## CHINESE

Bai Hua. *The Remote Country of Women [Yüan fang yu ko nü erh kuo]*. Series: Fiction from Modern China--General

Editor: Howard Goldblatt. Trs. Qingyun Wu and Thomas O. Beebee. University of Hawaii Press [Sanmin Publishers, 1988]. 1994. 375 pp. Cloth: ISBN 0-8248-1591-2. Paper: ISBN 0-8248-1611-0. Bai Hua shifts from tragicomic farce to earthy eroticism to modernist playwriting in this carefully wrought exploration of the clash between two ways of life. In alternating chapters, the novel tells the stories of Sunamei, a winsome young woman from a rural matriarchal community, and Liang Rui, a self-absorbed man who is also weary witness to the Cultural Revolution. Through his two protagonists, Bai Hua addresses themes of the repression and freedom of sexuality, the brutality of modernity, and the fluidity of gender roles as the novel moves hypnotically and inevitably toward a collision between two worlds. The work has been translated into French, German, and Russian. It appears now in English for the first time.

Bei Dao. *Forms of Distance*. Tr. David Hinton. New Directions. 1994. 87 pp. Cloth: \$16.95; ISBN 0-8112-1266-1. Amid the waves of upheaval sweeping China over the past 20 years, Bei Dao's career has embraced both literary excellence and political activism. He is identified with the "Misty" school of Chinese poetry, which transformed traditional Chinese poetry during the years of the Democracy Movement in the late '70s and early '80s. Condemned for its alleged obscurity, its expressions of individualism, decadence, nihilism, and Western modernism, the school created a body of highly original Chinese poetry that, when translated, strongly resembles 20th-century modernist poetry in the West. Bei Dao has been in exile since the 1989 revolt in Tiananmen Square. Other Bei Dao works available are *The August Sleepwalker* (1990), *Waves* (1990), *Old Show* (1991).

Jonathan Chaves. *Singing of the Source: Nature and God in the Poetry of the Chinese Painter Wu Li*. Tr. Jonathan Chaves. University of Hawaii Press. 1993. 208 pp. Cloth: ISBN 0-8248-1485-1. Wu Li (1632-1718) was one of the orthodox masters of early Ch'ing-dynasty painting, but his reputation as a painter, even in his own lifetime, obscured his achievement as a poet. His real originality lies in the unprecedented boldness of his experimental creation: a Chinese Christian poetry, utterly traditional in its use of *shih* and *ch'ü* forms and such devices as parallelism and allusion, while equally unconventional in being based on orthodox Christian theology. The conversion experience that led him to become a member of the Jesuit society, and eventually to be ordained as one of the first Chinese Catholic priests, is explored by Chaves in the context of widespread intellectual and spiritual ferment in the early Ch'ing. Chaves' book *Pilgrim of the Clouds: Poems and Essays from Ming China by Yüan Hung-tao and His Brothers* was nominated for the National Book Award in Translation.

Cheng Naishan. *The Banker*. Tr. Britten Dean. China Books & Periodicals, Inc. 1992. 459 pp. Paper: \$19.95; ISBN 0-8351-2492-4. Cheng Naishan, one of China's most popular writers, tells the story of the unknown events during the period of the

Japanese invasion of China from 1937 through 1945. The tale is set against a background of high finance and bloody war. Zhu Jingchen, a mover and shaker in Shanghai banking circles, pits himself against shrewd business rivals, corrupt government operatives, and Japanese occupation officials as he attempts to maintain the commanding position previously enjoyed by his Cathay Republic Bank. Dean also translated Cheng's book of short stories, *The Piano Tuner*.

Dai Qing. *Wang Shiwei and "Wild Lilies": Rectification and Purges in the Chinese Communist Party 1942-1944*. [Wang shih-wei yü "Yeh pai ho hua"]. Trs. Nancy Liu and Lawrence R. Sullivan. M. E. Sharpe, Inc. 1994. 198 pp. Paper: \$24.95; ISBN 1-56324-256-7. After a brief Translator's Note, the Preface summarizes the trial of Wang Shiwei, who lost his head and his appellation "comrade" in China in 1942. The Introduction elaborates on his trial, and the subsequent text is a translation of Wang Shiwei's "Wild Lilies," a collection of comments and criticisms of the Communist Party. Part II of the text contains all the available works written by Wang Shiwei, including essays, articles, and translations. Each document is footnoted with information regarding the original dates and publication sources. Appendix A includes a name list of all persons mentioned in the text. Appendix B contains a full table of contents for the documents and interview transcripts compiled by Song Jinshou in 1986 for the study of Wang Shiwei.

M.M.

Feng Jicai. *The Three-Inch Golden Lotus [San ts'un chin lien]*. Series: Fiction from Modern China. General Editor, Howard Goldblatt. Tr. David Wakefield. University of Hawaii Press. 1994. 239 pp. Cloth: ISBN 0-8248-1574-2. Paper: ISBN 0-8248-1606-4. This beguiling story is woven around the life of Fragrant Lotus, who has her feet bound in the supreme Golden Lotus style when she is six years old. Events in Fragrant Lotus' life twist and unfold in a series of witty and often wicked ironies, obliterating easy distinctions between kindness and cruelty, history and fable, forgery and authentic work. The novel's waggish narrator exists in the tension between judgment and description, wryly deflating his reader's certainties along the way.

Liu Sola. *Chaos and All That [Hun tun chia li ko leng]*. Tr. Richard King. University of Hawaii Press [Breakthrough Publications, Hong Kong, 1991]. 1994. 134 pp. Cloth: ISBN 0-8248-1617-X. Paper: ISBN 0-8248-1651-X. This little novel, set against the backdrop of post-Mao China, juxtaposes recollections of childhood, pet ownership, and marriage with discussions of art, sex, and murder, weaving together an absurdist tapestry that is the inner life of the novel's felicitously named protagonist, Huang Haha. Winner of the 1991 British Comparative Literature Association Translation Competition for Chinese.

Luo Guanzhong. *Three Kingdoms: A Historical Novel [San kuo chih yen i]*. Tr. Moss Roberts. University of California Press. 1991. 1096 pp. Cloth: ISBN 0-520-06821-1. In a foreword by John S. Service, the *Three Kingdoms* "is as important for Chinese culture as the Homeric epics have been for the West...the novel, an important piece of world literature, offers a startling and unsparing view of how power is wielded, how diplomacy is conducted, and how wars are planned and fought during and after the Han dynasty." Not only does the novel reflect Chinese history, but it shapes attitudes and perceptions of modern-day China. The author lived sometime in the 14th century as a novelist and dramatist and played an important role in the development of Chinese popular fiction. In the acknowledgment, Moss Roberts states that the novel appeared in an abridged version in 1976, but that limited version contained mistakes, which Roberts corrected in his translation of the novel in its entirety. Roberts is a Professor of Chinese at New York University and also translated *Chinese Fairy Tales and Fantasies* in 1979. In an extensive afterword, Roberts expands on various aspects of the novel: historical origins of the story, lineage of the Han dynasty, sources for the novel, Chinese fiction, Han nationalism, the Ming dynasty, and Mao Zonagang's comprehensive inter-textual commentary. Additionally, included at the end of the novel is a descriptive list of the principal characters, a chronology of main events in the novel, and a translated list of Chinese titles, terms, and offices mentioned in the novel. The Notes after the novel encompass 90 pages of historical commentary and in-depth explanations.  
M.M.

Mao Dun. *Rainbow [Hung (Hong)]*. Tr. Madeleine Zelin. University of California Press [Kaiming Shudian, 1941]. 1992. 235 pp. Cloth: ISBN 0-520-07327-4. Paper: ISBN 0-520-07328-2. A major Chinese novel written by one of China's leading 20th-century vernacular writers of the 1920s, Mao Dun, becomes available in English for the first time. The novel traces the journey of its heroine Mei as she moves from the conservative world of China's interior provinces down the Yangzi River to Shanghai, where she discovers the turbulent political environment of China's most modern city. In the introduction, the translator, Madeline Zekin, provides biographical details concerning the life of Mao Dun, including his role as editor and translator at Commercial Press in Shanghai, his political activities in the turbulent China of the 1920s, and a lengthy list of his other lesser known novels and short stories.  
M.M.

Mo Yan. *Red Sorghum [Hung kao liang chia tsu]*. Tr. Howard Goldblatt. Viking/Penguin Press. 1993. 359 pp. Cloth: \$23.50; ISBN 0-670-84402-0. A legend in China, where it won the major literary prizes and inspired an award-winning film, *Red Sorghum* is a novel of family, myth, and memory, set during the fratricidal barbarity of the 1930s, when the Chinese battled both Japanese invaders and each other. Comprising stories within stories, events of staggering horror and moments of

unearthly love, it is a book in which fable and history collide to produce fiction that is entirely new--and unforgettable. Goldblatt is also the editor of *Modern Chinese Literature* and winner of the ALTA Outstanding Translation Prize for 1993 for his translation of Liu Heng's *Black Snow*.

Su Tung-P'O. *Selected Poems of Su Tung-P'O*. Tr. Burton Watson. Copper Canyon Press. 1994. 145 pp. Paper: \$12.00; ISBN 1-55659-064-4. One of the greatest poets of the Buddhist tradition, Su Tung-p'o (1037-1101) has been a model and source of inspiration for a millennium of Chinese poets. Like many officials of his time, Su Tung-p'o spent his entire adult life moving from office to office, sometimes in exile. His resulting travel poems reveal an eye for detail that only a fine painter could develop. He went far beyond the conventional landscape props used in the poetry of his contemporaries, taking care to tell his readers exactly what flowers grew, what crops were in the fields, and what the weather meant. Burton Watson here presents 115 poems by this noted poet. Watson's translation of *Chuang Gzu* is an acknowledged classic. He has translated major works of Japanese and Chinese philosophy and history, and has edited *The Columbia Book of Chinese Poetry*.

Tung Hsi-hsiang Chu-kung-tiao. *Master Tung's Western Chamber Romance*. Tr. Li-li Chen. Columbia University Press. 238 pp. Paper: \$17.50; ISBN 0-231-10119-8. This 12th-century masterpiece suffered virtual oblivion from the late 14th century to 1912, when it was rediscovered by the great sinologist Wang Kuo-wei, who helped restore it to its preeminent position in Chinese literature. Composed of 184 prose passages and 5,263 lines of verse to be narrated and sung by a performing singer-storyteller, *Master Tung's Western Chamber Romance* is an elaboration of a T'ang dynasty love story. But unlike the T'ang story, in which the lovers fail to marry, it ends with their wedding.

Yang Hsiung. *The Canon of Supreme Mystery [T'ai hsüan ching]*. Tr. Michael Nylan. State University of New York Press. 1993. 680 pp. Cloth: ISBN 0-7914-1395-0. As the first grand synthesis of classic Chinese thought, *Canon of Supreme Mystery* (ca. 4 B.C.) occupies a place in all of Chinese intellectual history roughly comparable to that of the *Summa Theologica* of Thomas Aquinas in the West. As one of the few original works by a recognized philosophical master to have survived from the formative Han period, the *Mystery* provides us today with the single best remaining clue to early attempts to situate the individual in family, state bureaucracy, and cosmos.

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## CREOLE FRENCH

René Depestre. *The Festival of the Greasy Pole [Le mât cocagne]*. Tr. Carrol F. Coates. University Press of Virginia

[Editions Gallimard, 1979]. 1990. 142 pp. Paper: \$12.95; ISBN 0-8139-1282-2. This novel, published for the first time in English, is one of the most important statements about the Duvalier regime in Haiti, written by a Haitian who played a prominent role in the revolutionary movement that brought down the Lescot regime in January 1946. Depestre's ironic note denying historical origins for the novel does not obscure the scathing caricature of Papa Doc Duvalier and the bloodbath that he visited on his own country, which is called "Zacharyland" after the fictionalized President-for-Life Zoocrates Zachary. Depestre has also published a volume of poetry, *Etincelles*.

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## CZECH

Karel Čapek. *Tales from Two Pockets [Povídky z jedné kapsy/Povídky z druhé kapsy]*. Tr. Norma Comrada. Catbird Press. 1994. 367 pp. Paper: \$14.95; ISBN 0-945774-25-7. Čapek's collection of 48 short stories "about mysteries of all sorts, especially the nature of truth and justice" was originally published in 1929 in Czechoslovakia in two separate volumes entitled "Tales from One Pocket" and "Tales from the Other Pocket." An earlier translation of "Tales from One Pocket" done by Paul Selver appeared in 1931. Other works by Čapek available from Catbird Press are *Toward the Radical Center: A Karel Čapek Reader* (Tr. N. Comrada. Ed. by Peter Kussi); *War with the Newts* (Tr. Ewald Osers); and *Three Novels [Hordubal, Meteor, and An Ordinary Life]* (Trs. M. and R. Weatherall). F.I.

Bohumil Hrabal. *The Little Town Where Time Stood Still [Mestecko, kde se zastavil čas]*. Tr. James Naughton. Pantheon Books. 1993. 302 pp. Cloth: \$23.00; ISBN 0-679-42225-0. Also includes *Cutting It Short*. In the 1930s Europe is tangoing to the tune of a new age, but in rural Czechoslovakia Maryska dances to a rhythm all her own. As World War II draws to a close and communism looms on the horizon, Maryska and her town appear to have survived unscathed. But subtle changes begin to appear—in Maryska and her family, and most notably at the brewery which dominates her town, where the new political order creates tensions that tear through the social fabric of the town in ways that she in her wildest days could not possibly have imagined. Hrabal also wrote *Closely Watched Trains*, the film version of which received an Academy Award in 1967.

Vladimír Páral. *Catapult*. Tr. William Harkins. Catbird Press. 1992. 240 pp. Cloth: ISBN 0-945774-04-4. Paper: \$10.95; ISBN 0-945774-17-6. The hero of *Catapult*, Jacek Jost, is an engineer in a textile company, obliged to travel frequently across Czechoslovakia. En route he acquires seven girlfriends. But instead of feeling liberated, Jacek is overwhelmed by the complicated mess he's made. Unable to take any decisive action, he tries to force others to catapult him into change. But his efforts are always frustrated. *Catapult* is black humor at its best.

Vladimír Páral. *The Four Sonyas [Profesionalní žena]*. Tr. William Harkins. Catbird Press. 1993. 391 pp. Cloth: \$22.95; ISBN 0-945774-15-X. In *The Four Sonyas*, Páral uses a Perils-of-Pauline story to examine the way people manipulate and exploit each other. Sonya is a hotel maid whose only possession is a fairy-tale dream that someday a prince will come and save her. Since Sonya is young and beautiful, there are many princes who share her dream. But the princes are actually frogs who play with Sonya, kidnap her, and give her mysterious directives. However, even they are really no more free than Sonya, nor more successful in realizing their dreams. Harkins has also translated Zdenek Urbánek's collection of stories *On the Sky's Clayey Bottom*.

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## DANISH

Peter Høeg. *Smilla's Sense of Snow [Frøken Smillas fornemmelse for sne]*. Tr. Tiina Nunnally. Farrar Straus and Giroux [Munksgaard, Copenhagen, 1992]. 1993. 453 pp. Cloth: \$21.00; ISBN 0-374-26644-1. Smilla Qaavigaaq Jaspersen, the protagonist of this novel, which was published originally in 1992, is a 37-year-old single woman without children. Her six-year-old Inuit neighbor, Isaiah, falls off a roof and is killed. Smilla does not believe that it is an accident. She decides to investigate and discovers that even the police do not want her to get involved. But she is stubborn enough to pursue her course of action and her investigation takes her from a fervently religious accountant to a tough-talking pathologist and an alcoholic shipping magnate and into the secret files of the Danish company responsible for extracting most of Greenland's mineral wealth. Her saga finally ends up on a ship with an international cast of villains bound for a mysterious mission on an uninhabitable island of Greenland. The chapters of the novel are entitled, respectively, "The City," "The Sea," "The Ice." Included are two maps of Greenland and downtown Copenhagen. This is Høeg's first novel to be published in English. F.I.

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## DUTCH

*Mariken Van Nieuwghen*. Eds. and Trs. Therese Decker and Martin Walsh. Camden House. 1994. 150 pp. Cloth: \$55.00; ISBN 1-879751-20-8. Part of the Medieval Texts and Translations Series. A drama in medieval Dutch that provides the first known example of the drama-within-a-drama device. The text is based on the chapbook of around 1518. In a remarkable parallel to the *Faust* chapbook, a young woman enters into an agreement with the devil, offering her soul for knowledge and wisdom. The first translation into English, with the original text on facing pages.



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## FRENCH

René Belletto. *Machine [La machine]*. Tr. Lanie Goodman. Grove Press [P.O.L., Paris, 1990]. 1993. 356 pp. Cloth: \$21.00; ISBN 0-8021-1437-7. Part science fiction, part suspense thriller, *Machine* provides a high-tech version of the tale of "possession." A psychotherapist invents a computer that allows two people to exchange personalities. For his first test of the device, he uses a psychopathic patient who is a known sexual offender and suspected killer. The experiment quickly goes awry when the patient escapes in the body of the psychotherapist. Amid the suspense, Belletto uses the story to explore questions of personal and human identity. Belletto, who won the Prix Fémina for his novel *Eclipse*, often chooses to explore psychological, philosophical, and moral quandaries in his fiction. A previous novel, *Sur la Terre Comme au Ciel*, was adapted to the screen as the film *Danger in the House*. *Machine* is also being adapted to film. Goodman has translated several novels from the French, including Emmanuel Carrère's *The Mustache* and *Gothic Romance* and Daniel Odier's *The Cannibal Kiss*.

Marie-Claire Blais. *The Angel of Solitude [L'ange de la solitude]*. Tr. Laura Hodes. Talonbooks [VLB Éditeur, Montreal, 1989]. 1993. 139 pp. Paper: \$14.95; ISBN 0-88922-337-8. The latest appearance of Blais' work in English concerns the lives of eight young lesbian women seeking to create an all-female utopia free from homophobia, their own pasts, and their own differences. The narrative reveals, however, in a manner verging on poetic, that the women are still too bound to their individual struggles, both with themselves and with the larger world, to commit themselves to a communal goal and a group identity. To signify this lack of presence for the group, none of the women have direct presence in the narrative, but appear before the reader only through the memories, observations, and imaginations of each of the others in the group.  
R.D.

Bruno Bontempelli. *The Traveler's Tree [L'Arbre du voyageur]*. Tr. Linda Coverdale. The New Press [Editions Grasset & Fasquelle, 1992]. Distributed by W.W. Norton. 1994. 250 pp. Cloth: \$20.00; ISBN 1-56584-150-6. Part of The New Press International Fiction series, this work introduces Bontempelli to the English-speaking world. Somewhere in the Caribbean Sea the French ship *Entremetteuse* lies stranded without a breeze, its crew racked by starvation and disease, its wood rotting, and its sails limp. An island and the dim outline of the fabled traveler's tree appear on the horizon. As listless as the ship and increasingly feeble with scurvy, the embattled crew dispatches one longboat after another to reach the island, but to no avail. As mutiny, rebellion, and utter starvation loom, they pin their last hopes on a direct charge across the reefs, in one last valiant effort to reach the traveler's tree.

Alain Corbin. *The Village of Cannibals [Le Village des cannibales]*. Tr. Arthur Goldhammer. Harvard University Press [Aubier-Montaigne, Paris, 1990]. 1992. 164 pp. Cloth: \$22.95; ISBN 0-674-93900-X. At a small local fair in the rural French village of Hautefaye in the summer of 1870, a mob of peasants tortured a young nobleman for more than two hours, finally burning him to death. In the tradition of social micro-history such as found in Carlo Ginzburg's *The Cheese and the Worms* and Natalie Zemon Davis's *The Return of Martin Guerre*, Corbin's book examines the social, political, economic, and psychological contexts of this horrific incident. As a result, we learn that the incident, though anomalous in the context of late 19th-century French society, nevertheless had its own internal logic, one unique to the historical moment and the circumstances, perceptions, and mind-set of the peasantry of this region. In addition to *The Village of Cannibals*, Corbin has recently published *The Foul and the Fragrant: Odor and the French Social Imagination [Le miasme et la jonquille: l'odorat et l'imaginaire social XVIIIe-XIXe siècles]*; *Women for Hire: Prostitution and Sexuality in France after 1850 [Les filles de noce: misere sexuelle et prostitution: 19e et 20e siècles]*; tr. Alan Sheridan], and *The Lure of the Sea: the Discovery of the Seaside in the Western World, 1750-1840 [Le territoire du vide: l'Occident et le desir du rivage, 1750-1840]*; tr. Jocelyn Phelps]. Goldhammer was a winner of the 1993 ALTA Outstanding Translation Award for his translation of Lever's *Sade*.  
R.D.

Delacorta [Daniel Odier]. *The Rap Factor*. Tr. Catherine Texier. The Atlantic Monthly Press. 1993. 200 pp. Cloth: \$18.00; ISBN 0-87113-529-9. *The Rap Factor* turns up the volume on the literary adventures of Delacorta, author of the stylish mystery novel *Diva*, which was made into a popular film. A "cultural megamix" with a Ph.D. from Yale, Zulu, the novel's protagonist, is Miami's most renowned P.I. and bon vivant. When a beautiful young rapper poised for the top of the charts is found dead in her apartment, Zulu is off, his two sidekicks, Lita and Roy, trailing in his wake. What ensues is fun, sexy, and slick. Odier's first book *The Job: Interviews with William S. Burroughs* was published in the U.S. in 1969. Since then he has published seven novels in France under his own name and six as Delacorta. These last--*Alba*, *Diva*, *Luna*, *Nana*, *Lola*, and *Vita*--all feature the brilliant, eccentric Serge Gorodish.

Patrick Drevet. *My Micheline*. Tr. James Kirkup. Quartet Books [Hatier, Paris, 1990]. 1993. 124 pp. Cloth: ISBN 0-7043-7037-9. This is the story of a train, a very special country train which carries the young Drevet and his mother south every summer. For two days they travel on their *micheline*, from a dank, enclosed valley in the Haute Jura to the open sunshine of the Loire plateau. Here they stay with Drevet's pretty aunt--and the family his mother left behind on her

marriage. The flotsam and jetsam of railway stations, the swooping telegraph wires on their tall poles, the anticipation of the loving embrace of his maternal family--such images of his childhood, and of his mother as a young woman torn between two communities, present a wistful and poignant picture of family love, childhood agonies and rural France 40 years ago.

Annie Ernaux. *Simple Passion*. Tr. Tanya Leslie. Four Walls Eight Windows [Editions Gallimard, 1991]. 1993. 64 pp. Cloth: \$15.00; ISBN 1-56858-003-7. In France *Simple Passion* was the number one best-selling book for several months in 1991. Ernaux writes of a young married man from another country living in France for a short time. Ernaux, born in 1940, grew up in Normandy. Both of Ernaux's previous books from Four Walls Eight Windows, *A Woman's Story* and *A Man's Place*, were *New York Times* Notable Books of the Year, and *A Man's Place* was a finalist for the French-American Translation Prize.  
M.M.

Georges Feydeau. *Five by Feydeau*. Tr. J. Paul Marcoux. Peter Lang. 1994. 286 pp. Cloth: ISBN 0-8204-2390-4. Feydeau is considered second only to Molière as a great writer of French comedy and yet his reputation, at least in English-speaking countries, rests largely on a half-dozen plays. This book features new translations of five of his lesser-known works as seen from the perspective of a stage director: *Brothers In Crime (Gibier de potence)*, *The Dressmaker (Tailleur pour dames)*, *All My Husbands (Le mariage de Barillon)*, *That's My Girl! (Occupe-toi d'Amélie)*, and *Nothing But the Tooth (Hortense a dit: "Je me'en fous")*. The introduction provides biographical information, traces the most significant influences in Feydeau's output, and discusses farce as a dramatic genre.

Dominique Fourcade. *Xbo*. Tr. Robert Kocik. Sun & Moon Press [P.O.L. éditeur, 1988]. 1993. 79 pp. Paper: \$9.95; ISBN 1-55713-067-1. Fourcade is a writer of witty, lyrically intense meditations on the self, art, poetry, and language in general.

Sébastien Japrisot. *A Very Long Engagement [Un long dimanche de fiançailles]*. Tr. Linda Coverdale. Farrar Straus Giroux. 1993. 327 pp. Cloth: \$23.00; ISBN 0-374-28335-4. In January 1917, five wounded French soldiers, hands bound before them, are brought to the front at Picardy by their own troops, forced to climb from the trenches onto the narrow strip of no-man's-land that separates the French and German armies, and left to die in the crossfire. Their brutal punishment has been hushed up for more than two years when Mathilde Donnay, a young, wheelchair-bound woman from a small town in the South, begins a relentless quest to find out whether her fiancé, officially "killed in the line of duty," might still be alive. A runaway best seller in France and the winner of the 1991 Prix Interallié, the work is an engrossing mystery, a playful study of the different ways one story is told, and a moving and incisive portrait of life in France during and after the First World War.

Ahmadou Kourouma. *Monnew [Monnè, outrages et défis]*. Tr. Nidra Poller. Mercury House [Éditions du Seuil, Paris, 1990]. 1993. 254 pp. Cloth: \$25.00; ISBN 1-56279-027-7. Paper: \$13.95; ISBN 1-56279-058-7. Ahmadou Kourouma was born in 1927 on the Ivory Coast near the frontier with Guinea. His refusal to participate against the Houphouët-Boigny's independence movement marked the beginning of a fighting career in French Indochina. On his return to the Ivory Coast in 1963 he was forcefully driven out of his country on false charges of conspiracy. His strong resentment marked the publication of his first fictional work, *Les Soleils des indépendances [The Suns of Independence]*. Kourouma's second novel, *Monnew*, ascertains his position as one of the foremost contemporary writers of "French-language-African-literature." Kourouma captivates his readers with the tale of Djigui Keita, the king of the fictional land of Soba. Concerned with the devastating effects of colonialism, the novel is written mostly from the viewpoint of Djigui Keita. Keita attempts to combat the oncoming French troops with sorcery, sacrifices, and "tata"--mud walls around Soba. But the Europeans come anyway bringing with them an era of "monnew"--"the outrage, defiance, contempt, insult, humiliation..."--of French colonialism.  
S.M.

Dany Laferrière. *An Aroma of Coffee [L'Odeur du café]*. Tr. David Homel. Coach House Press [Vlb éditeur, Montreal, 1991]. 1993. 173 pp. Paper: \$11.95; ISBN 0-88910-439-5. Winner of the 1991 Prix Carbet de la Caraïbe, *An Aroma of Coffee* paints a portrait of life in a small Haitian town, a portrait laid down with short, compact, episodic strokes, each one depicting a different memory--a place, an event, an object, a friend, a moment, a love, a happiness, a terror. Together, these images weave a sense of the mixture of earthy practicality, vivid myth and dream, folk wisdom and storytelling, humor and tragedy that mark rural life in the Caribbean. Like Laferrière's first novel (*How to Make Love to a Negro*), this book takes the form of a set of memoirs, only this time recalled through the eyes of a 10-year-old boy, perched on the gallery of his grandmother's home in Petit-Goâve. The author, a native Haitian who went into exile in 1978 during the Duvalier regime, has had four other books published in English: *How to Make Love to a Negro* (1987; trans. from *Comment faire l'amour avec un nègre sans se fatiguer*, 1985), *Eroshima* (1991; trans. from *Eroshima*, 1987), *Dining with the Dictator* (1994; trans. from *Le goût des jeunes filles*, 1992), and *Why Must a Black Writer Write About Sex?* (1994; trans. from *Cette grenade dans la main du jeune nègre est-elle une arme ou un fruit?*, 1993). The first was an underground sensation in Canada in both French and English.  
R.D.

Dany Laferrière. *How to Make Love to a Negro [Comment faire l'amour avec un nègre sans se fatiguer]*. Tr. David Homel.

Coach House Press [Vlb éditeur, Montreal, 1985]. 1987. 117 pp. Paper: \$12.95; ISBN 0-88910-305-4. Why do young, well-educated, naive, middle-class, white women yearn to be seduced by brash, earthy, irresponsible black men? This first novel by Laferrière implies that the question—and the furtive existence of the question itself—goes far beyond race and sexuality to embrace class and cultural tensions, cultural stereotypes, guilt, hunger, and other issues tied to the ambivalence of being a black man in America. But don't expect weighty answers. Laferrière is much too nimble for pontification; instead he uses a well-tuned sense of humor to sidestep definitive political statements, willing instead to provoke the laugh that leaves contemplation in its wake. The book reads as if autobiographical, using brief, episodic chapters to suggest the form of a daily journal. The prose, affecting a style that reminds of Kerouac or Bukowski, pulls the reader quickly through the work, and the sexual attitude wears a fine masquerade of Henry Miller.

R.D.

Jean de La Fontaine. *La Fontaine's Bawdy: Of Libertines, Louts, and Lechers: Translations from the Contes et Nouvelles en Vers*. Tr. Norman R. Shapiro. Princeton University Press. 1992. 273 pp. Cloth: ISBN 0-691-06956-5. Paper: ISBN 0-691-01532-5. Shapiro presents here a selection of approximately half of La Fontaine's bawdy verse tales. He includes a bibliographical note with a list of the available editions containing the *Contes et nouvelles en vers* and a list of secondary studies of the *Contes*. The texts of the tales are presented bilingually on facing pages. Other recent translations by Shapiro include *A Flea in Her Rear, or Ants in Her Pants and Other Vintage French Farces* (Applause Books, 1994) and *The Fabulists French: Verse Fables of Nine Centuries* (University of Illinois Press, 1992).

R.D.

Ronald Lavallée. *Tchipayuk, Or the Way of the Wolf [Tchipayuk, ou, Le chemin du loup]*. Tr. Patricia Claxton. Talonbooks. 1994. 480 pp. Paper: \$18.95; ISBN 0-88922-338-6. Winner of the Prix Jules Verne, Prix Champlain, and the Prix Riel, *Tchipayuk* is a sweeping historical novel dealing with the collision of native and colonial cultures in 19th-century North America, and the apotheosis of that collision in the world of the Métis. "Tchipay" is a Cree word meaning "a soul condemned to wander the earth until its memory is honoured."

Jean Lorrain. *Monsieur de Phocas*. Tr. Francis Amery. Dedalus/Hippocrene. 1994. 272 pp. Paper: \$14.95; ISBN 0-7818-0210-5. Written in 1906 as a retrospective summary of the French Decadent Movement that characterized *fin de siècle* Paris and particularly Montmartre, Lorrain's novel depicts the descent of a courtier to the depravities brought about when he first tries opium. Fantasies and corruptions abound, and Monsieur de Phocas becomes both the object and the aggressor in shocking events that so scandalized its readers, the book was

never greeted with popular acclaim though recognized as a masterpiece, nor was it translated or published in staid Victorian England, until now.

Henri Michaux. *Darkness Moves: An Henri Michaux Anthology, 1927-1984*. Tr. David Ball. University of California Press. 1994. 376 pp. Cloth: \$30.00; ISBN 0-520-07231-6. Michaux, who died in 1984, enjoyed a reputation as one of the singular artistic minds of the 20th century—a poet and a painter who eluded (and continues to elude) quick labels and easy categorization. The years since his death have seen the publication of a handful of English translations of particular works by Michaux, including *Spaced, displaced = Déplacements, déagements* (trans. David and Helen Constantine; 1992, Bloodaxe), *Meidosems: poems and lithographs* (Moving Parts Press, 1992), *By surprise* (Hanuman Books, 1987), and *A barbarian in Asia* (trans. Sylvia Beach; reprint, 1986, New Directions). In this collection, David Ball presents the first English-language text that selects from the full range of Michaux's work. His poetry, for instance, is represented by selections from his earliest work in *Who I Was* and *My Properties*, while hallucinatory visions are included from his *Miserable Miracle*. Samples of his Borges-like fables and fantastic journeys as seen in *Elsewhere* can be found here, along with original essays on art and literature taken from *Passages*. Finally, the book also presents a collection of plates (b&w) from Michaux's painting. Ball provides a short biographical introduction along with briefer introductions to the individual segments of the book. The result is a useful overview of the artistic output of an important figure in European arts and letters, one whose full significance has yet to be reckoned.

R.D.

Gérard de Nerval. *Aurélia followed by Sylvie*. Tr. Kendall Lappin. Asylum Arts. 1993. 157 pp. Paper: \$9.95; ISBN 1-878580-07-8. Throughout his life, Gérard de Nerval struggled with bouts of madness, and ended his life wandering homeless on the streets of Paris until he was found hanging from a sewer grating, an apparent suicide. Soon after the completion of his novella *Sylvie* in 1853, Nerval began, under advice from his doctor, an extended personal journal/essay chronicling his psychic experiences and visions. What emerged from these writings is *Aurélia*, a masterpiece in the literature of dreams and hallucinations, and a remarkable prose work. Translator Lappin published the anthology *Galic Echoes* in 1991.

*The Perilous Cemetery [L'Atre Périlleux]*. Ed. and Tr. Nancy B. Black. Garland Publishing, Inc. 1994. 480 pp. Cloth: \$70.00; ISBN 0-8153-1897-9. This long-neglected anonymous 13th-century Arthurian verse romance, inspired by the narratives of Chrétien de Troyes, is unusual in having Gawain as the main character. It deserves study for its parody of romance conventions (such as Gawain's frequent defections from the right path), its intricate pattern, and its interrelated

themes of doubling and death. A lengthy introduction covers the history of the manuscripts and the style and themes of this romance in all aspects and in comparison with other works in the genre.

Jacques Poulin. *Mr. Blue [Le vieux chagrin]*. Tr. Sheila Fischman. Véhicule Press [Leméac, 1989]. 1993. 160 pp. Paper: 1-55065-039-4. Mr. Blue is Jim's cat and his sole companion until the day they discover a copy of *The Arabian Nights* in a cave along the beach. From then on, the novel Jim is writing develops in unexpected ways. For "words are independent like cats, and they don't do what you want them to."

Marie Redonnet. *Hôtel Splendid [Splendid Hôtel]*. Tr. Jordan Stump. University of Nebraska Press. 1994. 113 pp. Paper: \$10.00; ISBN 0-8032-8953-7.

Marie Redonnet. *Forever Valley*. Tr. Jordan Stump. University of Nebraska Press. 1994. 113 pp. Paper: \$10.00; ISBN 0-8032-8951-0.

Marie Redonnet. *Rose Mellie Rose [Rose Mélie Rose]*. Tr. Jordan Stump. University of Nebraska Press. 1994. 120 pp. Paper: \$10.00; ISBN 0-8032-8952-9. Marie Redonnet makes her English-language debut with these three novels. *Hôtel Splendid*, *Forever Valley*, and *Rose Mellie Rose*, can be seen as a triptych--"three novels that unmistakably fit together, although they have neither characters nor setting in common." In all three works it is the woman who is the narrator as well as the heroine, and their stories might be different but it is they "who fight, who seek, who create." *Hôtel Splendid* is a novel about the lives of three sisters living in an old run-down hotel at the edge of a swamp. The youngest sister strives to save the hotel and to come to terms with the innumerable problems that she faces: the deterioration of the hotel, the illness of her sisters, and the growth of the swamp. *Forever Valley* depicts the life of a 16-year-old who lives in a rectory with her father and makes a living by working in a dance hall. She takes up a "personal project": digging pits in the rectory garden and looking for the dead. Mellie, the heroine of *Rose Mellie Rose*, was found as a baby in a grotto and raised in Rose's souvenir shop. She goes to the town of Oat at age 12 where she creates an autobiography--12 Polaroid pictures with the story of her life on the back--that bears testimony to her tragic life. While *Hôtel Splendid* includes the translator's introduction, *Forever Valley* presents an interview with Marie Redonnet, and *Rose Mellie Rose* depicts the story of the triptych.

Élise Turcotte. *The Sound of Living Things [Le Bruit des choses vivantes]*. Tr. Sheila Fischman. Coach House Press [Leméac Éditeur, 1991]. 1993. 153 pp. Paper: \$11.95; ISBN 0-88910-437-9. Albanie is 30 years old, her daughter Maria is four, and the two are on their own. But luckily, Albanie's work at the local library allows them the rare freedom to pursue a life of the imagination. Out of the passing of days, the flow of words, the aspects of life they explore together, a love story unlike any other is woven between Albanie and Maria, one that enables them to

feel and hear the "sound of living things" which connects them to the world and its images. In the poignant details of daily life, mother and daughter rediscover their capacity for joy.

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## GERMAN

Albert Einstein and Mileva Mari\_. *The Love Letters*. Tr. Shawn Smith. Eds. Jürgen Renn and Robert Schulmann. Princeton University Press. 1992. 107 pp. Cloth: ISBN 0-691-08760-1. A collection of 54 letters between Einstein and his first wife, covering the period 1897 to 1903, records their relationship from the time the two met to just after their marriage, when Einstein secured a position in the Swiss Patent Office. The letters provide a glimpse both of the development of the relationship and of the intellectual development of Einstein in this early period. They also reveal the personal and financial struggles of the young couple, including the resistance of Einstein's parents to the relationship and the circumstances that led the couple to give up their first child, Lieserl. The first 51 letters appear also in *The Collected Papers of Albert Einstein*, Vol. 1 (Princeton University Press, 1987). The last three were scheduled to be published in 1993 in Vol. 5 of that collection, of which Schulmann is also one of the editors. The letters have been gathered here to highlight the personal and emotional side of this period in Einstein's life.

R.D.

Johann Wolfgang von Goethe. *Correspondence between Goethe and Schiller 1794-1805*. Tr. Liselotte Dieckmann. Peter Lang. 1994. 304 pp. Cloth: ISBN 0-8204-2314-9. These letters reveal a "unique friendship, the meeting of two great minds whose common goal was to create the purest poetry possible, while simultaneously realizing their personal differences and treating each other with generosity and increasing understanding.... From the beginning the relationship is not so much what we might call a 'personal' one...rather the intimate meeting of two minds who understand and admire each other not only on the level of poetry and writing but also of criticism and aesthetics in general" (Introduction).

Rüdiger Kremer. *The Color of the Snow [Das Moij und andere Geschichten um Jakob]*. Tr. Breon Mitchell. New Directions [Rowohlt Verlag, 1990]. 1992. 117 pp. Cloth: \$19.95; ISBN 0-8112-1200-9. Paper: \$9.95; ISBN 0-8112-1208-4. This is an inventive first novel of narrative possibilities consisting of 21 different texts, all revolving around the enigmatic Jakob. Born in Germany during World War II, Jakob is a passive boy, seemingly retarded, who has a brilliant, often magical awareness of his surroundings. Posing good versus evil, city versus country, male versus female, this mesmerizing work is also a meditation on the art of writing--interweaving a film script, a radio play and a short essay into its masterful structure. By book's end we suspect that Jakob is the author of the novel

we are reading and that he has committed a heinously gruesome "unsolved" murder. Translator Mitchell won the ATA German Literary translation prize for his translation of Martin Grzimek's *Heartstop* and the 1991 ALTA Outstanding Translation Award for Grzimek's *Shadowlife*.

Felix Mitterer. *Siberia and Other Plays*. Trs. Robert Acker, Udo Borgert, Louis Fantasia, Todd C. Hanlin, Heidi L. Hutchinson, Gertraud Ingeborg, David Ritchie, and Margit Kleinman. Adriadne Press [Österreichischer Bühnenverlag Kaiser & Co., Vienna]. 1994. 374 pp. Paper: ISBN 0-929497-68-6. Felix Mitterer has been widely acclaimed as one of today's leading European dramatists. Mitterer makes his English-language debut with this collection of five plays written from 1982 to the present. This volume includes *Siberia [Sibirien]* (trs. Margit Kleinman and Louis Fantasia), the monologue of an old man who struggles with a repressive society; *Stigma* (tr. Todd C. Hanlin), a "drama of faith and superstition, of exorcism and torture, of humanity and unspeakable cruelty"; *Visiting Hours [Besuchszeit]* (trs. Udo Borgert, Gertraud Ingeborg, David Ritchie), a collection of four one-act plays about the pathetic conditions of people trapped by social constraints; *Dragon Thirst [Drachendurst]* (tr. Heidi L. Hutchinson), a supernatural play dealing with the eternal battle between good and evil; and *There's Not a Finer Country [Kein schöner Land]* (tr. Robert Acker), based on the true life story of Rudolf Gompertz, a man of Jewish descent who disappeared in a Nazi concentration camp in 1942.  
S.M.

Emine Sevgi Özdamar. *Mother Tongue [Mutterzunge]*. Tr. Craig Thomas. Coach House Press [Rotbuch Verlag, 1990]. 1994. 157 pp. Paper: \$10.95; ISBN 0-88910-464-6. These four stories by Turkish-German writer Özdamar comprise a compelling exploration of a woman's identity in exile. She writes in the title story, "A tongue has no bones: twist it in any direction and it will turn that way. I sat with my twisted tongue in this city, Berlin. I can remember sentences now, sentences my mother said in her mother tongue, except that when I imagine her voice, the sentences themselves sound in my ears like a foreign language I know well. When I asked her once why Istanbul had become so dark, she said, 'Istanbul has always been this dark, it's your eyes that have grown used to *Alamanian* lights.'" This volume contains "Mother Tongue," "Grandfather Tongue," "A Charwoman's Career/Memories of Germany," and "Karagöz in Alamania/ Blackeye in German."

Ralf Rothmann. *Knife Edge [Messers Schneide]*. Tr. Breon Mitchell. New Directions [Suhrkamp Verlag, 1986]. 1992. 116 pp. Cloth: \$19.95; ISBN 0-8112-1204-1. Paper: \$9.95; ISBN 0-8112-1210-6. *Knife Edge* is the first novel published by Ralf Rothmann, an award winning poet and writer born in Schleswig in 1953. *Knife Edge* is set in Berlin before the collapse of the Wall and is about a love story gone awry of Manfred Assen, a writer-manqué and taxi driver, and Iris, a woman who

desperately wants a baby. The struggle between her determination to have a baby and his indecisiveness continue throughout the novel with a final attempt on Manfred's part to save himself from the pangs of despair and frustration.  
S.M.

Rafik Schami. *Damascus Nights [Erzähler der Nacht]*. Tr. Philip Boehm. Farrar, Straus and Giroux [Beltz Verlag, 1989]. 1993. 263 pp. Cloth: \$20.00; ISBN 0-374-13446-4. Once upon a time, it happens that Salim the coachman, the most famous storyteller in all of Damascus, is mysteriously struck dumb. To break the spell, seven friends gather for seven nights to present Salim with seven wondrous "gifts," seven stories of their own invention.

Arnold Schoenberg. *Coherence, Counterpoint, Instrumentation, Instruction in Form [Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre]*. Ed. Severine Neff. Trs. Charlotte M. Cross and Severine Neff. University of Nebraska Press. 1994. 135 pp. Cloth: ISBN 0-8032-4230-1. Bilingual. Only Stravinsky can claim as much credit as Schoenberg for the most dramatic innovations in 20th-century music. Inventor of the 12-tone row, explorer of atonality and the hexachord, composer of tone poems, songs, and chamber music, and chief spokesman for the Vienna Circle, Schoenberg has become ever more influential as his successors have come to understand him. This volume collects four short works, each concentrated on a key issue in composition. Written in 1917, but altered and augmented many times in later years, the manuscripts edited and translated in the volume have never been published before.

Albert Steffen. *Barrabas: Drama in Four Acts*. Tr. Daisy Aldan. Adonis Press [Verlag für Schöne]. 1993. 133 pp. Paper: ISBN 0-932776-19-1. This four-act drama is set in the prison cell beneath Pilate's Hall of Judgment. One of the few translations of works by Steffen, one of Switzerland's most noted 20th-century writers.

Albert Steffen. *Climb Parnassus and Behold!* Tr. Daisy Aldan. Adonis Press. 1993. 48 pp. Paper: ISBN 0-932776-20-5. Collection of poems.

Andrey Tarkovsky. *Time within Time. The Diaries 1970-1986*. Tr. Kitty Hunter-Blair. Verso/Seagull Books. 1993. 392 pp. Cloth: ISBN 0-86091-407-0. Tarkovsky left behind only seven major films, each one unique and unforgettable. Until recently very little has been written about him, and virtually nothing is known about his personal life. *Time within Time*, both diary and notebook, covers the years from 1970 until his death in 1986. Intimate, intense, and deeply personal, it answers many of the questions that his admirers would like to ask: How did he live, in practical, day-to-day terms, during all the years he was rarely able to make a film? What were his literary influences? What did he hope for, personally and

professionally? Also included are the plans and notes for his stage version of *Hamlet* and a detailed proposal for a two-part film of Dostoevsky's *The Idiot*.

Paul Zech. *The Birds in Langfoot's Belfry [Die Vögel des Herrn Langfoot]*. Tr. Elena B. Odio. Camden House [Greiferverlag zu Rudolstadt, 1933]. 1994. 105 pp. Cloth: \$35.00; ISBN 1-57113-007-1. Introduction by Ward B. Lewis. The name of Paul Zech calls to mind Worker's Poetry and Expressionism, of which he was a leading representative. So how is it that we have a novel about life in Argentina from the perspective of a foot-loose German adventurer? Zech found himself in similar circumstances when the work was written. Having arrived in Buenos Aires in December 1933 as a political refugee from the Third Reich, he began to explore his country of asylum in his writing. The author provided descriptions of exotic aspects of South American life and retold Indian folk tales in a way calculated to appeal to Europeans.

### GREEK

Odysseas Elytis. *Open Papers*. Trs. Olga Broumas and T. Begley. Copper Canyon Press. 1994. 208 pp. Paper: \$12.00; ISBN 1-55659-070-9. *Open Papers* includes a collection of essays by Odysseas Elytis, the recipient of the 1979 Nobel Prize in Literature. This second volume of "The Writing Re: Writing Series" of the Copper Canyon Press presents Elytis' personal prose statement on his art, especially "identifying the allegiances and passionate particulars" of his creative process. The *Open Papers* also records the poetical scene of modern Greece, including such diverse influences as those of Rimbaud, Picasso, and Ungaretti.  
S.M.

### HEBREW

Amos Oz. *Fima*. Tr. Nicholas DeLange. Harcourt Brace & Company. 1991. 322 pages. Cloth: \$22.95; ISBN 0-15-189851-0. In this novel, Oz portrays a man "who has several love affairs, several ideas, has written a book of poems that aroused some expectations, has thought about the purpose of the universe...has felt longings of one sort or another...and here he is now, in his early fifties, in a shabby flat, engaged in a humiliating struggle to release the corner of his shirt from the zipper of his fly." Oz portrays a man, and a generation, that dreams noble dreams but does nothing.  
M.M.

Nathan Shaham. *Bone to the Bone [‘Etsm el ‘atsmo]*. Tr. Dalya Bilu. Grove Press [Am Oved Publishers, Ltd., 1981]. 1993. 345 pp. Cloth: \$22.00; ISBN 0-8021-1001-0. A Russian Jew, Avigdor Barkov first leaves his homeland for Eretz Israel in

the 1920s. There he devotes himself to the political revolution in Palestine. He has an affair, and although his lover gives birth to his son, he leaves them--without guilt--when his ardently leftist beliefs draw him back to postrevolutionary Russia. In Moscow he falls in love again, marries, and fathers a daughter, but even this family cannot supplant political activism as Barkov's primary responsibility. Indeed, he must survive interrogation, torture, imprisonment, and nearly 25 years' exile from Moscow as his true dedication to communism is questioned. And it is not until he is 70 and returns to the Israel he left nearly 50 years before that he is reunited with his long-abandoned children, his wife, and even his lover.

### IRISH

~~Nuala Ní Dhomhnaill. *Pharaoh's Daughter*. Wake Forest University Press [Gallery Press, 1990]. 1993. 159 pp. Cloth: ISBN 0-916390-53-5. Bilingual. *Pharaoh's Daughter* contains 45 poems and translations by 13 distinguished translators from Ireland. It appears as a companion volume to *The Astrakhan Cloak*, with translations by Paul Muldoon. Translators include Ciaran Carson, Peter Fallon, Seamus Heaney, Medbh McGuckian, Derek Mahon, Eiléan Ní Chuilleanáin, and George O'Brien, among others.~~

### ITALIAN

Attilio Bertolucci. *Selected Poems*. Tr. Charles Tomlinson. Bloodaxe Books. Distributed by Dufour Editions. 1993. 160 pp. Paper: \$17.95; ISBN 1-85224-242-6. Charles Tomlinson, ~~the distinguished English poet, is the writer of the introduction~~ and the translator of this first English translation of this bilingual edition. The poems tell the whole story in a personal manner, a kind of family history portraying his parents and childhood. They tell a fascinating prose account of the author's life and literary affiliations. The book contains "Sirius" (1929), "Fires in November" (1934), "Letter from Home" (1951), "The Indian Wigwam" (1951), "In an Uncertain Time" (1955), "Winter Journey" (1971), "The Bedroom" (1984, 1988), and "Towards the Sources of the Cinghio" (1993), among others.

Roberto Calasso. *The Ruin of Kasch [La Rovina di Kasch]*. Trs. William Weaver and Stephen Sartarelli. The Belknap Press of Harvard University Press [Adelphi Edizioni, Milan, 1983]. 1994. 385 pp. Cloth: \$24.95; ISBN 0-674-78026-4. Taking as his focus the periods immediately before and after the French Revolution but making occasional sallies backward and forward in time--from Vedic India to the porticoes of the Palais-Royal and to the killing fields of Pol Pot--Calasso recounts and interprets the downfall of what Baudelaire called

"the Modern." This downfall came as a sequel to an earlier and opposite collapse: that of the archaic societies which were regulated by the movements of the stars and the rituals of sacrifice. At the center of the work stands the story of the ruin of Kasch, a legendary African kingdom whose annihilation becomes emblematic of the ruin of the ancient and modern worlds. Calasso is the author of *The Marriage of Cadmus and Harmony*, as well as a novel and many literary and philosophical essays. He is Director of the publishing house Adelphi Edizioni in Milan. Sartarelli was among the translators included in *New Italian Poets*, winner of the 1991 ALTA Outstanding Translation Award.

Eugenio Montale. *Cuttlefish Bones (1920-1927) [Ossi di seppia]*. Tr. William Arrowsmith. W. W. Norton & Company [Arnoldo Mondadori Editore, Milan, 1948]. 1993. 269 pp. Cloth: \$25.00; ISBN 0-393-02803-8. Eugenio Montale's epoch-making first book *Cuttlefish Bones* has been hailed as one of the truly important works of poetry in the 20th century. Its publication, along with *The Occasions* and *The Storm and Other Things*, completes the trio of books that won Montale the Nobel Prize for Literature in 1975. Arrowsmith, who received the International Montale Prize for all his Montale translations, has translated all three volumes.

Anna Maria Ortese. *A Music Behind the Wall: Selected Stories, Volume One*. Tr. Henry Martin. McPherson & Company. 1994. 160 pp. Cloth: \$20.00; ISBN 0-929701-39-9. These ten stories by the celebrated author of *The Iguana* traverse more than 50 years and plumb the strangeness of the world, its mysterious reality, and the dramatic emotion contained within the solitary imagination. Ortese describes her vision: "...for children, or adolescents, or a certain sort of artist...everything shines with a light that betrays no origins. Everything they touch...is vibrant with electricity and leaves them wonderstruck." *The Iguana*, published in 1987, was awarded the Fuiggi Prize.

Sandro Penna. *Remember Me, God of Love*. Tr. Blake Robinson. Carcanet Press, Ltd. 1993. 128 pp. Paper: £7.95; ISBN 0-85635-974-2. "Literary maverick, frank homosexual, the Italian poet Sandro Penna (d. 1970) led a catch-as-catch-can life. His muse was Eros, his genius lay in giving to poetry the ease and clarity of popular song." Montale called him a "peer"; Natalia Ginzburg, a "genius"; and Passolini, "the best poet of his generation." The first comprehensive English translation of Penna's work, this book includes posthumously published material: the poems collected here are from *Tutte le poesie* (1970), *Stranezze* (1976), *Il Viaggiatore insonne* (1977), *Confuso Sogno* (1980), and *Penna Papers* (1984); the prose comes from *Un po' di febbre* (1977), "stories, reminiscences, travel sketches and jottings" mainly written in the period 1939-1941; only about a third of them had been previously published in newspapers and reviews.  
F.I.

Giose Rimanelli. *Moliseide: Songs and Ballads in the Molisan Dialect*. Tr. Luigi Bonaffini. Peter Lang. 1992. 333 pp. Cloth: \$30.00; ISBN 0-8204-1738-6. "Rimanelli, an instinctively experimental writer, by writing...*Moliseide* in his native dialect, aligns himself with a major trend in modern Italian poetry..." (Introduction). He does so in search of poetic language. The collection includes such works as "The Song of Nothingness," "Ballad of the Sorcerer," "Belles of Agnone," "Molisan Nights," and "Kalena Blues."

Carmelo Samona. *Brothers [Fratelli]*. Tr. Linda Lappin. Carcanet [Giulio Einaudi s.p.a., Turin, 1978]. 1992. 131 pp. Cloth: £13.95; ISBN 0-85635-990-4. Awarded the Strega Prize. The narrator of *Brothers* is his brother's keeper, trying to impose order on the domestic vortex caused by the latter's inadequacies and demands. He tells the story in order to retain a grip on himself, trying to analyze their relationship in a clinical way, but his account is infected by his brother's problems. Their relationship of dependence and authority begins to turn: is he reading and rearranging the written account of their relationship? Samona published one other novel, *Il Custode*, before his death in 1990.

Gaspara Stampa. *Gaspara Stampa: Selected Poems*. Eds. and Trs. Laura Anna Stortoni and Mary Prentice Lillie. Italica Press. 1994. 272 pp. Paper: \$15.00; ISBN 0-93497703702. This bilingual collection of selected poems presents the first English translation of Stampa's work. Considered the greatest woman poet of the Italian Renaissance, she was a skilled musician and author of some of the most musical poetry in the Italian language. Her Petrarchan sonnets of unrequited love speak in a language of honest passion and profound loss. The volume includes an introduction to the poet and her work, notes to the poems, a bibliography, and a first-line index.

## JAPANESE

Osamu Dazai. *Blue Bamboo: Tales of Fantasy and Romance*. Tr. Ralph F. McCarthy. Kodansha International, Ltd. 1993. 182 pp. Paper: \$22.00; ISBN 4-7700-1783-3. Osamu Dazai (1909-1948) is widely acclaimed as one of Japan's foremost contemporary writers. The seven stories collected in *Blue Bamboo* were originally published between 1934-1945. They include "On Love and Beauty" ("Ali to bi ni tsuite," 1939), "The Chrysanthemum Spirit" ("Seihintan," 1941), "Cherry Leaves and the Whistler" ("Hazakura to mateki," 1939), "The Mermaid and the Samurai" ("Ningyo no umi," 1944), "Blue Bamboo" ("Chikusei," 1945), "Romanesque" ("Romanesuku," 1934), and "Lanterns of Romance" ("Roman doro," 1940-41). The tales tend to combine the elements of fantastic allegory and fable. The title story is about an impoverished scholar who falls in love with a bird and undergoes transformation. The subject matter dealt with in *Blue Bamboo* reminds the reader of the works of Oscar Wilde and Hans Christian Andersen.

Several of Dazai's works that have been translated into English include the bilingual edition of *The Setting Sun* (tr. Donald Keene), *Crackling Mountain and Other Stories* (tr. James O'Brien), *Return to Tsugaru* (tr. James Westerhoven), and *The Schoolgirl* (tr. Lane Dunlop). S.M.

Kenji Miyazawa. *Once and Forever*. Tr. John Bester. Kodansha International. 1993. 273 pp. Cloth: \$25.00; ISBN 4-7700-1780-4. Miyazawa's sheer storytelling skill is most evident in pieces like the joyful, innocent "Wildcat and the Acorns," or in a classic cautionary tale like "The Restaurant of Many Orders." But even a superficially whimsical tale like "The Earthgod and the Fox" can in a short span construct a genuinely moving little tragedy. "Tokkobe Torako" makes folk superstitions the basis for a piece of amusing farce in a historical setting. Different elements merge into, are transcended by, an impression of embracing compassion for living creatures; of wry humor; and above all of a passionate love of nature--in particular, the four seasons of Miyazawa's native northern Japan.

Mori Ogai. *Youth and other Stories*. Ed. J. Thomas Rimer. Shaps Library of Translations. University of Hawaii Press. 1994. 530 pp. Cloth: \$38.00; ISBN 0-8248-1600-5. Five remarkable epochs (or "Experiments") of the author are enclosed in this anthology. The writer develops some of the historical conflicts that are geared toward a modern society as well as Japanese literature in action. In a narrative form, the author uses the romantic way to explain some of his stories, putting an emphasis on the changing of values and the struggle in life for power. Some of the translators are well known as teachers of literature in some universities in the U.S.A., and the editor presents a brief biographical piece on each one at the end of the book. A listing of foreign words that the author used through the course of writing this anthology is also provided.

Murakami Ryu. *Sixty-nine*. Tr. Ralph F. McCarthy. Kodansha International. 1993. 192 pp. Paper: \$20.00; ISBN 4-7700-1736-7.

Princess Shikishi. *String of Beads: Complete Poems of Princess Shikishi*. Tr. Hiroaki Sato. University of Hawaii Press. 1993. 177 pp. Cloth: ISBN 0-8248-1483-5. Bilingual. Princess Shikishi, Emperor Goshirakawa's third daughter, left a body of poems luminous with tranquil beauty and sadness. In this volume, noted translator Hiroaki Sato makes available in one-line form all of the tanka--400 poems--attributed to Princess Shikishi. To provide allusive contexts, many of the poems are accompanied by extensive footnotes and endnotes, often with complete episodes from *Tale of Ise* and other classical texts. With his collaborator, Burton Watson, Sato won the PEN Translation Prize for *From the Country of Eight Islands: An Anthology of Japanese Poetry*.

## LATIN

Thomas Legge. *Thomas Legge: The Complete Plays, Vol. I, Richardus Tertius*. Ed. and Tr. Dana F. Sutton. Peter Lang. 1993. 387 pp. Cloth: ISBN 0-8204-1754-8. "Richard III, at least as portrayed by Thomas More and the chroniclers who depend on him, is the English archetype of the Renaissance tyrant, the Machiavellian Man in action. It is for this reason...that his career exerted such fascination for the Elizabethans.... Everyone who has ever mentioned *Richardus Tertius* in print has described it as a play. It is in fact a trilogy.... A self-contained classical tragedy focuses tightly on a single critical moment.... By adopting the trilogy format, Legge can show the tyrant's rise to power in the first two plays, and trace the trajectory of his downfall in the third" (Introduction).

Thomas Legge. *Thomas Legge: The Complete Plays, Vol. II, Solymitana Clades [The Destruction of Jerusalem]*. Ed. and Tr. Dana F. Sutton. Peter Lang. 1993. 613 pp. Cloth: ISBN 0-8204-1825-0. The story of the Jews' revolt against the Romans in Jerusalem, this trilogy represents an interesting document of Renaissance attempts to come to grips with Judaism.

Martial. *Martial: Epigrams, Volumes I, III [Epigrammata]*. Ed. and Tr. D.R. Shackleton Bailey. Harvard University Press. 1993. 425, 390 pp. Cloth: ISBN 0-674-99555-4; 0-674-99529-5. It was to celebrate the opening of the Roman Colosseum in A.D. 80 that Martial published "On the Spectacles." Written with satiric wit and a talent for the memorable phrase, the poems record the broad spectacle of shows in the new arena. The great Latin epigrammist's 12 subsequent books capture the spirit of Roman life--both public and private--in vivid detail. Fortune hunters and busybodies, orators and lawyers, schoolmasters and street hawkers, jugglers and acrobats, doctors and plagiarists are among the diverse characters who populate his verse. Bailey brings us a modern translation of Martial's often difficult Latin. The text is mainly that of his highly praised Teubner edition of 1990.

Ovid. *The Metamorphoses of Ovid*. Tr. David R. Slavitt. The Johns Hopkins University Press. 1994. 342 pp. Paper: \$14.95; ISBN 0-8018-4798-2. "The mark of success in a poet's career...was an epic that might stand on the shelf alongside Virgil's. But how was a poet like Ovid, with a more intimate, livelier, funnier, and more self-mocking sensibility to attempt such a thing? The epic form was not...immediately congenial.... Accordingly, he [Ovid] transformed the epic, playing against its grain a lot of the time, and escaping its severe organizational and thematic demands by transforming it into something altogether different. The first metamorphosis, then, is of the idea of the epic itself" (Slavitt). Slavitt is the translator of *Ovid's Poetry in Exile, "Ecologues" and "Georgics" of Virgil, The Fables of Avianus, and Seneca: The*



### NAHUATL (AZTEC)

Bernardino de Sahagún. *Psalmody Christiana (Christian Psalmody)*. Tr. Arthur J. O. Anderson. University of Utah Press. 1993. 375 pp. Cloth: ISBN 0-87480-373-X. After the Spanish Conquest of Mexico, some Franciscan friars realized that they must bring Christianity to the natives through their own language. Sahagún stands at the forefront of understanding traditional native religion through song-dance. He set out "putting the new religious message into the same vessels that had made the old religion attractive." This *Psalmody* is a bilingual collection of the rare book of canticles sung in the song-dance ceremonies the natives performed in the churches.

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### NORWEGIAN

Rolf Jacobsen. *Night Open: Selected Poems*. Tr. Olav Grinde. White Pine Press. 1993. 221 pp. Paper: \$15.00; ISBN 1-87772-33-4. Considered the father of modern Norwegian poetry, Jacobsen's work records the extraordinary change in Norway from an agrarian society to an industrial one. Like a composer, he incorporates silence into his work, creating a wonderful space in the poem. With a penetrating vision, he writes of the city and machines and reveals the secret connection between the things. In other poems he looks deep into nature, and in a poem about the old says: "The old / who gradually become themselves once more / and slowly dissolve / like smoke, unnoticed they pass over / into sleep and light." *Night Open* draws work which was collected in Norway in 1990 in his *Collected Poems*.

### POLISH

Gustav Herling. *The Island: Three Tales*. Tr. Ronald Strom. Viking Penguin. 1993. 151 pp. Cloth: \$20.00; ISBN 0-670-84002-5. The title story takes place on an island off the coast of Naples, where a decaying monastery casts its shadow over the timeless, isolated world. A gifted young stonemason loses his sight and his senses in a mysterious grisly accident, an accident that deeply affects all associated with him. "The Tower" tells of a leper in the 18th century confined to the "Tower of Fright." His story is that of the capacity of the human spirit to rise above suffering and alienation. The final tale, "The Second Coming," is set in the medieval city of Orvieto during the Black Death. Herling is best known for his acclaimed novel *A World Apart*.

Piotr Szewc. *Annihilation [Zagłada]*. Tr. Ewa Hryniewicz-Yarbrough. Dalkey Archive Press. 1993. 107 pp. Cloth: \$16.95; ISBN 1-56478-034-1. *Annihilation* is about a day in the life of a Polish-Jewish town shortly before World War II. The reader participates in the life of the town instant by instant--from

the moment when the local courtesan pours the contents of her chamber pot out her open window up to the moment when the city policemen return to night duty. For the narrator, every object, every person and event belongs to the world he strives to save from impending annihilation: the landscape of beer drops left on a counter, the dance of the Hasidim before the Town Hall, the taste of mint drops in an attorney's mouth. As the minutes on the Town Hall's clock measure the day's passing, a Book of Days writes itself, preserving the town in memory against the ravages of time and history.

Adam Szyper. *And Suddenly Spring*. Tr. Adam Szyper. Cross-Cultural Communications. 1992. 48 pp. Cloth: \$15.00; ISBN 0-89304-859-3. Paper: \$5.00; ISBN 0-89304-860-7. Bilingual. Szyper experienced the Polish ghetto and Auschwitz, but the time he dwells in is only today and tomorrow. *And Suddenly Spring* is his first bilingual and fifth poetry collection.

### PORTUGUESE

Marilene Felinto. *The Women of Tijuapapo [As Mulheres de Tijuapapo]*. Tr. Irene Matthews. University of Nebraska Press. 1994. 132 pp. Cloth: ISBN 0-8032-1988-1. Paper: \$10.95; ISBN 0-8032-6881-5. Risia only wants her life "to have a happy ending." To find it she must go back to Tijuapapo, where her mother was born. One moonlit night her grandmother gave away a baby, and that baby was Risia's mother. Sharing the trauma of her mother's miserable marriage, Risia recollects and invents tales of Tijuapapo in the happier days before she was born. When she was a little girl she clung to the idea that she would kill her father for the way he treated women. Now, a woman herself, Risia hasn't lost the urge to kill. The time is ripe for it--war is in the air--but nothing can be taken for granted since everything might be taken away.

Patrícia Galvão (Pagu). *Industrial Park [Parque Industrial]*. Trs. Elizabeth and K. David Jackson. University of Nebraska Press. 1993. 153 pp. Cloth: ISBN 0-8032-2147-9. Paper: ISBN 0-8032-7041-0. The Brazilian Galvão's novel's "...treatment of race and class compared favorably with that of proletarian novels of the same period by Jorge Amado but added a valuable urban, feminist perspective that had not been available before." Her work presents "the failures of early industrialization through the stories of individual women and by daring to treat issues of abuse of workers, political confrontation, and sexual exploitation.... She portrayed city life in short, expressive, simple and concise scenes" (Introduction).

Eça de Queirós. *The Maias*. Trs. Patricia McGowan Pinheiro and Ann Stevens. Carcanet. 1993. 633 pp. Cloth: £14.95; ISBN 1-85754-033-6. Carlos is the talented heir to a notable

family in fin-de-siècle Lisbon. He aspires to serve his fellow man in his chosen profession of medicine, in the arts, and in politics. But the society he enters has become subject to overwhelming international influences--in commerce from England, in ideas from France--and is infected with a pervasive sense of impotence. Carlos' good intentions amiably decline into diletantism, and even his impassioned love affair suffers a devastating constraint. *The Maias* was hailed as a masterpiece of European standing in the Paris of Flaubert and Zola.

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### ROMANIAN

Ion Caraion. *The Error of Being [Greseala de afi]*. Trs. Marguerite Dorian and Elliott B. Urdang. Forest Books [Editura Fundatiei Culturale Române]. 1994. 139 pp. Paper: £7.95; ISBN 1-85610-030-8. Bilingual collection of poetry from Caraion, whose source of poetry "is in his collision with a sick and crooked reality he cannot accept" (M.D.). The volume includes such poems as "Empty armchair," "Silence," "nobody's who I have," "Tomorrow the past comes," "Recedings" and other works that reflect his years of isolation and exile. Several books of his poetry have been published: *Above the Above*, *The Graveyard in the Stars*, *The Mountains of Bone*, *The Morning Things*, and *Love Is Death's Pseudonym* among them. Dorian's work includes three novels, poetry, criticism, and poetry translation. Urdang is a child psychiatrist whose translations have appeared in *Mundus Artium*.

### RUSSIAN

Victor Erofejev. *Russian Beauty [Russkaia krasavitsa]*. Tr. Andrew Reynolds. Viking Penguin [Maskovski Rabochi, 1990]. 1993. 343 pp. Cloth: \$22.00; ISBN 0-670-83606-0. Abandoning her dull provincial life for Moscow, Irina embarks on a spectacular horizontal career encompassing all layers of Moscow society: Western diplomats, nationalist dissidents, American journalists, KGB officers. It is not until she meets the older married Leonardkik that she finds her match. But their relationship is doomed, and neither subsequent lovers, nor memories of her beloved lesbian friend, Ksyusha, can console her. Combining satire and brutal realism, eroticism and humor, Erofejev paints an unsparing picture of the Soviet world behind official facades.

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### SAMI

Nils-Aslak Valkeapää. *Trekways of the Wind [Ruoktu Väimmus]*. Trs. Ralph Salisbury, Lars Nordström, and Harald Gaski. The University of Arizona Press [DAT, 1985]. 1994. n.p. Cloth: \$20.00; ISBN 82-90625-21-9. "Until now the intense, direct, sudden lyrical poetry of the Sámi people (as they prefer to be called, rather than Lapp), the rich tradition of the

*yoik*, has been all but unknown to readers of English. The *yoiks* have a kinship with other high lyrical forms of oral poetry--with the poems of the Inuit...and what we can hear of the nomadic peoples of the Arab world and the songs of the Native Americans. Valkeapää was born into a reindeer-breeding family, trained as a teacher, became a visual artist. His poems rise directly from the *yoik* tradition, at once intimately personal, traditional and evocative of a huge landscape" (W.S. Merwin).

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### SANSKRIT

*The Ramayana of Valmiki; Vol. IV, Kiskindhakaanda*. Ed. Robert P. Goldman. Tr. Rosalind Lefebber. Princeton University Press. 1994. 397 pp. Cloth: \$65.00; ISBN 0-691-06661-2. This is the fourth of a seven-volume translation of India's most beloved and influential epic tale. This volume continues the translation of the critical edition and is accompanied by extensive notes on the original Sanskrit text and on several untranslated early Sanskrit commentaries.

### SERBO-CROATIAN

Aleksandar Tisma. *Kapo*. Tr. Richard Williams. Harcourt Brace & Company. 1993. 294 pp. Cloth: \$24.95; ISBN 0-15-146693-9. Lamian is a survivor, but a survivor of a very special kind. He was a Kapo, a prisoner who served as a camp guard in order to save himself. But has Lamian saved himself? If only he could stop worrying about Helena Lifka, who turned out to be Yugoslav too, and Jewish too, one of the women he made come naked into the toolshed and sit on his lap in exchange for bread and butter and a little warm milk. She could turn up any day, an old woman now, and point an accusing finger. In this novel, Tisma shows step by step how fear can turn an ordinary human being into a monster.

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### SPANISH

Marjorie Agosín. *Happiness*. Tr. Elizabeth Horan. White Pine Press. 1993. 237 pp. Paper: \$14.00; ISBN 1-877727-34-2. Agosín is recognized as one of the most provocative of young Chilean writers. "By depicting a world of harshness and illusion, Agosín and her contemporaries challenge the oppressive mediocrity of 'light entertainment,' aiming instead to disturb us, exposing cultural instability through the depiction of borderline states of consciousness" (Introduction). This collection includes such works as "Happiness," "An Immense Black Umbrella," "Wax Candles," "The Seamstress from Saint Petersburg," "Pork Sausages," and "Distant Root of Autumn Loves."

Reinaldo Arenas. *Before Night Falls [Antes que anochezca (Autobiografía)]*. Tr. Dolores M. Koch. Viking [Tusquets Editores, S.A., 1992]. 1993. 317 pp. Cloth: \$25.00; ISBN 0-670-84078-5. *Before Night Falls* is Arenas' last book, an autobiography, completed before his suicide in 1990, at the age of 47. He finishes this last story during his exile in America as he longs for Cuba, battles AIDS, and fiercely denounces the Castro regime. Arenas starts with an introduction announcing "the end" of his life. *Before Night Falls* narrates Arenas' life as a writer, a homosexual, a Castro guerrilla, a Castro prisoner in El Morro prison in Havana, and as a Marielito during his 1980 Cuban exodus to the United States. The last page of the book contains a farewell letter written by Arenas a few months before his death thanking his friends and encouraging them to fight for a free Cuba. Among his other published works are *Singing from the Well*, *The Ill-Fated Peregrinations of Fray Servando* (previously published in the United States under the title *Hallucinations*, winner of the first prize for the best foreign novel of the year in France), *The Palace of the White Skunks*, *Farewell to the Sea*, *Old Rosa: A Novel in Two Stories*, *El Central: A Cuban Sugar Mill*, *Graveyard of the Angels*, and *The Doorman*. L.R. de K.

Francisco Arriví. *Canticle for a Memory*. Tr. Clementine Rabassa. Cross-Cultural Communications. 1993. 48 pp. Cloth: \$15.00; ISBN 0-89304-156-4. Paper: \$5.00; ISBN 0-89304-157-2. Latin American Writers Chapbook 4. Bilingual collection of poems by the foremost exponent of Puerto Rican existentialism. "Arriví's lyricism can be direct, Whitman-like in its sensual exuberance; or it may be reminiscent of an enigmatic Wallace Stevens with flourishes of haiku and Imagism."

Gertrudis Gómez de Avellaneda y Arteaga. *Sab and Autobiography*. Ed. and Tr. Nina M. Scott. University of Texas Press. 1993. 157 pp. Cloth: ISBN 0-292-77655-1. Paper: ISBN 0-292-70442-9. Eleven years before *Uncle Tom's Cabin* put a human face on the suffering of slaves, an aristocratic Cuban woman told an impassioned story of the fatal love of a mulatto slave for his white owner's daughter. So controversial was *Sab's* theme of miscegenation and its parallel between the powerlessness and enslavement of blacks and the economic and matrimonial subservience of women that the book was not published in Cuba until 1914, 73 years after its original 1841 publication in Spain. This is the first English translation of *Sab*, the best-known work of Avellaneda, one of the leading writers in 19th-century Spain and Latin America. Also included in this volume is her *Autobiography*.

Giannina Braschi. *Empire of Dreams [El imperio de los sueños]*. Tr. Tess O'Dwyer. Yale University Press. 1994. 220 pp. Cloth: ISBN 0-300-05795-4. Straddling the line between fiction and poetry, *Empire of Dreams* deals with issues of performance, gender, ambiguity, and marginality. Clowns, buffoons, shepherds, lead soldiers, magicians, madmen, fortune-tellers, and artists perform their fantasies in New York's streets. An

antinovel within the book satirizes the writer's role in the modern age and calls for a revolution in poetry. New York City becomes the site of liberation for its marginal citizens, as the narrator is led through a seeming phantasmagoria of internal and external trials in order to experience the center--of political power, of meaning, of feeling, and of personal identity.

Pedro Calderón de la Barca. *The Fake Astrologer [Astrólogo fingido]*. Tr. Max Oppenheimer, Jr. Peter Lang. 1994. 258 pp. Cloth: \$48.98; ISBN 0-8204-2166-9. In the early 1620s, Calderón de la Barca, wrote this delightful and suspenseful *comedia*, which gained great favor and popularity all over Europe. There are at least 18 adaptations of this play, some by no lesser authors than Dryden and Voltaire. The present work represents the complete "literary biography" of this much-traveled play, including the critical Spanish text, a faithful, modern, rhymed English translation, and a study of the adaptations. A critical appreciation of the *comedia* will allow the reader to understand how a typical *baroque* cloak and sword play of the Spanish Golden Age was transmuted to please audiences and readers with different national tastes and preferences.

Julieta Campos. *She Has Reddish Hair and Her Name Is Sabina*. Tr. Leland H. Chambers. University of Georgia Press. 1993. 135 pp. Paper: \$25.00. Cloth: ISBN 0-8203-1467-6. Recipient of the Xavier Villaurrutia Award in 1974, *She Has Reddish Hair and Her Name Is Sabina* opens a fascinating window onto the act of writing fiction. The novel asserts Julieta Campos' position among such prominent Latin American writers as Carlos Fuentes, Gabriel García Márquez, and Mario Vargas Llosa. Campos, the writer of such outstanding volumes of criticism as *Oficio de leer* (The Business of Reading 1971) and *Función de la novela* [The Function of the Novel 1973], explores the problems and limitations faced by the writers in creating a work of fiction. In *Sabina*, Campos asserts her strong convictions against providing a single correct reading of a work of fiction. Thus the novel does not provide either a definitive plot or a central character. It explores the very nuances of the creative process, affirming Campos' firm belief that "The novel is...the representation of a *search* for structure, or the *aspiration* toward a form that needs to be written in order to become manifest" (*Función de la novela*). "I am not here, I am on another shore, twenty-two years ago" is how a woman sitting on the balcony of an Acapulco hotel introduces herself. She is Sabina, who at the end of her vacation steps out on the balcony to get a last view of the promontory and the ocean in the rays of the setting sun. Interestingly enough, she attempts to recreate a "pure vision" from her past, to capture a moment when "everything made sense." She eagerly wishes to record it with a camera but hesitates to do so because she realizes that she--the visionary--will then be left out of the picture. Sabina is not yet ready to abandon her attempt, hence, she prolongs the moment--four

o'clock in the afternoon, Sunday, May 8, 1971--making it last till the end of the narrative. Campos procures for Sabina multiple levels of existence. She is at once the character as well as the narrator who created the character.

S.M.

Camilo José Cela. *Mazurka for Two Dead Men [Mazurca para dos muertos]*. Tr. Patricia Haugaard. New Directions Book. 1992. 312 pp. Paper: \$10.95; ISBN 0-8112-1277-7. Camilo José Cela won the 1989 Nobel Prize in Literature. His novel *Mazurka for Two Dead Men* was originally published in Spain in 1983 and portrays life in Cela's native Galicia during the first four decades of this century. The explosion of the Spanish Civil War merely perpetuated the brutality of ordinary life in a backward rural community in Galicia. The coarse narrative voices in this book are a composition of melancholy, humor, lyricism, and the mundane. Much like a classical Greek tragedy, these voices speak of vengeance and murder, and the cadences of the mazurka orchestrate the story. Cela's first novel, *The Family of Pascual Duarte* (1942), is his most widely translated work; *San Camilo, 1936*, was translated into English (1993).

L.R. de K.

Sor Juana Inés de la Cruz. *The Answer/La Respuesta [Respuesta a Sor Filotea de la Cruz]*. Eds. and Trs. Electa Arenal and Amanda Powell. The Feminist Press at the City University of New York. 1994. 197 pp. Cloth: \$35.00; ISBN 1-55861-076-6. Paper: \$12.95; ISBN 1-55861-077-4. Known as "the first feminist of America," the Mexican nun Sor Juana Inés de la Cruz (1648/51-1695) was a brilliant and popular poet, playwright, and essayist. One of the landmarks of Renaissance literature and a document in the history of intellectual freedom, *The Answer* is her culminating response to years of attempts by church officials to silence her, and a personal and political defense written against the backdrop of the Inquisition. This bilingual critical edition includes a chronology, an introduction, an interpretive reading, annotations to the text, selected poems, and a selected bibliography with a list of previous English translations of the writer's work.

F.I.

Marco Denevi. *The Redemption of the Cannibal Woman*. Tr. Alberto Manguel. Coach House Press. 1993. 144 pp. Paper: \$10.95; ISBN 0-88910-443-3. Works in this collection include "Michel," "Letter to Gianfranco," "Eine Kleine Nachtmusik," and "The Redemption of the Cannibal Woman." Three of the four are drawn from two collections: *Hierba del cielo* (1973) and *Reunión de desaparecidos* (1977); "Eine Kleine Nachtmusik" was never published in book form in Spanish.

Sergio Galindo. *Otilia's Body [Otilia Rauda]*. Trs. Carolyn and John Brushwood. University of Texas Press. 1994 [1986]. 225 pp. Cloth: \$37.50; ISBN 0-292-72769-0. Paper: \$15.95; ISBN 0-292-72770-4. Winner of Mexico's Xavier Villaurrutia Prize in 1986, *Otilia's Body* is here translated into English for the

first time. The novel unfolds the drama of a sexually liberated woman's obsession with an outlaw lover, played against the backdrop of events in Mexican history from 1910 to 1940 as they affected conservative, provincial society in the state of Veracruz. Galindo and his contemporaries initiated "intimist" fiction in Mexico, and *Otilia's Body* is noteworthy for its penetratingly described characters who transcend the limits of time and place to become universally recognizable. Winner of both the José Fuentes Mares Prize and the Mariano Azuela Prize, Galindo was the author of 13 novels and many shorter works. Translator Carolyn Brushwood's works include Galindo's *The Precipice*. John Brushwood's writings include *Mexico in its Novel*, also published by UT Press.

Griselda Gambaro. *Information for Foreigners*. Ed. and Tr. Marguerite Feitlowitz. Northwestern University Press. 1992. 175 pp. Paper: ISBN 0-8101-1033-4. Each of the three plays in this collection represents a critical period in Argentina's sociopolitical turmoil, and a critical point in the development of Gambaro's own voice. The title play, *Information for foreigners* (1972), deals with the theme of random and meaningless "punishment" at the hands of an oppressive regime, and the unwillingness of its citizens to accept the truth or to intervene.

Griselda Gambaro. *Bad Blood [La malasangre]*. Tr. Marguerite Feitlowitz. Dramatic Publishing. 1994. 69 pp. Paper: ISBN 0-87129-458-3. This play by one of Argentina's most prominent writers has become a classic. The play was originally performed in Buenos Aires in 1982, during the last days of the military regime responsible for the "Dirty War," in which some 30,000 citizens were tortured and disappeared. It provides an "unblinking insight into what becomes of people under an arbitrary tyranny...."

Carlos Ernesto García. *Even Rage Will Rot [Hasta la cólera se pudre]*. Tr. Elizabeth Gamble Miller. Cross-Cultural Communications [seuBa edicioneS, 1994]. 1994. 48 pp. Cloth: \$15.00; 0-89304-162-9. Paper: \$5.00; 0-89304-163-7. Latin American Writers Chapbook 5. Bilingual collection of works written in exile by this Salvadoran poet. "In his poems the experience and emotions of the years both in El Salvador and in his travels in Europe are evoked through carefully selected images....The poet's sense of irony, tender humor, and compassion permeates the substance of his poetry, which often carries the burden of the tragic and even macabre..." (Miller).

Enrique Jaramillo Levi. *Duplications and Other Stories*. Tr. Leland H. Chambers. Latin American Literary Review Press. 1994. 188 pp. Paper: \$15.95; ISBN 0-935480-65-X. This imaginative and fantastic collection of short stories repeatedly asks, "What if...?" leading readers to explore situations that depart from our normal expectations of life. In *Duplications and Other Stories* storefront mannequins come alive and make love at night. A witness to a street stabbing becomes the victim

of the very crime he has just observed. A woman hopelessly neglected by her husband resolves her despair by an unexpected transformation. Jaramillo Levi is a poet, professor, fiction writer, and founder of *Maga: revista panameña de cultura*. Leland Chambers has translated many works, including *The Fear of Losing Eurydice* (Dalkey Archive, 1993) and *She Has Reddish Hair and Her Name is Sabina* (University of Georgia Press, 1993), both by Julieta Campos, as well as Ezequiel Martínez Estrada's *Holy Saturday and Other Stories* (Latin American Literary Review Press, 1988).

Sylvia Molloy. *Signs of Borges [Las Letras de Borges]*. Tr. Oscar Montero. Duke University Press [Editorial Sudamericana, Buenos Aires, 1979]. 1994. 142 pp. Cloth: ISBN 0-8223-1406-1. Paper: ISBN 0-8223-1420-7. Regarded by many as one of the best critical books on Borges, *Signs of Borges* now appears for the first time in English. Using a critical perspective informed by theorists such as Barthes, Lacan, Foucault, and Blanchot, Molloy engages in a critical exploration of meaning in Borges' work that preserves the sense of uncanniness, tension, and instability that she believes defines that work. This book is part of the series Latin America in Translation/En Traducción/Em Tradução, sponsored by the Duke - University of North Carolina Joint Program in Latin American Studies. R.D.

Pablo Neruda. *Heaven Stones*. Tr. Maria Jacketti. Cross-Cultural Communications. 1993. 79 pp. Cloth: \$25.00; ISBN 0-89304-746-5. Paper: \$15.00; ISBN 0-89304-747-3. International Writers 2. Foreword by Marjorie Agosín. Bilingual collection of poems that "awaken us to the spectacular gamut of the most ordinary to the most dazzling of stones which inhabit both Earth and Heaven. He considers the strong transparency of quartz. To him the emerald is an all-seeing eye. He observes and teaches us to see while passing by the amethysts and agates of Isla Negra.... Above all, he makes us stop before the earthy beauty which is heavenly" (Agosín).

Pablo Neruda. *Seaquake*. Trs. Maria Jacketti and Dennis Maloney. White Pine Press. 1993. 64 pp. Paper: ISBN 1-877727-82-6. *Seaquake* contains 17 poems by Pablo Neruda in which the Chilean author writes about some of the offerings of the sea such as the starfish, octopus, conch shell, and other sea creatures. Neruda, in this poetry book, shows how men can meet nature and the sea throughout their thinking and their writing. According to the editor, "The poems in *Seaquake* were written in 1969 and printed in a limited edition in Chile in 1970. *Seaquake* was forgotten until it was rediscovered in the library of Neruda's house in Santiago. Published in 1990 in Chile, this marks its first publication in English."

Salvador Novo. *The War of the Fatties and Other Stories from Aztec History*. Tr. Michael Alderson. The University of Texas Press. 1994. 256 pp. Cloth: \$37.50; ISBN 0-292-79059-7. Paper: \$14.95; ISBN 0-292-75554-6. This collection of Aztec

tales includes a tongue-in-cheek retelling of an episode from the Mexican "Trojan War," where naked women from Tlateloco defeat Tenochtitlan's invading army by squirting them with breast milk. Included in the collection are satiric allusions to the politics and tactics used by Mexico's current ruling party, PRI, as well as the political maneuvers, corruption, and ambition that have determined Mexican history for two centuries before the Spanish conquest. This collection is a lighthearted, historically accurate introduction to Aztec culture. The collection begins with a 21-page introduction to the life of the author, Salvador Novo, which also includes many of his poems. Additionally, the bibliography offers further insight into the life of Novo by including the following subjects: Texts and Authors Mentioned by Novo, Other Works of Interest, Plays by Novo, Plays translated by Novo, Novels by Novo, Poetry by Novo, Translations of Novo's Poetry, History and Literary Criticism, Anthologies by Novo, Critical Studies and Books about Novo, and Bibliographies of Novo's World. There are three appendices, which include a translation of the article "Mexicans Like 'Em Fat" (*Empresas Editoriales*, 1964), a lineage chart of the Kings of Tenochtitlan and neighboring cities, and a map of Anahuac and Central Mexico.

The glossary contains pronunciation and definitions of all the Nahuatl names and terms included in the text. M.M.

Julio Ortega. *Ayacucho, Goodbye & Moscow's Gold: Two Novellas on Peruvian Politics and Violence*. Trs. Edith Grossman and Alita Kelley. Latin American Literary Review Press. 1994. 103 pp. Paper: \$13.95; ISBN 0-935480-66-8. In *Ayacucho, Goodbye* when Peruvian peasant leader Alfonso Cánepa is murdered and mutilated by the police, he sets out to recover his missing bones and seek Christian burial. During his pilgrimage from his mountain village to the capital, the dead man relates a sort of epic mockery in a Peru torn apart by a decade of terrorism and government repression. Cánepa finds humor, cynicism and hope in a nation that has become "a graveyard with an airport." In *Moscow's Gold*, another national allegory, a Peruvian teenager's life is unexpectedly disrupted and complicated by the strains and repressions of the Cold War. Translator Edith Grossman is noted for her translations of *Love in the Time of Cholera*, *The General in His Labyrinth*, and *Strange Pilgrims* by Gabriel García Márquez and of Alvaro Mutis' *Maqroll*, winner of the 1992 ALTA Outstanding Translation Award. Kelley formerly edited the Peruvian bilingual literary journals *Haravec* and *Interlace*.

Marco Antonio de la Parra. *The Secret Holy War of Santiago de Chile [La Secreta Guerra de Santiago de Chile]*. Tr. Charles Philip Thomas. Interlink Books [Editorial Planeta Chilena S.A., 1989]. 1994. 319 pp. Cloth: ISBN 1-56656-127-2. Paper: \$12.95; ISBN 1-56656-123-X. Tito Livio Trivino is a disillusioned and cynical advertising agent in Santiago who suddenly finds himself swept up in a whirlwind of strange and terrifying events. He discovers that his father was a double

agent for both God and the Devil; that he is carrying the key to the fourth and final letter of the Tetragrammaton, which will determine the future of Chile, and ultimately the whole of humankind; and that all at once it seems as if everybody is trying to kill him. This novel is a modern classic of magical realism. When it was published in Chile in 1989, de la Parra was variously harassed, censored, and sometimes banned under the Pinochet regime.

Teresa de la Parra. *Mama Blanca's Memoirs: The Classic Novel of a Venezuelan Girlhood [Las Memorias de Mamá Blanca]*. Tr. Harriet de Onis with revision by Frederick H. Fornoff. University of Pittsburgh Press. 1993. 240 pp. Cloth: ISBN 0-8229-3835-9. Paper: ISBN 0-8229-5910-0. This is the story of an old lady called Mama Blanca by her neighbors, who recounts her life with great satisfaction and pride. The story develops on a sugar plantation in Venezuela. The main characters are six girls who confuse reality with fantasy and who enjoy the trouble they get into every day. This book is a critical edition that includes different criticisms of each chapter by different people. In the foreword, Sylvia Molloy suggests that *Mama Blanca's Memoirs* is de la Parra's semiautobiographical memoirs.

Teresa de la Parra. *Iphigenia: The diary of a young lady who wrote because she was bored*. Tr. Bertie Acker. University of Texas Press. 1994. 354 pp. Cloth: \$37.50; ISBN 0-292-71570-6. Paper: \$17.95; 0-292-71571-4. Foreword by Naomi Lindstrom. *Iphigenia* was first published in 1924 in Venezuela, where it hit patriarchal society like a bomb thrown by a revolutionary. Teresa de la Parra was accused of undermining the morals of young women with this tale of a passionate, frankly sexual woman who lacks the money to establish herself in the liberated bohemian society she craves. Like the Euripides play from which it takes its title, *Iphigenia* paints a world that makes women its sacrificial victims. As relevant today as when it was first published, it raises important questions about patriarchy and about the intersection of economics with women's lives.

Paloma Pedrero. *Parting Gestures: Three Plays*. Tr. Phyllis Zatlin. Estreno. 1994. 63 pp. Paper: ISBN 0-9631212-5-1. Winner of the 1987 Tirso de Molina prize, Paloma Pedrero is one of contemporary Spain's younger women playwrights. Pedrero's trilogy of one-act plays includes "The Color of August"--her most performed play in Spain-- "A Night Divided," and "The Voucher." These three plays had their American university premiere in December 1991 at the Pace Downtown Theater at the Schimmel Center for the Arts in New York City. Since 1978, Pedrero has been associated with an independent theater movement that wishes to explore, in realistic language, topics of concern to a younger generation. Women are Pedrero's main object of study in her plays, and through their voices she questions the role of traditional social norms, particularly sex roles. Women in Pedrero's plays appear stronger than men, more calculating, more manipulative, and often disturbed; they

repeatedly initiate conflicts where, ultimately, they lose the fight. Phyllis Zatlin, a specialist in contemporary theater, translates Pedrero's trilogy for the first time into English. L.R. de K.

Clemente Sánchez de Vercial. *The Book of Tales By A.B.C. [Libro de los exemplos por a.b.c.]*. Trs. John E. Keller, L. Clark Keating, and Eric M. Furr. Peter Lang. 1992. 296 pp. Cloth: ISBN 0-8204-1731-9. "Of interest, at least to Hispanists, is the author's skill in translating literally from Latin books contemporary to his times, as well as many of more ancient vintage; worthy of note, also, is his ability to recast old tales, to ferret out and include stories found nowhere else, and occasionally...to insert stories taken from the oral lore of the folk" (Introduction). This is the first English translation of a Medieval Spanish document seldom before noticed by historians.

Severo Sarduy. *From Cuba with a Song [De dónde son los cantantes]*. Tr. Suzanne Jill Levine. Sun & Moon Press [Joaquín Mortiz, Mexico, 1967]. 1994. 162 pp. Paper: \$10.95; ISBN: 1-55713-158-9. Divided into three sections--each corresponding to the ethnic groups that make up Cuban nationality: Spanish, African, and Chinese--Sarduy's first truly experimental work explores the disparate elements at work in Latin American culture through the tropes of transvestitism, carnival, violence, and fantasy. F.I.

Silo [pseudonym] (Mario Luis Rodríguez). *Tales for Heart and Mind: The Guided Experiences. A Storybook for Grownups [Experiencias Guiadas]*. Tr. Paul Tooby. Latitude Press [Plaza y Janés, 1989; Planeta, 1991]. 1993. 130 pp. Cloth: \$18.00; ISBN 1-878977-15-6. Silo, whose books have gone through multiple editions with several hundred thousand copies in print, is the author of both fiction and fantasy, science fiction, mythology, philosophy, and social commentary. His works include *Day of the Winged Lion and Other Stories* [El Día del León Alado], *Humanize the Earth, A Trilogy: The Inner Look, The Inner Landscape, The Human Landscape* [Humanizar la Tierra: La Mirada Interna, El Paisaje Interno, El Paisaje Humano], *Myths: Universal Roots* [Mitos: Raíces Universales], and *Contributions to Thought* [Contribuciones al Pensamiento]. The General Note provides an explanation of the structure of each tale and an explanation of the graphic symbols sprinkled throughout the text, followed by notes about each tale, including interpretations, commentary, and comparisons to other literary works. The text is also accompanied by numerous illustrations by Joseph Berry. M.M.

Héctor Tizón. *The Man Who Came to a Village [El hombre que llegó a un pueblo]*. Tr. Miriam Frank. Quartet Books [Editorial Legasa, 1988]. 1993. 120 pp. Cloth: £11.95; ISBN 0-7043-7045-X. Two men escape from prison on Christmas

Eve and flee north into the Argentine mountains. One of them is fatally wounded and dies. His companion buries him in a sandy river bank and rides on alone, astride an old donkey found wandering free beside the track. The escaped convict comes across a remote village where the inhabitants are preparing for their fiesta. He is greeted by an enthusiastic crowd bearing flowers and hailing him as their long-awaited priest. Seated at the foot of the pepper tree in the square, surrounded by men and women, he becomes absorbed in philosophical discussions, and evades questions about his past. As their chosen leader, and their saviour, he is troubled by his shifting identity. Everything changes with the arrival of a group of men who conscript the villagers to help build a new road which will link them to the outside world. The foreman becomes the new leader and the convict-philosopher, unable to accept the villagers' new ways, is abandoned.

Ana Lydia Vega. *True and False Romances*. Tr. Andrew Hurley. Serpent's Tail. 1994. 261 pp. Paper: \$12.99; ISBN 1-85242-272-6. Vega won the 1984 Juan Rulfo short story prize and the 1989 Guggenheim Fellowship for Literary Creation. In 1982, she was also awarded the Casa de las Américas Prize in Havana. Vega exposes what she sees as machismo, Caribbean style, in her stories, and her work reflects, critically, the influence of United States culture on her own Puerto Rican culture. This collection of short stories and a novella by the Puerto Rican writer are published for the first time in English.

L.R. de K.

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### SWEDISH

Edith Södergran. *Violet Twilights*. Trs. Daisy Aldan and Leif Sjöberg. Cross-Cultural Communications. 1993. 48 pp. Cloth: \$15.00; ISBN 0-89304-733-3. Paper: \$5.00; ISBN 0-89304-734-1. Scandinavian Writers Chapbook 1. Though she lived most of her short life in Finland, Södergran wrote in the Swedish language. This bilingual collection includes such poems as "Autumn's Last Blossom," "The Tool's Lament," "Hamlet," "The Star," and "The Land That Is Nowhere."

Göran Sonnevi. *A Child is Not a Knife*. Tr. Rika Lesser. Princeton University Press. 1993. 179 pp. Paper: ISBN 0-691-01543-0. This collection of bilingual poems is preceded by an introduction by the author, followed by a bibliography of Sonnevi's books in Swedish and publication dates. Next follows a selected list of translations of Sonnevi into English, and a list of translations of Sonnevi into other languages. There is also a list of selected criticism of Sonnevi in Swedish. Lesser writes of her thoughts, comments, and discoveries brought about by the translation of Sonnevi's poetry in her section entitled "Sonnevi: A Translator's Retrospective Montage."

M.M.

### TELEGU

*Tidings of the King [R\_yav\_cakamu]*. Tr. Phillip B. Wagoner. University of Hawaii Press. 1993. 263 pp. Paper: \$38.00; ISBN 0-8248-1495-9. *Tidings of the King* consists of an annotated translation and an analysis of a South Indian (Telugu) historical text--*R\_yav\_cakamu*--dating from the 16th century and dealing with the reign of Krishnadevaraya (1509-1529), the King of Vijayanagara. Contrary to the belief that the text was written during the reign of Krishnadevaraya, the *R\_yav\_cakamu* was in fact a diplomatic report written 90 years later by one of the ambassadors or *sthanapati's* of the Nayakas of Madurai. The *sthanapati* records the events of Krishnadevaraya's reign including the overall "cultural florescence" of the time especially in the realms of art, architecture, music, and literature. However, Wagoner does not merely see the text as a historical document of the Vijayanagara kingdom but as an "ethnohistorical" document of the Nayaka period. He explains that the composition of the text during the early Nayaka Madurai also reflects the sensibilities of the time and says "it offers clear testimony to the nature of an indigenous historiographic discourse in early Nayaka Madurai."

S.M.

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### TURKISH

Nâzim Hikmet. *Poems of Nâzim Hikmet*. Trs. Randy Blasing and Mutlu Konuk. Persea Books. 1994. 242 pp. Paper: \$12.95; ISBN 0-89255-198-4. Hikmet (1902-1963), the greatest modern Turkish poet, was a political prisoner in Turkey for 18 years and spent the last 13 years of his life in exile. This revised and enlarged selection of his finest work enables us at last to hear, in a single volume, the full range of his distinctive voice in the highly acclaimed versions that have made him an influential presence in contemporary poetry. Includes such works as "A Spring Piece Left in the Middle," "Letters from a Man in Solitary," "Hazel Are My Lady's Eyes," "The Strangest Creature on Earth," "Faust's House," and "I'm Getting Used to Growing Old."

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### VIETNAMESE

Thich Nhat Hanh. *The Blooming of a Lotus: Guided Meditation Exercises for Healing and Transformation*. Tr. Annabel Laity. Beacon Press. 1993. 139 pp. Cloth: \$12.00; ISBN 0-8070-1222-X. Based on the practices of conscious breathing and mindfulness, the 34 guided exercises in this new meditation manual bring beginning and experienced practitioners alike into closer touch with the state of our physical bodies, our inner selves, and the elements of the world around us.

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## YIDDISH

S. Ansky. *The Dybbuk and Other Writings*. Ed. David G. Roskies. Tr. Golda Werman. Schocken Books. 1993. 220 pp. Paper: \$13.00; ISBN 0-8052-1011-3. Solomon Rappoport-Ansky (1863-1920) began his career among radical Russian populists and Socialist-Revolutionaries, and later returned to the world of Yiddish-speaking Jews through the study of its folklore. This volume, the third in Schocken's Library of Yiddish Classics series, offers an incomparable portrait of an assimilated Jewish artist who finds his way home through the folk culture of his people.

Menke Katz. *This Little Land*. Trs. Rivke Katz and Aaron Kramer. Cross-Cultural Communications. 1992. 48 pp. Cloth: \$15.00; ISBN 0-89304-325-7. Paper: \$5.00; 0-89304-326-5. Jewish Writers Chapbook 1. Born in Lithuania and an emigré to the U.S., Katz authored 18 books of poetry, nine in Yiddish. His work has been translated into 50 languages. Translations in this volume include "The First Rain," "An Orange," "A Deserted Vineyard," and "Evening in Safad."

Mindy Rinkewich. *The White Beyond the Forest*. Tr. Mindy Rinkewich. Cross-Cultural Communications. 1992. 48 pp. Cloth: \$15.00; ISBN 0-89304-762-7. Paper: \$5.00; ISBN 0-89304-763-5. Cross-Cultural Review Chapbook 24. Bilingual. This chapbook is the first published collection of Mindy Rinkewich's poetry. Though a native of New York, she has written Yiddish poetry for many years. The translations here are her own. They include, among others, "The Grandchildren of the Migrants," "Yet Another Roots Poem," "Their Charming Speech," and "Old World Idyll."



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