

ANNOTATED BOOKS RECEIVED

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ANTHOLOGIES

7 Greeks. Tr. Guy Davenport. New Directions. 1995. 241 pp. Paper: \$16.95; ISBN 0-8112-1288-2. This volume is a colorful variety of works by seven Greek poets and philosophers who lived from the 8th to the 3rd centuries B.C. Salvaged from shattered pottery vases and tattered scrolls of papyrus, everything decipherable from the remains of these ancient authors is assembled here. From early to late, the collection contains: Archilochos, Sappho, Alkman, Anakreon, the philosophers Herakleitos and Diogenes, and Herondas.

50: A Celebration of Sun & Moon Classics. Ed. Douglas Messerli. Sun & Moon Press. 1995. 574 pp. Cloth: \$24.95; ISBN 1-55713-152-X. Paper: \$13.95; ISBN 1-55713-132-5. To celebrate the 50th book in the Sun & Moon Classics Series, Publisher Douglas Messerli asked 50 major world authors and translators to submit work never before published in the United States. The result is a panoply of stunning writing from around the world and a celebration of language. Works include F. T. Marinetti's foreword poem "Dunes," translated here for the first time (tr. Guy Bennett); works by Alfred Giuliani (tr. Michael Moore), Osman Lins (tr. Adria Frizzi), Friederike Mayröcker (tr. Rosmarie Waldrop), Juan Goytisolo (tr. Peter Bush), Sigurd Hoel (tr. Sverre Lyngstad), Alexei Parshchikov (trs. Michael Palmer and Eugene Ostashevsky), Paul Snoek (tr. Kendall Dunkelberg), Maurice Gilliams (tr. André Lefevere), Rosita Copioli (tr. Renata Treitel), Severo Sarduy (tr. Suzanne Jill Levine), and many others.

African Women's Poetry. Eds. Stella Chipasula and Frank

Chipasula. Heinemann Educational Publishers/Reed Publishing. 1995. 230 pp. Paper: \$10.95; ISBN 0-435-90680-1. Over the centuries, African women have composed songs of praise for mythic heroes, memorized epic poems that tell the history of their people, and expressed their concerns, both personal and political, in poetry. However, compilers of anthologies have shown a surprising disregard for their talents. This anthology offers an extensive selection of poetry by women all over the African continent. The poems address wide-ranging human concerns such as love, motherhood, death, colonial domination, and human dignity. They employ a variety of styles from the conversational to the didactic. Contributors include Ama Ata Aidoo, Noémia de Sousa, Queen Hatshepsut, Micere Githae Mugo, and Zindi Mandela. Translators include, among others, Harriet Zinnes, Eric Sellin, Willis Barnstone, Julia Kris, Kathleen Weaver, and Jack Cope.

(Various) *The Alphabet Garden: European Short Stories*. Ed. Pete Ayrton. Serpent's Tail/Consortium. 1995. 214 pp. Paper: \$14.99; ISBN 1-85242-318-8. This collection of short stories brings together a new generation of writers who have grown up with the political concept of Europe. Their writing is both universal in the themes they tackle and deeply rooted in their specific countries. Stories include such works as "The Tree Saint" (Atte Jonstra, tr. Eric Dickens); "The Journey" (Nuno Júdice, tr. Margaret Jull Costa); "The Babbling of the Gods" (Henning Boëtius, tr. Martin Chalmers); and "The Invisible Ones" (Kjell Askildsen, tr. Anne Born).

(Greek) *Ancient Greek Novels: The Fragments*. Eds. Susan A. Stephens and John J. Winkler. Princeton University Press. 1995. 541 pp. Cloth: \$59.50; ISBN 0-691-06941-7. Bilingual. The recent discovery of fragments from such novels as *Iolaos*, *Phoinikika*, *Sesonchoisis*, and *Metiochos and Parthenope* has dramatically increased the library catalogues of ancient novels. In this volume, the editors have reedited all of the identifiable fragments, including the epitomes of Iamblichos' *Babylonika* and Antonius Diogenes' *Incredible Things Beyond Thule*. Intended for scholars as well as nonspecialists, this work provides new editions of the texts, full translations whenever possible, and introductions that situate each text within the field of ancient fiction.

(Romanian) *An Anthology of Romanian Women Poets*. Eds. Adam J. Sorkin and Kurt W. Preptow. East European Monographs/Columbia University Press. 1994. 156 pp. Cloth: \$22.00; ISBN 0-88033-294-8. "Poetry has always been an essential aspect of cultural expression in Romania.... To be culturally literate one must be acquainted with poetry, in addition to novels and stories; thus the idea of bringing forth in English translation the verse of some of the most significant Romanian women poets of the 19th and 20th centuries takes on added significance." [Preface] Poets include, among others, Magda Isanos, Grete Tartler, Marta Petreu, Carmen Firan, and Veronica Micle. Translators include, among others, Treptow and Sorkin,

Laura Christruga, Dan Du_escu, Andrei Banta_, Rodica Albu, Liviu Bleoca, and Ioana Ieronim.

(Chinese) *Beyond Spring: T'Zu Poems of the Sung Dynasty*. Tr. Julie Landau. Columbia University Press. 1994. 275 pp. Cloth: ISBN 0-231-09678-X. The first anthology of Sung dynasty tz'u poems in English, *Beyond Spring* includes 150 translations from the golden age of tz'u in the 10th, 11th, and 12th centuries. T'zu poetry is one of the two most important lyric forms in the Chinese literary tradition. First composed and performed by prostitutes in the singing house, it is a mixture of confession and elegy. Keeping true to the original music, Landau's translations capture the phrasing and rhythms crucial to t'zu. Brief biographies of the poets, a glossary, and a historical chart of Chinese poetic genres place the poems in historical perspective.

(Korean) *Contemporary Korean Poetry*. Ed. and Tr. Kim Jaihuin. Mosaic Press. 1994. 139 pp. Paper: \$14.95; ISBN 0-88962-561-1. "I have arranged the poets roughly in chronological order for convenience, though poets may have preceded others in establishing their literary names...On the whole, with the exception of a handful of poems unavailable for inclusion, the poets represented here can be regarded as major figures standing for the significant trends in shaping modern Korean poetry." (Preface) Includes poets Sanghwa Yi, Yongch'ol Park, Tongju Jan, Ha'un Han, and Pyong-hwa Cho, among others.

(Russian) *Contemporary Russian Poetry: A Bilingual Anthology*. Ed. and Tr. Gerald S. Smith. Indiana University Press [Bloomington and Indianapolis]. 1993. 355 pp. Cloth: ISBN 0-253-35333-5. Paper: ISBN 0-253-20769-X. Bilingual. In general the poems included in this anthology were written in the 1970s and 1980s. Many are about the nature and function of poetry itself; recent developments in Russian and Soviet history and the relationship of those developments to the country's past; reactions to their new environment on the part of émigré poets, continuing the old debate on Russia versus the West; men defining women and women defining men—the former category still far outweighing the latter in persistence and self-confidence; and the characteristic Russian genre of the "confessional" philosophical lyric, in which a poet defines his or her place as a member of a particular generation. Includes works by Slutsky, Kornilov, Rein, Bobyshev, Kushner, Loseff, Chukhontsev, and Prigov, among others.

(Greek) *Daughters of Sappho: Contemporary Greek Women Poets*. Ed. and Tr. Rae Dalven. Farleigh Dickinson University Press. 1994. 261 pp. Cloth: \$32.50; ISBN 0-8386-3470-2. This is an anthology of 25 contemporary Greek women poets. Presenting the poets in chronological order and providing full biographical and bibliographical accounts of them, this collection shows the gradual development of Greek women's

verse from sentimental romanticism to various forms of modernism and post-modernism. Includes works by Maria Polydouri, Heleni Vakalo, Kiki Dhimoula, Pitsa Ghalazi, and Rea Ghalanaki, among others.

(Chinese) *Death in a Cornfield: And Other Stories from Contemporary Taiwan*. Eds. Ching-Hsi Perng and Chiu-Kuei Wang. Oxford University Press. 1994. 236 pp. Paper: ISBN 0-19-586178-7. The past decade has seen unprecedented changes in Taiwanese society: economic prosperity, ever more sophisticated industry, a more open political system, upheavals in social and family life. Old habits and values have faded away, with new ones only slowly taking their place. Lyrical, provocative, and often humorous, the 13 stories in this collection have been gathered from the work of some of the country's best-known writers. Selected and translated by the staff of Taipei's National Institute of Translation and Compilation, under the guidance of the island's top literary scholars, these stories bear witness to those eventful years, the works propose differing visions of the island's future. A few of the works included are "Life" (Lu Fei-yi), "Night-time Frolics" (Huang Fan), "The Policy Maker" (Chang Hsi-kuo), and "Rustic Quandary" (Shu Kuo-chih).

(French) *Demons of the Night: Tales of the Fantastic, Madness, and the Supernatural from Nineteenth-Century France*. Ed. Joan C. Kessler. University of Chicago Press. 1995. 398 pp. Cloth: \$45.00; ISBN 0-226-43207-6. Paper: \$14.95; ISBN 0-226-43208-4. Featuring such authors as Balzac, Mérimée, Dumas, Verne, and Maupassant, this book is a gathering, for the first time in English, of the best 19th-century French fantastic tales. The anthology opens with *Smarra*, or *The Demons of the Night*, Nodier's 1821 tale of nightmare, vampirism, and compulsion, acclaimed as the first work in French literature to explore in depth the realm of dream and the unconscious. Other stories include Balzac's "The Red Inn," in which a crime is committed by one person in thought and another in deed, and Mérimée's superbly crafted mystery, "The Venus of Ille," which dramatizes the demonic power of a vengeful goddess of love emerging out of the pagan past. The Introduction sets the background for these tales—the impact of the French Revolution and the Terror, the Romantics' fascination with the subconscious, and the influence of contemporary psychological and spiritual currents.

(Chinese and Japanese) *Four Huts: Asian Writing on the Simple Life*. Tr. Burton Watson. Shambhala Publications, Inc. 1994. 132 pp. Paper: \$10.00; ISBN 1-57062-001-6. These four short works give voice to one of the most treasured aesthetic and spiritual ideals of Asia—that of a simple life lived in a simple dwelling. These beautiful texts were written by the renowned classical Chinese and Japanese poets Po Chü-i, "Record of the Thatched Hall on Mount Lu"; Yoshishige no Yasutane, "Record of the Pond Pavilion"; Kamo no Chómei, "Record of the Ten-Foot-Square Hut"; and Matsuo Bashó, "Record of the Hut of the Phantom Dwelling."

Gay and Lesbian Poetry: An Anthology from Sappho to Michelangelo. Ed. James J. Wilhelm. Garland Publishing Inc. 1995. 330 pp. Cloth: \$50.00; ISBN 0-8153-1887-1. Paper: \$19.95; ISBN 0-8153-1886-3. This is the most comprehensive and authoritative anthology of homoerotic literature from the Greeks to the Italian Renaissance, featuring 730 poems by 114 known and many unknown authors from seven languages and literatures. Although its main focus is on European languages, the *Anthology* also includes Arabic and Hebrew poetry of medieval Spain. Most of the poems celebrate homoeroticism, but a few homophobic works are included. The poems range from the ethereal, sensitive work of Sappho and Michelangelo to vulgar and obscene samples from Martial and Antonio Panormita. Translators include Dennis Kratz, Wilhelm, Thomas Stehling, Arthur Wormhoudt, and Norman Roth.

(French) *The Honeysuckle and the Hazel Tree: Medieval Stories of Men and Women*. Tr. Patricia Terry. University of California Press. 1995. 218 pp. Cloth: ISBN 0-520-08378-4. Paper: ISBN 0-520-08379-2. Patricia Terry here presents translations of four major practitioners of the octosyllabic narrative verse from 12th- and 13th-century France. From Chrétien de Troyes, who introduced the magical realm of King Arthur to literature, Terry includes an early work, *Philomena*, here translated into verse for the first time. The other great writer of this period was Marie de France, the first woman in the European narrative tradition. Terry has newly translated *Lanval* for this edition, which also features four of Marie's other *lais*. The collection further includes *The Reflection* by Jean Renart, known for his realistic settings and mordant tone; and the anonymous *Chatelaine of Vergi*, a fatalistic, somber, and perhaps more modern depiction of love. Terry's translation of *Renard the Fox* is also available from California.

(Italian) *I Novissimi: Poetry for the Sixties [I Novissimi: Poesie per gli anni '60]*. Ed. Alfredo Giuliani. Sun & Moon Press [Rusconi e Paolazzi Editore, 1961]. 1995. 413 pp. Paper: ISBN 1-55713-137-6. No postwar literature has been as fundamentally and relentlessly experimental as Italian poetry since the mid-1950s. In the forefront of this renewed interest in experimentation were five neo-avant-garde poets called the *Novissimi*, from the 1961 publication of their anthology of the same name. Their work exploded the aesthetic conventions and tolerances of their contemporaries, fostering wave after wave of innovative poets and fiction writers. The five poets—Nanni Balestrini, Alfredo Giuliani, Elio Pagliarani, Antonio Porta, and Edoardo Sanguineti—shared a definite sense of linguistic crisis, demanding of poetry a life *within* the critical moment. This first English language publication of *I Novissimi* provides, in bilingual format, the original poetry and notes with translations, and features a new foreword by Giuliani.

(Latin and Gaelic) *Iona: The Earliest Poetry of a Celtic*

Monastery. Eds. Thomas Owen Clancy and Gilbert Markus. Edinburgh University Press Ltd. 1955. 271 pp. Paper: \$25.00; ISBN 0-7486-0531-2. The tiny Hebridean island of Iona played host to one of the most important monasteries in the history of the Western church. For the first time ever, this book draws together eight poems written there between AD 563 and 704 when its influence was the greatest. Translated and annotated with both literary and theological commentaries, these exquisite poems are placed within their historical context to illuminate the intellectual and spiritual world of the island monastery.

(Romanian) Magda Isanos. *When Angels Sing [Când îngerii cânta]*. Eds. and Trs. Laura Treptow and Kurt W. Treptow. The Romanian Cultural Foundation. 1994. 144 pp. Paper: \$10.00. This volume represents the first bilingual edition of poems and prose of the Romanian writer to commemorate 50 years since the poet's death at age 28. The most notable theme in her poetry is an ever-present feeling of being destined to a premature death as illustrated in "Dear God, I've not finished yet!" or "I Have to Leave this Night." Her theme of hatred caused by war's destruction is seen in "He Made Me See the Country Folk," while a longing for peace and an optimistic view of the future of humankind can be found in "For Peace I Pray" and "Over Future Fields." A shadow of melancholy is constantly present as well as a mystical aspect. Primarily known as a poet, Isanos also wrote prose; the idea at the basis of "The Town of Miracles" is the relativity of good and evil, and the lesson that individuals cannot distinguish clearly between them.

(German) *Jewish Voices, German Words: Growing Up Jewish in Postwar Germany and Austria*. Ed. Elena Lappin. Tr. Krishna Winston. Catbird Press. 1994. 301 pp. Cloth: \$23.95; ISBN 0-945774-23-0. What was it like to grow up Jewish in postwar Germany and Austria, in the nearly invisible shadow of the Holocaust? And what is it like to live there now? In this collection of stories, memoirs, and essays, 14 German Jewish writers and journalists answer these questions in a variety of ways. Topics include anger with one's parents for staying or returning, assimilation and Jewish identity, anti-Semitism and neo-Nazism, and longing for a home and language that feel right.

(Latin) *Latin Lyric and Elegiac Poetry: An Anthology of New Translations*. Eds. Diane J. Raynor and William W. Batstone. Garland Publishing, Inc. 1995. 376 pp. Cloth: \$56.00; ISBN 0-8153-0087-5. Paper: \$18.95; ISBN 0-8153-1540-6. This anthology of six major Latin poets of elegy and lyric—Catullus, Tibullus, Propertius, Ovid, Horace, and Sulpicia—offers translations which combine a high degree of accuracy with a contemporary and poetic voice. The six poets represent the flowering of lyric in Rome at the end of the Republic and in the first decades of the Augustan principate from approximately 60 to 10 B.C. It introduces the poets in their literary and historical context and provides specific comments on individual poems. Translators include Jane Wilson Joyce, Rachel Hadas, Helen Deutsch, Mary Maxwell, John Svarlien, Diane Arnson Svarlien,

and Stanley Lombardo.

(German) *Menschheitsdämmerung: Dawn of Humanity—A Document of Expressionism*. Ed. Kurt Pinthus. Trs. Joanna M. Ratyck, Ralph Ley, Robert C. Conard. Camden House [Rowohlt Taschenbuchverlag GmbH Reinbek]. 1994. 411 pp. Cloth: ISBN 1-879751-48-8. By far the most significant and influential anthology of German Expressionist poetry ever published. The present translation, the first into any language, commemorates the 75th anniversary of its existence. An immediate bestseller in 1919, it has not lost its capacity to captivate and sometimes to shock the reader by its uncommonly prescient visions of future horrors of war and of the cold impersonality of the modern metropolis. This collection contains 278 poems by 23 authors, most of whom died in the First World War or in exile. It also contains some 40 pages of bio-bibliographical information on these authors. Includes works by, among others, Gottfried Benn, Theodor Däubler, Georg Heym, Jakob Van Hoddis, Else Lasker-Schüler, Karl Otten, Ludwig Rubiner, August Stramm, Georg Trakl, and Paul Zech.

(Korean) *Modern Korean Literature: An Anthology 1908-65*. Ed. Chung Chong-Wha. Kegan Paul International/John Wiley & Sons Limited. 1995. 467 pp. Cloth: \$76.00; ISBN 0-7103-0490-0. The sixth book in Kegan Paul International's Korean Culture Series, this volume contains 30 stories that have been selected on the basis of historical interest and literary worth. The 10 stories in the first part share the common theme of the confrontation between men and women. The second 10 stories all deal with old Korea or the old Korean way of life before industrialization and internationalization. The third group of stories reveals modern Korea in the process of change during the Japanese Occupation and the Korean War. Authors include, among others: Kim Yujong, Han Mal-suk, Kim Dong-ni, Jyun Chin-kon, Kim Sung-ok, and Yi Kwang-su.

(French) *The Muse Spoke French*. Tr. Kendall Lappin. Asylum Arts. 1995. 128 pp. Paper: \$9.95; ISBN 878580-59-0. In this selection of 48 classic French poems—which includes works by Villon, Voltaire, Baudelaire, Musset, Nerval, and Hugo, as well as lesser-known poets such as d'Orléans, DuBellay, Prudhomme, Heredia, Coppée, and Rollinat—translator Kendall Lappin puts theory to the test: dispensing with rhyme in favor of strict adherence to metrics and diction, Lappin's translations strive for and achieve remarkable semantic faithfulness without sacrificing the musicality of the verse. Readers with a knowledge of French will find particular delight in comparing the translator's versions to the originals, printed here on facing pages.

(Japanese) *Other Side River*. Eds. and Trs. Leza Lowitz and Miyuki Aoyama. Stone Bridge Press. 1995. 244 pp. Paper: \$14.00; ISBN 1-880656-16-7. The second volume in a two-volume collection of contemporary Japanese women's poetry,

this work contains free-verse compositions by 36 modern Japanese women poets. Remarkable for their diversity and passion, the poems here provide a vivid contrast in style to the more traditional verse forms featured in volume 1, *A Long Rainy Season: Haiku and Tanka* (1994). Poets included, among others, are Masayo Koike, Sachiko, Yoshihara, Saho Asada, Harumi Makino Smith, Hiromi Ito, Rumiko Kora, and Yuhko Isaka. It includes a critical introduction and a selection of poems in the original Japanese with romanized transcription.

(Various) *Prague: A Traveler's Literary Companion*. Ed. Paul Wilson. Whereabouts Press. 1995. 256 pp. Paper: \$12.95; ISBN 1-883513-01-4. Gathered here are 24 stories by Czech writers arranged with the traveler in mind; that is, by the areas of the city that they illuminate. Written over the course of the century, the stories suggest the historical layering of the city. Cross the Charles Bridge with Jaroslav Hašek, race through Communist Prague with Ota Pavel, dine at the Hotel Pa_i_ with Bohumil Hrabal, and wander through nighttime streets in a drunken haze with Franz Kafka. Translators include Wilson, Michael Henry Heim, Norma Comrada, Mike Mitchell, A.G. Brain, Madge Pemberton, Marie K. Hole_ek, Tania and James Stern, Alex Zucker, Guy Endore, and Peter Kussi.

(Spanish) *Pyramids of Glass: Short Fiction from Modern Mexico*. Eds. David Bowen and Juan A. Ascencio. Corona Publishing Company. 1994. 244 pp. Cloth: \$22.95; ISBN 0-931722-99-3. Paper: \$12.95; ISBN 0-931722-83-7. Mexico...a country so astonishing that only fiction can plumb its reality. In these pages, 27 of Mexico's outstanding writers show us their world—from the world's most crowded metropolis to the Mayan villages of Chiapas, from Baja California to the Yucatan. Authors include, among others, Emilio Carballido, Guadalupe Dueñas, Juan Villoro, Silvia Molina, Agustín Monsreal, Jesús Gardea, Eraclio Zepeda, and Daniel Sada. Translators include, among others, Margaret Sayers Peden, John Incledon, David Bowen, James Hoggard, Mark Schafer, Edith Grossman, Jo Ann Engelbert, Joan Lindgren, Naomi Lindstrom, and Asa Zatz.

(Italian) *The Quality of Light – Modern Italian Short Stories*. Eds. Ann and Michael Caesar. Serpent's Tail/Consortium. 1994. 256 pp. Paper: \$13.99; ISBN 1-85242-188-6. This collection gives a scintillating taste of the range and richness of Italian writing today. Among the 22 authors included are Celati (tr. Stuart Hood), Palandri (tr. Jenny Condie), Sanvitale (tr. Martha King), Del Guidice (tr. Liz Heron), Levi (tr. Ed Emery), and Tabucchi (tr. Tim Parks).

(Russian) *Russian Gypsy Tales*. Eds. Yefim Druts and Alexei Gessler. Tr. James Riordan. Interlink Books. 1992. 144 pp. Cloth: ISBN 1-56656-100-0. Paper: \$11.95; ISBN 0-940793-97-0. These stories were narrated by gypsies from Leningrad, Novgorod, Moscow, Tulsa, Smolensk and Gorky regions, and from Karelia and Siberia. Their tales are passionate, colorful and distinctive, and have little in common with the folk tales of other

nations. The gypsy folk and fairy tale are so little known that this collection is unique. Included are tales such as "The Enchanted Hinny," "Thunder Clap," "The Dead Encampment," "Three Nincompoops," "Choosing a Bride," and "How the Devil Played Hell with a Gypsy." Translator Riordan has published some 20 collections of folk tales, including *The Sun Maiden and the Crescent Moon*.

(Various languages from India) *The Slate of Life: More Contemporary Stories by Women Writers of India*. Ed. Kali for Women. The Feminist Press/Consortium. 1995. 131 pp. Cloth: \$35.00; ISBN 1-55861-087-1. Paper: \$12.95; ISBN 1-55861-088-X. *The Slate of Life* offers ten short stories, translated from nine languages, by ten of India's most renowned and inventive women writers. The stories reveal "a distinct genre...a writing that is as much creative as it is a considered a unique commentary on the world the writers inhabit...the mores they challenge." Authors are Meena Alexander, Wajida Tabassum, Binapani Mohanty, Rajee Seth, K. Saraswathi Amma, Ajeet Cour, Chudamani Raghavan, Indira Goswami, Dhiruben Patel, and Bani Basu. Translators include Manisha Chaudbry, Jayanta Mabapatra, Vasanthi Sankaranarayanan, Jasjit Purewal, Shampa Bannerjee, and several authors themselves.

(Chinese) *South of the Clouds: Tales from Yunnan*. Ed. Lucien Miller. Trs. Guo Xi, Lucien Miller, and Xu Kun. University of Washington Press. 1995. 342 pp. Cloth: \$40.00; ISBN 0-295-97293-9. Paper: \$19.95; ISBN 0-295-97348-X. The 54 tales included here represent all 25 of Yunnan Province's officially designated minorities. They include creation myths, romances, historical legends, tales explaining natural phenomena, ghost stories, and festival tales. The tales are peopled by memorable characters, such as the Tibetan mother who, reborn as a cow, comforts and helps her daughter in her harsh life as a slave girl; the two Kucong sisters who marry snakes; and the bodiless Lahu "head-baby" who grows up to win one of the earth-god Poyana's daughters in marriage. Introductions and an appendix describe the places and people of Yunnan, analyze the literary and psychological characteristics of their stories, give the sources of the tales, and explain the methodology of collecting folk literature in China.

(Romanian, Hungarian, German) *Transylvanian Voices: An Anthology of Contemporary Poets from Cluj-Napoca*. Eds. and Trs. Liviu Bleoca and Adam J. Sorokin. The Romanian Cultural Foundation Ia_a. 1994. 112 pp. Paper: \$10.00; ISSN 1223-1908. Cluj, capital of Transylvania, has long been an important center for Romanian literature. Poets represented include, among others, Mariana Bojan, Vasile Igna, Ion Pop, Dan Damaschin, Egyed Emese, Visky András, and Franz Hodjak.

(Italian) *Twentieth-Century Italian Drama: An Anthology—The First Fifty Years*. Eds. Jane House and

Antonio Attisani. Columbia University Press. 1995. 622 pp. Cloth: \$39.50; ISBN 0-231-07118-3. Italian theater ranks as one of the most important and influential in the western world, yet many works have been inaccessible to English-language readers. Guided by theater critic Antonio Attisani's introduction, readers will encounter the rich movements in Italian drama including: futurism, teatro grotesco, magical realism, Catholic strain, cabaret variety, psychological realism, the aesthetic-mystical movement, and post-World War II strain of existentialism. Authors include Gabriele d'Annunzio, Filippo Tommaso Marinetti, Ettore Petrolini, Raffael Viviani, Pier Maria Rosso di San Secondo, Federigo Tozzi, Massimo Bontempelli, Achille Campanile, Italo Svevo, Luigi Pirandello, Eduardo De Filippo, Ugo Betti, and Alberto Savinio.

(Japanese) *White Flash/Black Rain: Women of Japan Relive the Bomb*. Eds. and Trs. Lequita Vance-Watkins and Aratani Mariko. Milkweed Editions. 1995. 104 pp. Paper: \$12.95; ISBN 1-57131-402-4. The voices in this collection refute the idea that the devastation unleashed on Hiroshima and Nagasaki ended with the war. Their words echo the refrain that the ravages of war live on in body and soul, in victim and victor. In potent prose and poetry, these women bear witness to the shared responsibility for bringing about war, any war. They retell the unspeakable mass destruction inflicted by the United States when it dropped the bomb on Hiroshima and Nagasaki; they recall the disastrous path Japan followed with its policy of conquest and Emperorism in Korea and China; they recount the abuse of the "comfort women" used by Japanese soldiers.

REFERENCE

Clarice Lispector: A Bio-Bibliography. Ed. Diane E. Marting. Greenwood Press. 1993. 368 pp. Cloth: \$85.00; ISBN 0-313-27803-2. Lispector was one of the most important Brazilian writers of the 20th century. This reference provides a detailed record of her life and career. The book begins with introductory material on the difficulties of documenting her work, and on her life as a writer. The first part of the book contains chapters on each of Lispector's major works. Each chapter begins with a brief critical essay, followed by lists of editions and translations, as well as criticism. The second part contains chapters on general works about Lispector's writing, such as biographical accounts, bibliographies and other reference works, and general criticism. Appendices provide translations of her Portuguese titles.

(German) *The Continuum Encyclopedia of Symbols [Lexikon der Symbols]*. Ed. Udo Becker. Tr. Lance W. Garmer. Continuum Publishing Co. [Verlag Herder, Freiburg im Breisgau, 1992]. 1994. 345 pp. Cloth: \$39.50; ISBN 0-8264-0644-0. This is a definitive compendium of symbols and their deeper meanings in individual human psychology and civilization. With over 1,500 entries and more than 800

illustrations (a number in full color), this encyclopedia is an indispensable reference tool for all those who search for the deeper significance lying within everyday things. Tracing symbols to their cultural, religious, or mythological origins, it explores a wealth of objects and concepts, and the hidden or encoded meaning that lies concealed beneath their outward appearance. Entries range from examples of metaphor and allegory to the symbolic meanings of numbers, letters, astrological and alchemical character, as well as a rich array of abstract concepts that find their tangible expression in the universal language of symbols.

Nicholas J. Goetzfridt. *Indigenous Literature of Oceania: A Survey of Criticism and Interpretation*. Greenwood Publishing Group, Inc. 1995. 368 pp. Cloth: \$75.00; ISBN 0-313-29173-X. Oceania has a rich and growing literary tradition. The imaginative literature that emerged in the 1960s often reflected the forms and structures of European literature, though the ideas expressed were typically anticolonial. After three decades, the literature of Oceania has become much more complex, in terms of styles and voices. While the written literature of Oceania is continuously gaining more critical attention, questions about the imposition of European literary standards and values as a further extension of colonialism in the Pacific have become a central issue.

Japanese Women Writers: A Bio-Critical Sourcebook. Ed. Chieko I. Mulhern. Greenwood Press. 1994. 536 pp. Cloth: \$95.00; ISBN 0-313-25486-9. Women have made many important contributions to Japanese literature since the Heian period (794-1192), during which time Murasaki Shikibu wrote *The Tale of Genji*. This reference is a guide to literature by Japanese women writers from centuries ago to the present day. The book includes biographical and critical profiles for 58 Japanese women writers, with entries arranged alphabetically. Each entry sketches the life of the writer and discusses her career.

REPRINTS

(German) Antti Aarne. *The Types of the Folk-Tale: A Classification and Bibliography*. Tr. Stith Thompson. Indiana University Press. 1995 [1961, 1963, 1973, 1987]. 488 pp. Cloth: \$49.95; ISBN 0-253-32959-0. *The Types of the Folk-Tale* has become a fundamental in classification and scholarship. In this volume, Thompson translated and enlarged Aarne's earlier *Verzeichnis der Märchentypen* (1910), which treated Finnish and Danish folktales and tales collected by the Brothers Grimm. Thompson expanded descriptions of types; supplied cross-references; and supplied extensive bibliographical references that included his notes on studies of American Indian and French Canadian tales.

(Italian) Leonard Benevold. *The European City*. Tr. Carl

Ipsen. Blackwell Publishers. 1995 [1993]. 243 pp. Cloth: \$49.95; ISBN 0-631-17302-1. Paper: \$21.95; ISBN 0-631-19893-8. The author begins by discussing the survival of urban culture following the collapse of the Roman and Byzantine Empires and then examines the great period of urban expansion between the 11th and 14th centuries. The years following the formation of the first European states brought concentrated power and influence to their capitals, where new ideas of national identity were reflected in the organization of traditional urban space. The conflict between city and country had emerged by the 16th century and the author shows how this influenced the colonial towns of the two Americas. He concludes with chapters on the effects of industrialization and modern transportation, in particular the devastating impact of the automobile. The unique synthesis of urban, social, cultural, and political history will be welcomed by all those interested in European, intellectual, and urban history.

(German) Heinrich Böll. *The Bread of Those Early Years [Das Brot der frühen Jahre]*. Tr. Leila Vennewitz. Northwestern University Press [Verlag Kiepenheuer & Witsch, Köln, 1955]. 1994 [McGraw-Hill, 1976]. 134 pp. Cloth: ISBN 0-8101-1178-0. Paper: \$10.95; ISBN 0-8101-1163-2. This masterful early work describes one day in the life of Walter Fendrich, a young washing-machine repairman. Wry, ironic, yet intensely felt, it is an enchanting love story set amid the spiritual wreckage and growing materialism of postwar Germany. Torn by insecurity and cynicism, Fendrich is obsessed with hunger, "with the wolf living inside my stomach." The war and wartime shortages haunt him as an insatiable craving for bread, a bottomless desperation for security and gratification of basic needs. One day he finds himself and his world transformed when he meets the daughter of a high school principal. Love, he discovers suddenly, dispels his cravings as bread never could.

(Latin) Marsilio Ficino. *Marsilio Ficino: The Book of Life [Liber de Vita (or De Vita Triplici)]*. Tr. Charles Boer. Spring Publications. 1994 [1980]. 217 pp. Paper: ISBN 0-88214-212-7. New Introduction. Here is a reprint of the first translation ever into English of this underground classic of the Italian Renaissance. It was long suppressed because of Ficino's approach to images, demons, and planets in relation to mental health. Ficino told the politicians, thinkers, businessmen, and artists of the Italian Renaissance the secrets of food, the pleasures in life, the antidotes to depression, and a lot of other things that had been lost for centuries.

Guillaume de Lorris and Jean de Meun. *The Romance of the Rose [Roman de la Rose]*. Tr. Charles Dahlberg. Princeton University Press. 1995 [1971, 1983]. 450 pp. Paper: \$18.95; ISBN 0-691-04456-2. Many English-speaking readers of the *Roman de la rose*, the famous dream allegory of the 13th century, have come to rely on Dahlberg's elegant and precise translation of the Old French text. His line-by-line rendering in contemporary English is available again, this time in a third

edition with an updated critical apparatus. Readers at all levels can deepen their understanding of this rich tale about the Lover and his quest—against the admonishments of Reason and the obstacles set by Jealousy and Resistance—to pluck the fair Rose in the Enchanted Garden.

(French) Jean Echenoz. *Double Jeopardy [Equipée malaise]*. Tr. Mark Polizzotti. University of Nebraska Press [Les Editions de Minuit, 1986; David R. Godine, Publisher, Inc., 1993]. 1994. 231 pp. Paper: \$10.00; ISBN 0-8032-6725-8. Comic recount of two pairs of buddies spanning two generations of gunrunning, rollicking adventures, exotic places, unrequited love, mutinies at sea. Echenoz is the author of four other novels: *Le Méridien de Greenwich*, *Lac* (Winner of the European Literature Prize), *Nous trois*, and *Cherokee* (available as a Bison Book). Polizzotti has translated André Breton and René Daumal, and is the author of *Revolution of the Mind: The Life of André Breton*.

(Norwegian) *An Everyday Story: Norwegian Women's Fiction*. Ed. Katherine Hanson. Women in Translation. 1995. 324 pp. Paper: \$14.95; ISBN 1-87967999-07-8. This new, expanded edition contains the full text of the original volume, first published by Seal Press in 1984, along with ten new stories by contemporary writers. The additions reflect many of the changes to Norwegian society in the last decade: He Dong, an immigrant from the People's Republic of China writes of an experience common to all people transplanted from their homeland—the expatriate's conflicted relationship with the past. Contributions from Kirsti Paltto and Inger Haldis Halvari represent the voices of ethnic minority women living in Norway and Sapmi (the territory of the Sami, the indigenous peoples of northern Scandinavia, formerly known as Laplanders), who are currently enjoying an artistic and cultural renaissance. Merethe Lindstrøm, Marit Nicolaysen, and Laila Stien focus on the relationship between single mothers and their children, and the collection concludes with stories by Gro Dable and Sissel Lie whose work provides a sampling of a more experimental style of fiction.

(Urdu) Faiz Ahmed Faiz. *The Rebel's Silhouette: Selected Poems*. Tr. Agha Shahid Ali. University of Massachusetts Press. 1995 [Peregrine Smith Books, 1991]. 102 pp. Paper: ISBN 0-87023-975-9. Bilingual. A two-time Nobel nominee and winner of the 1962 Lenin Peace Prize, Faiz was considered a leading poet on the South Asian continent. Poems here include "Ghazal," "We Who Were Executed," "Solitary Confinement," "A Prison Daybreak," "Be Near Me," "Black Out," "The Heart Gives Up," and "Wash the Blood Off Your Feet."

(Russian) Maxim Gorky. *Untimely Thoughts*. Tr. Herman Ermolaev. Yale University Press. 1995 [Paul S. Eriksson, Inc., 1968]. 296 pp. Paper: ISBN 0-300-06069-6. One of the most renowned Soviet writers of the 20th century, Gorky was

an early supporter of the Bolsheviks. He became disillusioned with the turn of events after the 1917 revolution, however, and wrote a series of critical articles for the magazine *New Life* that eventually caused the new Communist government to close down the publication. *Untimely Thoughts* is a collection of these articles. It is at once a brilliant analysis of the Russian national character, a condemnation of the Bolshevik methods of government, and a vision of a future in which respect for individual accomplishment replaces the tyranny of the tsars and the brutality of Russian peasant experience. A controversial book, it was not translated into English until 1968 and was not published in the Soviet Union until 1989. The English edition is now back in print with a new introduction and chronology by Mark D. Steinberg. Gorky's *The Lower Depths and Other Plays* is also published by Yale University Press.

(German) Franz Kafka. *The Transformation (Metamorphosis) and Other Stories*. Ed. and Tr. Malcolm Pasley. Penguin USA. n.d. 236 pp. Paper: \$10.95; ISBN 0-14-018478-3. This volume contains Kafka's most famous story, along with "Meditation," a collection of his earlier studies; "The Judgement," written in a single night of frenzied activity; "The Stoker," the first chapter of a novel set in America; and "A Fasting Artist," a collection of stories written towards the end of Kafka's life. There is also a fascinating occasional piece, "The Aeroplanes at Brescia," his eye-witness account of an air display in 1909.

(German) Immanuel Kant. *The One Possible Basis for a Demonstration of the Existence of God [Einzig möglicher Beweisgrund zu einer Demonstration des Daseins Gottes]*. Tr. Gordon Treash. University of Nebraska Press. 1994 [Abaris Books, 1979]. 247 pp. Paper: \$12.95; ISBN 0-8032-7777-6. Bilingual. The 1763 essay is important in understanding the development of Kant's thought. It exposed the flaw in the Cartesian argument that the existence of a perfect being could be deduced from an idea or concept of such. Similarly, Kant saw the problem inherent in the Leibnizian view of a philosophical system modeled on mathematics: a philosopher who, like a mathematician, began with an arbitrary definition remained trapped in a circle of words. This is the first paperback edition of Treash's English translation, the only modern one.

(French) Jean Raspail. *The Camp of the Saints [Le Camp des Saints]*. Tr. Norman Shapiro. The Social Contract Press. 1995 [1974, 1977, 1982, 1987]. 314 pp. Paper: \$9.95; ISBN 1-881780-07-4. A haunting and prophetic vision of Western civilization overrun by burgeoning Third World population. Set in the future, this is the story of a flotilla of Indians sailing for the West and of Western official and military reactions to them. Raspail was awarded the Jean Walter Prize for the whole of his work from the Académie Française.

(French) Gabrielle Roy. *The Road Past Altamont [Route d'Altamont]*. Tr. Joyce Marshall. University of Nebraska Press. 1993 [McClelland and Stewart, Limited, Toronto, 1966]. 146

pp. Paper: \$7.95; ISBN 0-8032-8948-0. This work takes a sensitive French-Canadian girl, Christine, from childhood innocence to maturity. Four connected stories reveal profound moments during her early years in the vastness of Manitoba. Christine's testament to Grandmother's creative power, her great adventure with an old gentleman at Lake Winnipeg and her clandestine one with a crude family of movers, her journey through time and space with aging Maman—all these characters and events convey Roy's preoccupation with childhood and old age, the passage of time and mystery of change, and the artist's relation to the world. Roy's other works in English translation include *The Tin Flute*, *Where Nests the Water Hen*, *The Cashier*, and *Street of Riches*.

(French) Gabrielle Roy. *Street of Riches [Rue Deschambault]*. Tr. Harry Binsse. University of Nebraska Press. 1993 [1957]. 247 pp. Paper: \$8.95; ISBN 0-8032-8947-2. Semiautobiographical and universal in appeal, *Street of Riches* is about a young girl's growing up in a suburb of Winnipeg, Manitoba. Here is Christine, the perceptive narrator of *The Road Past Altamont*, awakening to natural and sometimes terrifying beauty, to family history, to the nuances of social life, to sexuality, to selfhood. A mother's romantic yearning for freedom, a father's roving career as an immigration officer, a beautiful sister's early demise, a host of others in very human situations. *Street of Riches* won both the Governor-General's Award for Fiction and the French Prix Duvernay.

(Greek) Sophocles. *Sophocles I: Ajax, Electra, Oedipus Tyrannus. Sophocles II: Antigone, The Women of Trachis, Philoctetes, Oedipus at Colonus*. Ed. and Tr. Hugh Lloyd-Jones. 1994. 483; 599 pp. Cloth: ISBN 0-674-99557-0; 0-674-99558-9. Bilingual. Lloyd-Jones gives us here a new translation of Sophocles' seven surviving plays. The facing Greek is the corrected version of the Oxford Classical Text edited by Lloyd-Jones and Nigel Wilson (1990). Volume I contains *Oedipus Tyrannus* (the famous Oedipus story), *Ajax* (a heroic tragedy of wounded self-esteem), *Electra* (the story of siblings who seek revenge on their mother and her lover for killing their father). Volume II contains *Oedipus at Colonus* (the climax of the fallen hero's life), *Antigone* (a conflict between public authority and an individual woman's conscience), *The Women of Trachis* (a fatal attempt by Heracles' wife to regain her husband's love), and *Philoctetes* (Odysseus' intrigue to bring an unwilling hero to the Trojan War).

(Russian) Abram Tertz (Andrei Sinyavsky). *A Voice from the Chorus*. Trs. Kryil Fitzlyon and Max Hayward. Yale University Press. 1995 [1976]. 328 pp. Paper: \$14.00; ISBN 0-300-06119-6. A noted Russian dissident, Tertz was incarcerated from 1966 to 1971 in Soviet forced labor camps for allowing some of his most satirical writings to be smuggled out of Russia and published in the West. This work is his prison memoir. Based on letters to his wife, the diary includes

meditations on religion, sex, art, literature, and myths—the inner world to which he removed himself to escape the degradation of prison. Interjected into the thoughts are random snatches of prisoners' conversations—a "chorus" of their tales, legends, songs, and curses that evoke the horror and spiritual desolation of their existence. Sinyavsky's *Strolls with Pushkin* has been translated and published by Yale.

(Japanese) *This Kind of Woman: Ten Stories by Japanese Women Writers, 1960-1976*. Eds. Yukiko Tanaka and Elizabeth Hanson. Trs. Mona Nagai, Susan Downing Videen, Akiko Willing, Elizabeth Hanson, Yukiko Tanaka. University of Michigan. 1994. 287 pp. Paper: ISBN 0-939512-66-1. "The social changes that Japan has experienced in the last hundred years...have increased the opportunities for women to express themselves, and the number of women writers has increased greatly since the Second World War. Many important and successful women writers have now emerged, particularly since the 1960's, indicating the start of a new phase in the history of literature by women." Includes stories by Yumiko, Harumi, Taeko, Fumiko, Minako, Setsuko, Taeko, Michiko, Takako, Yuko.

(Norwegian) Tarjei Vesaas. *The Birds [Fuglane]*. Trs. Torbjørn Støverud and Michael Barnes. Peter Owen/Dufour Editions [Gyldendal Norsk Forlag A/S, 1957]. 1995 [1968]. 224 pp. Paper: ISBN 0-7206-0952-6. One of Vesaas' most important novels, *The Birds* tells the story of a woman who has dedicated her life to caring for her simple younger brother. When a visiting woodcutter enters their enclosed world, complications abound. The author reveals a deep and compassionate insight into human nature and a lyrical response to the Norwegian landscape. Vesaas was short-listed for the Nobel Prize and was recipient of the prestigious Nordic Council award for his novel *The Ice Palace* in 1973 (also available from Peter Owen).

(German) Richard Wagner. *The Art-Work of the Future and other works*. Tr. William Ashton Ellis. University of Nebraska Press. 1994 [*Richard Wagner's Prose Works*, Vol. I. Kegan Paul, 1895]. 422 pp. Paper: \$15.00; ISBN 0-8032-9752-1. Poor, frustrated, and angered by the "fashion-mongers and mode-purveyors" of art, Wagner published *The Art-Work of the Future* in 1849. It marked a turning point in his life: an appraisal of the revolutionary passions of mid-century Europe, his farewell to symphonic music, and his vision of the music to come. Beethoven's Ninth Symphony was unsurpassable, he wrote. Henceforth "The Folk must of necessity be the Artist of the future," and only artists who were in harmony with the Folk could know what harmony was for. The essay became a touchstone for Wagner, as he sought to produce works that thoroughly combined music, dance, drama, and national saga. This volume also includes his "Autobiographic Sketch," "Art and Climate," his libretto for an opera, "Wieland the Smith," "Art and Revolution," and "A Communication to My Friends."

AESTHETICS

(Russian) *S.M. Eisenstein Selected Works: Vol. 2: Towards a Theory of Montage*. Eds. Michael Glenny and Richard Taylor. Tr. Michael Glenny. British Film Institute/Indiana University Press. 1994. 450 pp. Cloth: \$70.00. Paper: \$29.95; ISBN 0-85170-461-1. The name of Sergei Eisenstein (1898-1948) has long been synonymous with the idea of montage, as exemplified in his silent film classics *The Battleship Potemkin* (1925) and *October* (1928). But in the 1930s his style changed and so did his ideas. Between 1937 and 1940 he elaborated his ideas on montage in a series of essays, most of which remained unpublished until after his death and are now published in English for the first time. Collectively these essays present the essence of Eisenstein's thinking on the cinema and aesthetics in general.

AUTOBIOGRAPHY/BIOGRAPHY/MEMOIRS

(German) Heinrich Böll. *Missing Persons & Other Essays*. Tr. Leila Vennewitz. Northwestern University Press. 1994. 281 pp. Cloth: ISBN 0-8101-1177-2. Paper: \$13.95; ISBN 0-8101-1162-4. The only collection of Böll's nonfiction prose to be published in English spans over two decades of social, political, literary, and cultural commentary. These 29 essays, reviews, and speeches reflect the same moral passion and deep wisdom that resonate through his fiction. Here is Böll the Nobel laureate and Böll the private man: his compassion for ordinary people, his unblinking view of the tragedies of war, his satiric portrait of modern urban life, and his deeply personal reflections on life and literature. The title essay is an inward search for his mother and father as the children they once were. There are several pieces on the artistic process and works by his contemporaries, and a number of speeches, including his Nobel Lecture of 1972. Also included are an essay on the conflict in Northern Ireland and his eyewitness account of the 1968 Russian invasion of Prague.

(French) Lena Constante. *The Silent Escape: Three Thousand Days in Romanian Prisons [L'évasion silencieuse: Trois mille jours seule dans les prisons roumaines]*. Tr. Franklin Philip. University of California Press [Éditions La Découverte, Paris, 1990]. 1995. 275 pp. Cloth: \$22.00; ISBN 0-520-08209-5. *The Silent Escape* is the extraordinary account of Constante's years of solitary confinement, during which she was kept in small, cold cells without even a book for company. Unlike other prison diaries, which focus on political events, this book draws the reader into the practical and emotional experiences of day-to-day life in a Romanian jail. With candor and eloquence, she describes the continuous forced walks, beatings, exposure to cold, and long periods of sleep deprivation that were the common lot of the communist-state political prisoner. Constante survived by silently escaping into her

mind—translating favorite poems and creating entire artistic compositions. Finally, she discovered the "language of the walls," which enabled her to communicate with prisoners outside of solitary confinement. By this means she established a remarkable solidarity with the other female inmates and learned about their world, a world she would enter during the last four years of her prison terms. Constante won the 1992 Prix Européen of the Association des Ecrivains de Langue Française for the French edition of the book.

(Italian) Dacia Maraini. *Bagheria*. Trs. Dick Kitto and Elspeth Spottiswood. Peter Owen Publishers/Dufour Editions, Inc. 1994. 119 pp. Cloth: \$30.00; ISBN 0-7206-0926-7. Maraini revisits the landscape of early memory, describing Sicily in sensuous detail, the town of Bagheria, and the ancestral villa to which she returned as a child after two years of confinement with her family in a Japanese concentration camp. This is also a story of corruption; centuries of the town's past are revealed as she details the involvement of the Mafia in the architectural decimation of Bagheria in the 1970s. Maraini founded the literary review *Tempo di Letteratura*, won the Priz Formentor for her novel *The Age of Discontent*, and won the Premio Campiello for *The Silent Duchess*.

(French) Georges Duby. *History Continues [L'histoire continue]*. Tr. Arthur Goldhammer. The University of Chicago Press [Éditions Odile Jacob]. 1994. 149 pp. Cloth: ISBN 0-226-16776-5. Since its beginning in the 1940s, Duby's career has been rich and varied, encompassing economic history, social history, the history of *mentalités*, art history, microhistory, urban history, the history of women and sexuality, and, most recently, the Church's influence, including the legendary historians Marc Bloch and Lucien Febvre, the *Annales* School so closely associated with them, and the Collège de France. He also offers insights about the proper methods of gathering and using archival data and on constructing penetrating interpretations of the documents. Duby's numerous books include *The Age of Cathedrals; The Knight, the Lady, and the Priest; Love and Marriage in the Middle Ages*; and *The Three Orders*—all published by The University of Chicago Press.

(French) Isabelle Eberhardt. *Prisoner of Dunes: Selected Writings*. Tr. Sharon Bangert. Peter Owen/Dufour Editions. 1995. 127 pp. Paper: \$24.00; ISBN 0-7206-0944-5. Isabelle Eberhardt was born in Geneva in 1877, the illegitimate daughter of a former Russian Orthodox priest of Armenian origin who had eloped with her part-German, part-Russian-Jewish mother. Much of her short adult life was spent in North Africa, where she converted to Islam and acquired fluent Arabic. Her eccentric behavior shocked the French colonials; she smoked Kif, wore men's clothing, drank alcohol, and was promiscuous with men. She married a young Algerian soldier and then became a French subject. At the age of 27 she died in a freak accident in a flash-flood. The writings in this book span the years of her North African sojourn and period of exile in Marseilles. They express

some of the most basic tensions that drove her and woke strands of that magical beauty she sought. This is the first English translation, even though a television documentary about her life was presented by the BBC in 1994.

(Spanish) Benita Galeana. *Benita*. Tr. Amy Diane Prince. Latin American Literary Review Press. 1993. 175 pp. Paper: \$15.95; ISBN 0-935480-69-2. Series: Discoveries. Mexican political activist Benita Galeana rose from an obscure birth in a small village to become an outspoken advocate of workers' rights. She writes of her early experiences as an abused child and struggling young mother. She describes life in a peasant hovel, in urban cabarets, at political meetings, and in Mexican jails. Galeana also evaluates the political leaders and celebrities she encountered during her many years of influence. Amy Diane Prince has also translated two children's books, *Diego* and *Moonrope*.

(German) Richard Glazar. *Trap with a Green Fence: Survival in Treblinka [Die Falle mit dem grünen Zaun]*. Tr. Roslyn Theobald. Northwestern University Press [Fischer Verlag]. 1995. 196 pp. Cloth: ISBN 0-8101-1184-5. Paper: \$16.95; ISBN 0-8101-1169-1. *Trap with a Green Fence* is Glazar's memoir of his deportation from Prague to Treblinka, his ten-month conscription as a "work Jew" at the camp, his escape during the uprising of 1943, and his survival of the war as a foreign worker in Nazi Germany. In economical prose, Glazar weaves a description of Treblinka and its operations into his evocation of himself and his fellow prisoners as denizens of that underworld. He gives us compelling images of that horror in a tone that remains thoughtful but sober, affecting but simple. Roslyn Theobald is the translator of Barbara König's *Beneficiary* and Lisa Fittko's *Solitary and Treason: Resistance and Exile, 1933-1940*, also published by Northwestern UP.

(Italian) Antonio Gramsci. *Letters from Prison: Volume 2 [Lettere del carcere]*. Ed. Frank Rosengarten. Tr. Raymond Rosenthal. Columbia University Press [Giulio Einaudi, 1965; L'Unita, 1988]. 1994. 352 pp. Cloth: \$35.00; ISBN 0-231-07554-5. One of the great European philosophers of the 20th century, Gramsci was imprisoned in 1926 by the Italian Fascists for his outspoken opposition, in order, said the public prosecutor, "To stop that brain from working for 20 years." Instead, while in prison, Gramsci produced his best work. One of the results was his wide-ranging intellectual insights presented in the numerous volumes of his prison notebooks. The other was his *Letters from Prison*, which bring to life another, more personal side of this seminal thinker: his thoughts and feelings as a son, a husband, a friend, and a father.

(German) Theodor Heuss. *Robert Bosch: His Life and Achievements [Robert Bosch: Leben und Leistung]*. Trs. Susan Gillespie and Jennifer Kapczynski. Henry Holt and Co. [Rainer Wunderlich Verlag Hermann Leins, Tübingen, 1946].

1994. 612 pp. Cloth: \$35.00; ISBN 0-8050-3067-0. Bosch founded and led one of Germany's most important and successful manufacturing firms, best known for the invention of the spark plug. This official biography delves into his relations with such esteemed inventors as Thomas Alva Edison and examines issues ranging from Bosch's involvement in industrial policy to his encouragement of German-French relations in economic and political spheres. One of the first corporate heads to be directly concerned with and involved in employee relations and well-being, he instituted the eight-hour workday, was instrumental in providing for the health care of his factory workers, and was known as a great philanthropist.

(Spanish) Guillermo Cabrera Infante. *Mea Cuba*. Tr. Kenneth Hall with the author. Farrar, Straus and Giroux [Plaza & Janés Editores, 1992]. 1994. 503 pp. Cloth: \$23.00; ISBN 0-374-20497-7. *Mea Cuba* is the passionate but often hilarious political autobiography of one of the greatest Cuban writers of the century. Sharply opinionated and brutally honest, it explores the nature of the Cuban revolution and the lives of those it has involved or affected, from political leaders such as Fulgencio Batista, Che Guevara, and Fidel Castro to writers like Alejo Carpentier, Reinaldo Arenas, and Heberto Padilla. Infante's other works include *Twentieth Century Job*, *Infante's Inferno*, *Holy Smoke*, and *Three Trapped Tigers*.

(Armenian) Stina Katchadourian. *Efronia: An Armenian Love Story*. Tr. Herant Katchadourian. Northeastern University Press. 1993. 218. Cloth: ISBN 1-55553-172-5. Paper: \$11.95; ISBN 1-55553-180-6. *Efronia* belongs to a rare autobiographical variety in that the memoirs upon which it is based were written by an Armenian woman in her late eighties. She recorded her history for her son, who translated it into English when his mother was on her deathbed. A few years after Efronia's death, her daughter-in-law, Stina, framed Efronia's life within her historical times, both in the Middle East, where she lived for the greater part of the century, and in California, where she was transplanted when she was 82. The relationship between these two women, one whose native languages were Armenian and Turkish and the other whose native languages were Swedish and Finnish, gives this work a cross-cultural complexity.

(Polish) Jan Kott. *Still Alive: An Autobiographical Essay [Przyczynek do biografii]*. Tr. Jadwiga Kosicka. Yale University Press [Anek Publishers, London, 1990]. 1994. 292 pp. Cloth: ISBN 0-300-05276-6. At once witty, suspenseful, and profound, Kott's memoir begins with a bocce game played in 1939 with Trotsky's future murderer and ends with a deep moving description of his fifth heart attack in 1991 that illuminates the book's main concern: how to make sense of one's own existence. Kott does not pose this as a philosophic problem, but as a natural response to the extreme situations he was forced to master to survive. Kott is the author of important critical works, including *Shakespeare Our Contemporary*, *The Eating of the Gods*, and *The Theater of Essence*.

(Polish) Czeslaw Milosz. *A Year of the Hunter [Rok myśliwego]*. Tr. Madeline G. Levine. Farrar, Straus and Giroux. 1994. 294 pp. Cloth; \$27.50; ISBN 0-374-29344-9. *A Year of the Hunter* is a "search for self-definition." A diary of one year in the Nobel laureate's life, 1987-88, it concerns itself as much with his experience of remembering—his youth in Wilno and the writers groups of Warsaw and Paris; his life in Berkeley in the '60s; his time spent with poets and poetry—as with the actual events that shape his days. Throughout, Milosz tries to account for the discontinuity between the man he has become and the youth he remembers himself to have been. Shuttling between observations of the present and reconstructions of the past, he attempts to answer the unstated question: Given his poet's personality and his historical circumstances, has he managed to live his life decently? Milosz won the 1980 Nobel Prize in Literature. His novels include *The Issa Valley* and *The Seizure of Power*, and the classic analysis of totalitarian thinking *The Captive Mind*. Levine's previous translations include Milosz's *Beginning with My Streets*, as well as Miron Bialoszewski's *A Memoir of the Warsaw Uprising* and Ida Fink's *A Scrap of Time*, for which she was awarded the 1988 PEN translation prize.

(Hungarian) Joseph Patai. *The Middle Gate: A Hungarian Jewish Boyhood [A Középs_ Kapu: Egy kis gyermek és egy hagy köny v élete]*. Tr. Raphael Patai. The Jewish Publication Society [Mult és Jöv_, 1927]. 1994. 101 pp. Cloth: ISBN 0-8276-0517-X. This account of a Jewish childhood in late 19th-century Hungary has the quality of a folktale, interweaving realistic detail with talmudic lore. Patai recalls his life as a young Orthodox boy who has not yet learned to separate tall tales from fact and who uses his entrance into the "Middle Gate" tractate of the Talmud as a way to escape reality. Raphael Patai is the author of 50 books, including *Israel Between East and West*.

(Russian) Maria Razumovsky. *Marina Tsvetayeva: A Critical Biography*. Tr. Aleksey Gibson. Bloodaxe Books/Dufour Editions. 1995. 363 pp. Cloth: \$65.00; ISBN 1-85224-045-8. The most comprehensive biography available in any language of the Russian poet Marina Tsvetayeva (1892-1941). Drawing on a variety of sources, including the memoirs and letters of Tsvetayeva's family, friends, and literary contemporaries, as well as her poetry and autobiographical writings, Razumovsky reconstructs the major episodes in Tsvetayeva's life, and relates them to the literary and historical events of her time. After covering Tsvetayeva's early years in Moscow, Razumovsky takes us from her marriage in 1912, through World War I and the Russian Revolution, to her departure from Russia in 1922—the years of her first success and fame. Then Razumovsky describes the years of European exile, discussing both the development of her mature work and her relations with her contemporaries. The book ends with Tsvetayeva's last two years in Russia, from her return at the outbreak of war and her evacuation from Moscow, to her suicide in 1941.

Razumovsky was for 40 years a librarian in the National Library of Austria in Vienna specializing in Russian literature. Gibson's work on Russian émigré literature, *Russian Poetry and Criticism in Paris from 1920 to 1940*, was published in 1990 by Leuxenhoff Publishing, The Hague.

(Spanish) Severo Sarduy. *Christ on the Rue Jacob [El Cristo de la rue Jacob]*. Trs. Suzanne Jill Levine and Carol Maier. Mercury House [Editions del Mall, 1987]. 1995. 176 pp. Paper: \$12.95; ISBN 1-56279-075-7. In this, his last major work of nonfiction, Sarduy traces a series of incidents or "epiphanies" that marked him—his body or his memory. In a style at once daring, honest, erudite, and rich in imagination, Sarduy reveals his abiding concerns. He touches on literature, visual imagery, displacements of gender and genre, Buddhism, friendship, the flamboyant gesture, and the withdrawal into meditation. He also shares personal reflections: his first encounter with Saint Germain des Près, Café de Flore, his friendship with Roland Barthes, why he paints, and his excesses with alcohol. Sarduy's books in English include *From Cuba with a Song*, *Cobra*, *Maitreya*, and *Written on a Body*. Levine's translations include works by Guillermo Cabrera Infante, Julio Cortázar, José Donoso, Manuel Puig, and Adolfo Bioy Casares. Maier has translated the works of Rosa Chacel, Octavio Armand, Carlota Caulfield, and Carmen Martín Gaité.

(Spanish) Mario Vargas Llosa. *A Fish in the Water [El pez en el agua]*. Tr. Helen Lane. Farrar, Straus and Giroux. 1994. 532 pp. Cloth: \$25.00; ISBN 0-374-15509-7. In 1990, Vargas Llosa decided to run for the Presidency of his native Peru, campaigning on a platform of economic reform and stringent counterterrorism against the Sendero Luminoso, or Shining Path. His campaign against (and ultimate defeat by) Alberto Fujimori was the stuff of international headlines, transforming an eminent writer into a politician of world stature. *Fish* is his disarming and deeply absorbing response to that profoundly heady—and troubling—experience. Vargas Llosa evokes the experiences that gave rise to his fiction, including his stay at the Leoncio Prado Military Academy, which was the basis of his first book, *The Time of the Hero*, and his desperate attempts to marry while still a minor, as recounted in hilarious detail in *Aunt Julia and the Scriptwriter*.

BELLES LETTRES

(Serbo-Croatian-Bosnian) Dzevad Karahasan. *Sarajevo, Exodus of a City [Dnevnik selide]*. Tr. Slobodan Drakulić. Kodansha International [Durieux Publishers, Zagreb, 1993]. 1994. 123 pp. Paper: \$10.00; ISBN 1-56836-057-6. Karahasan, a prominent Bosnian Muslim writer, sketches a cultural portrait of Sarajevo, describing the city plan, its domestic architecture, even its culinary styles—all intertwined with searing descriptions of the siege and anecdotes about how his life and those of his neighbors were ravaged by war. A contribution to the literature of war and

loss, it asks readers to examine ethical questions in a new way, questions that have been visited with futility again and again throughout this century.

LITERARY THEORY/CRITICISM

(French) Nicholas Abraham and Maria Torok. *The Shell and The Kernel [L'écorce et le noyau]*. Ed. and Tr. Nicholas T. Rand. University of Chicago Press [Flammarion, 1987]. 1994. 267 pp. Cloth: ISBN 0-226-00087-7. Paper: ISBN 0-226-00088-5. Abraham and Torok advocate a form of psychoanalysis that insists on the particularity of any individual's life story, the specificity of texts, and the singularity of historical situations. In what is both a critique and an extension of Freud, they develop interpretive strategies with powerful implications for clinicians, literary theorists, and all interested in the uses and limits of psychoanalysis. Central to their approach is a general theory of psychic concealment, a poetics of hiding. Whether in a clinical setting or a literary text, they search out the unspeakable secret as a symptom of devastating trauma revealed only in linguistic or behavioral encodings.

(Basque) Gorka Aulestia. *Improvisational Poetry from the Basque Country [Bertsolarismo]*. Trs. Lisa Corcostegui and Linda White. University of Nevada Press, Reno [Bizkaiko Foru Aldundia (Bilbao), 1990]. 1995. 272 pp. Cloth: \$34.95; ISBN 0-87417-201-2. Aulestia takes a scholarly look at the art of the bertsolari, a tradition that is truly unique and completely Basque. A performance consists of a bertsolari, a live audience, and a challenge to put a specific into song. Within seconds the bertsolari is expected to create beautiful verse, set to music. The bertsolari's impromptu verses demonstrate his knowledge of the Basque language and history, as well as his ability to captivate an audience with fresh verse. Aulestia introduces and analyzes the performing styles of great bertsolariak, including Zabier Amuriza and Jon Azpillaga. Aulestia is author of the *Basque-English Dictionary*.

(German) Walter Benjamin. *The Correspondence of Walter Benjamin, 1910-1940 [Briefe, 1910-1928 and Briefe 2, 1929-1940]*. Eds. Gershom Scholem and Theodor W. Adorno. Trs. Manfred R. Jacobson and Evelyn M. Jacobson. The University of Chicago Press [Suhrkamp Verlag, 1966]. 1994. 651 pp. Cloth: \$45.00; ISBN 0-226-04237-5. These letters provide a lively view of Benjamin's life and thought from his days as a student to his melancholy experiences as an exile in Paris. As he defends his changing ideas to admiring and skeptical friends, we witness the restless self-analysis of a creative mind far in advance of his own time. Writing at length to Scholem and Adorno, and exchanging letters with Rainer Maria Rilke, Hannah Arendt, Hugo von Hofmannsthal, Max Horkheimer, Max Brod, Bertolt Brecht, and Kafka's friend Felix Weltsch, Benjamin elaborates his ideas about metaphor and language.

He reflects on literary figures from Kafka to Karl Kraus, the "Jewish Question," Marxism, and Zionism.

(Portuguese) Antonio Candido. *On Literature and Society*. Ed. and Tr. Howard S. Becker. Princeton University Press. 1995. 198 pp. Cloth: ISBN 0-691-03629-2. Paper: ISBN 0-691-03630-6. Becker makes available for English-speaking readers this collection of the provocative work of Candido, one of the leading men of letters in Brazil. Trained as a sociologist, Candido conceives of literature as a social project and is equally at home in textual analyses, discussions of literary theory, and sociological, anthropological, and historical argument.

Dante's Inferno: The Indiana Critical Edition. Ed. and Tr. Mark Musa. Indiana University Press. 1995. 432 pp. Cloth: \$29.95; ISBN 0-253-33943-X. Paper: \$12.95; ISBN 0-253-20930-7. This critical edition includes Musa's classic verse translation. In addition, ten innovative interpretations of Dante's masterpiece offer diverse approaches to the first canto of the *Divine Comedy*, including Virgil's importance to Dante as a source for mythological, historical, and political material as well as for structuring his poetic vision; the language, symbols, and extended meanings of Hell; Dante's revision of the concepts of Limbo and the Harrowing of Hell; the figure of Francesca representative of Eve; how understanding political and church history of the period enhances a reading of the poem; and the history of Dante's interpretation and reception in Italian cinema. Contributors include Lawrence Baldassarro, Joan M. Ferrante, Denise Heilbronn-Gains, Robert Hollander, Amilcare A. Iannucci, Christopher Kleinhenz, Ricardo J. Quinones, Guy P. Raffa, John P. Welle, and Musa himself.

(French) Denis Diderot. *Selected Writings on Art and Literature*. Tr. Geoffrey Bremner. Penguin Books. 1994. 361 pp. Paper: \$12.95; ISBN 0-14-044588-9. Diderot (1713-84) was to his contemporaries first and foremost a *philosophe* who for 20 years defined and embodied Enlightenment thinking in nearly 30 volumes of his *Encyclopédie*. In this selection of writings, largely unpublished during his lifetime, Diderot often uses a dialogue format to critique an enormous range of interests, spontaneous and subversive one moment, methodical and sober the next. Selections include "Conversations on *The Natural Son*," "In Praise of Richardson," "The Paradox of the Actor," "The Salons," and "Isolated Thoughts on Painting."

(German) Karl Erich Grözinger. *Kafka and Kabbalah [Kafka und die Kabbala]*. Tr. Susan Hecker Ray. Continuum [Vito von Eichborn GmbH & Co. Verlag]. 1994. 231 pp. Cloth: \$24.95; ISBN 0-8264-0659-9. Is a study of Kafka's thinking and writing from strictly a religious point of view justified? He is, after all, considered one of the pillars of modernism. As such, Kafka's well-established deploring of the inadequacy of his own Jewish upbringing only fuels the generally held belief that he was not much influenced by his religion. Or does it? This compelling work considers the writer from a very different point of view. In

jargon-free language, Grözinger reveals that Kafka actually had an extraordinarily detailed and sophisticated knowledge of Judaism—particularly of the Kabbalah and kabbalistic tradition. Working from the earlier critical writings of Gershom Scholem, Grözinger shows that these influences can be found in all of Kafka's texts.

(French) Vincent Kaufmann. *Post Scripts: The Writer's Workshop [L'équivoque épistolaire]*. Tr. Deborah Treisman. Harvard University Press [Les Editions de Minuit, 1990]. 1994. 199 pp. Cloth: ISBN 0-674-69330-2. We assume that words are posted to communicate with others, to bridge distance and "wish you were here." Kaufmann discovers in his chosen letter writers (Kafka, Proust, Flaubert, Baudelaire, Mallarmé, and Artaud) an urgency to keep their correspondents away. The writer avoids real-life dialogue by way of letters, which then become proving grounds for the work to come. Kaufman says that what characterizes the literary text is the ability to get beyond a particular other and to address the Other, which must be no one in particular.

(French) Maria Paganini. *Reading Proust: In Search of the Wolf-Fish*. Trs. Caren Literland and Kathryn Milun. University of Minnesota Press. 1994. 265 pp. Paper: \$19.95; ISBN 0-8166-2040-7. What readers of Proust in English translation miss, along with most of his critics, is how precisely his subtle craftsmanship weaves its spell. *Reading Proust* focuses on the specificity of Proustian writing, revealing the patterns of thought and play of words peculiar to Proust's language, and showing how these metamorphose throughout *A la recherche du temps perdu*. Her work offers a new model for reading fictional prose, one that replaces the critical "why?" with the more practical and productive "how?"

(French) Jacques Rancière. *The Names of History: On the Poetics of Knowledge [Les Noms de l'histoire (Mots de l'histoire)]*. Tr. Melehy Hassan. University of Minnesota Press [Éditions du Seuil, Paris, 1992]. 1994. 114 pp. Cloth: ISBN 0-8166-2401-1. Paper: ISBN 0-8166-2403-8. History in our day is still a story, and yet one that we expect to tell the truth—not just the people and the events of the past, but the invisible order and forces behind them. How can the language of history balance these seemingly contrary tasks, the narrative, the scientific, and the political? This is the question Rancière explores in his meditation on the poetics of historical knowledge. In the works of writers from Jules Michelet to Fernand Braudel, Rancière traces an ongoing revolution in historical study, a movement that has challenged, in the practice of language, the opposition of science and literature. By way of a commentary on Erich Auerbach, he further shows how fictional narrative intertwines with historical narrative to produce a "truth" that retains mythical elements. In closing, he insists on the interdisciplinary character of historical study, in connection with recent developments in philosophy and critical theory. Rancière's *The Nights of Labor: The Workers Dream*

in *Nineteenth-Century France* (1989) and *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation* (1991) have also been translated into English.

(Latin) *The Saint Gall Tractate: A Medieval Guide to Rhetorical Syntax*. Eds. Anna A. Grotans and David W. Porter. Tr. David W. Porter. Camden House, Inc. 1995. 158 pp. Cloth: \$58.95; ISBN 1-879751-19-4. Bilingual. The author of the *St. Gall Tractate*, perhaps the famous Old High German author Notker Labeo, demonstrates an encyclopedic knowledge of late classical and early medieval school texts. The topics addressed by the *Tractate* cover the entire scope of the liberal arts—periodic speech from rhetoric, propositional logic from dialectic, phrase construction from grammar. Intonation and the proper method of representing it via Isidore's system of punctuation receive minute analysis and are illustrated with many examples. A discussion of speech processing expands on Aristotle and Boethius. The present book replaces the dated 19th-century of Paul Piper (*Die Schriften Notkers und seiner Schule*, vol. 1 [Freiburg: Mohr, 1882/83]).

SOCIAL/POLITICAL THEORY

(Slovenian) Aleš Debeljak. *Twilight of the Idols: Recollections of a Lost Yugoslavia*. Tr. Michael Biggins. White Pine Press [Wieser Verlag]. 1994. 85 pp. Paper: \$10.00; ISBN 1-877727-51-2. This long, two-part essay raises disturbing questions about our intellectual commitment to the concept of multiculturalism and paints a haunting portrait of a place that no longer exists. The striking photographs by Elizabeth Rappaport show us what remains of a culturally-rich and diverse place where, as Debeljak states, the people "until yesterday had lived in a single state, but who today have different countries. The guns of the Balkans have silenced those good vibrations. The stars have set. And of all seasons, the lands south of my own country know but a single one—the deep, dark winter of death."

(French) Guy Debord. *The Society of the Spectacle [La société du spectacle]*. Tr. Donald Nicholson-Smith. Zone Books. 1994. 154 pp. Cloth: ISBN 0-942299-80-9. From its publication amid the social upheavals of the 1960s up to the present, the theses of this book have decisively transformed debates on the shape of modernity, capitalism and everyday life in the late 20th century. Now finally available in English translation, the text remains as crucial as ever for understanding the contemporary effects of power, which are increasingly inseparable from the new virtual worlds of our rapidly changing image-information culture. Debord is also the author of *Comments on the Society of the Spectacle* and *Panegyric*.

(French) François de Fénelon. *Telemachus, Son of Ulysses [Aventures de Télémaque]*. Ed. and Tr. Patrick Riley. Cambridge University Press. 1994. 338 pp. Cloth: ISBN 0-521-45042-X. Paper: ISBN 0-521-45662-2. *Telemachus* is,

alongside Bossuet's *Politics*, the most important work of political theory of the "grandsiècle" in France. It was also the most widely read work of the time, influencing Montesquieu and Rousseau in its attempt to combine monarchism with republican virtues. Fénelon tells of the moral and political education of Telemachus, young son of Ulysses, by his tutor Mentor (the goddess Minerva in disguise). Telemachus visits every corner of the Mediterranean world and learns patience, courage, modesty, and simplicity, being the qualities he will need when he succeeds Ulysses as King of Ithaca. It is the story of the transformation of an egoistic young man into a model ruler, and is also meant as a commentary on the bellicosity and luxuriousness of Louis XIV.

(French) Alain Finkielkraut. *The Defeat of the Mind [La Défaite de la pensée]*. Tr. Judith Friedlander. Columbia University Press [Editions Gallimard, 1987]. 1995. 165 pp. Cloth: \$22.95; ISBN 0-231-08022-0. In a determinedly unfashionable indictment of contemporary culture and intellectual fashion, Finkielkraut links today's debates on culture to the surprisingly similar war between Enlightenment thinkers and German Romanticists that raged in the 18th and 19th centuries. In keeping with their belief in the abstract individual, Enlightenment thinkers conceived of culture as an expression of the life of the mind, while the Romanticists viewed culture as an expression of the Volkgeist, or the national spirit. He urges us to beware of the Volkgeist, which he argues has been manipulated again and again this century by ethnic nationalists. Equally worrying, he claims, are the infusions of the Volkgeist into campaigns for ethnic diversity by social scientists and third world intellectuals. Ridiculing postmodernism's misuse of the Volkgeist in equating Bob Marly with Beethoven, Finkielkraut calls for a return to the Enlightenment ideal of earning the right to be an individual. His works in English translation include *The Imaginary Jew* and *Remembering in Vain: The Klaus Barbie Trial and Crimes Against Humanity*.

(French) Alain Finkielkraut. *The Imaginary Jew [Le Juif imaginaire]*. Trs. Kevin O'Neill and David Suchoff. University of Nebraska Press. 1994. 201 pp. Cloth: ISBN 0-8032-1987-3. Finkielkraut decodes the shifts in anti-Semitism occurring at the end of the Cold War, chronicles the impact of Israel's policies on Jews in Europe, opposes arguments both for and against cultural assimilation, reopens questions about Marx and Judaism, and marks the extent of the loss of European Jewish culture through catastrophe, ignorance, and cliché. He notes that the generation that grew up encouraged to identify with Israel continued the erasure of European Judaism, forgetting the pangs and glories of Yiddish culture and the astounding accomplishments of the Diaspora. As a result of the Holocaust, he argues, the image of the eternal victim eclipses every positive tie between Jews and their tradition; worse, it contracts oppression into an image which, all too conveniently, has been treated as a picture of the past.

(Spanish) Enrique Florescano. *Memory, Myth, and Time in Mexico [Memoria mexicana]*. Tr. Albert G. Bork (with assistance of Kathryn R. Bork). University of Texas Press. 1994. 280 pp. Cloth: \$32.50; ISBN 0-292-72485-3. Paper: \$14.95; ISBN 0-292-72486-1. Available for the first time in English, this collection of essays traces the many memories of the past created by different individuals and groups in Mexico, and addresses the problem of memory and changing ideas of times in the way Mexicans conceive of their history. Original in perspective and broad in scope, ranging from the Aztec concept of the world and history to the ideas of independence, this book appeals to a wide readership. Translator Bork has translated works by Brazilian modernist Oswald de Andrade.

(Hebrew) Shulamith Hareven. *The Vocabulary of Peace: Life, Politics, and Culture in the Middle East*. Tr. Masha Weinstein. Mercury House. 1995. 248 pp. Paper: \$14.95; ISBN 1-56279-072-2. Hareven (*City of Many Days*), the first woman admitted to the Academy of the Hebrew Language, here refocuses the language used to describe Middle Eastern culture and politics. In six thematic subdivisions such as "Knowledge" and "People" and "Peace," she uses an intriguing mesh of biographical sketches, poetic descriptions of place and meditations on language and philosophy to give real life to abstractions. One important theme is the danger of myth in history and daily existence, myth that leads to hyperbole, false gods and misplaced passion. It's an idea Hareven ponders in her literary musings on "What Should We Do About Myth?" in her charged political essay "Against Charisma" (as possessed by political leaders); and in her clear-eyed descriptions of Palestinian life in the territories.

(Chinese) Huang Tsung-hsi. *Waiting for the Dawn: A Plan for the Prince [Ming-I Tai-Fang Lu]*. Tr. William Theodore de Bary. 1995. 340 pp. This work stands alone in the history of Chinese political literature. Since the time of Confucius and Mencius, no other work in the long Confucian tradition has stood out so clearly as a major critique of Chinese dynastic institutions. Reformers and revolutionary leaders such as Liang Ch'i-ch'ao and Sun Yat-sen used Huang's essays to promote their own political aims. Modern scholars have confirmed Huang's stature as the most enduring and influential critic of Chinese despotism and have recognized his *Plan* as the most powerful affirmation of a liberal Confucian political vision in premodern times.

(French) Nicole Loraux. *The Experiences of Tiresias: The Feminine and the Greek Man [Expériences de Tirésias]*. Tr. Paula Wissing. Princeton University Press. 1995. 348 pp. Cloth: \$35.00; ISBN 0-691-02985-7. Loraux reveals a collective Greek masculine psyche fraught with ambivalence as it tries to grasp the differences between nature and culture, body and soul, woman and man. *The Experiences of Tiresias*, its title referring to the shepherd struck blind after glimpsing Athena's naked body, captures this ambivalence in exploring how the Greek male defines himself in relationship to the feminine.

Loraux is the author of *The Children of Athena: Athenian Ideas about Citizenship and the Division between the Sexes*.

(French) Armand Mattelart. *Mapping World Communication: War, Progress, Culture [La Communication monde. Histoire des idées et des stratégies]*. Trs. Susan Emanuel and James A. Cohen. University of Minnesota Press [Editions La Découverte, 1991]. 1994. 294 pp. Cloth: ISBN 0-8166-2261-2. Paper: ISBN 0-8166-2262-0. "This book retraces the historical stages of...the internationalization of a mode of communication that has progressively become a way of organizing the world. It examines the symbolic and material balances of forces that express themselves in circuits of exchange and flows of people, goods, and services. Such an examination requires us to challenge a concept of communication tied exclusively to the mass media." (Introduction) Cohen has co-translated Armand and Michèle Mattelart's *Rethinking Media Theory*.

(Portuguese) Ricardo Rezende. *Rio Maria: Song of the Earth*. Ed. and Tr. Madeleine Adriance. Orbis Books. 1994. 146 pp. Paper: ISBN 0-88344-960-9. Far north of the glittering Rio de Janeiro, the Rio Maria region of the Brazilian Amazon is a land of incredible natural beauty and unbelievable violence. In this book, Fr. Rezende, a parish priest and worker for human and environmental rights, gives an eyewitness account of the struggles in the Brazilian rainforest that have made world headlines. *Rio Maria* is filled with memorable vignettes of a world and people that poignantly reveal a life lived amid the ever-present threat of death. Even as the rainforests are slashed and burned with impunity by wealthy miners and ranchers, so its human inhabitants—the poor farmers and indigenous peoples—are cut down if they stand in the way. One of the most compelling figures is a devout Catholic unionist and poet, Expedito Ribeiro de Souza. Ultimately, it is Expedito's murder that spurs the people of Rio Maria to join together, at great personal risk, to put an end to the violence.

(French) François Ricard. *The Lyric Generation: The Life and Times of the Baby Boomers [La Génération Lyrique]*. Tr. Donald Winkler. Stoddart Publishing Co. Limited [Les Editions du Boréa]. 1994. 266 pp. Paper: \$19.95; ISBN 0-7737-5684-1. The Beatles, the Kennedys, Martin Luther King and Richard Nixon, Carnaby Street and Haight-Ashbury, Woodstock and Vietnam, all have shaped the consciousness of an age. At the center of this whirlwind of history, of this time of peace, war, and universal love-in, stands the lyric generation. To belong to this generation is to come to the world in joy. These children of the war and immediate post-war period signalled the ushering in of a vast movement to be known as the baby boom. Just being born at that precise moment constituted an incalculable blessing whose benefits, their influence and impact are greater than ever. So powerful is their reach that the destinies of all those who have come before or after them have had to be played out against and in

relation to this privileged group.

(Spanish) Silo [Mario Luis Rodriguez]. *Letters to My Friends: On Social and Personal Crisis in Today's World [Cartas a mis amigos]*. Tr. Paul Tooby. Latitude Press. 1994. 160 pp. Paper: \$8.95; ISBN 1-878977-23-7. Where are today's accelerating economic and technological changes taking us—is everything falling apart or coalescing into a heartless world empire? Are we entering a better time for all or on the brink of the end of times? How can we act coherently amid such swiftly changing values and behavior? In ten letters Silo articulates the approach of New Humanism to the central questions and paradoxes of our time. With keen irony the author strips away the conventional wisdom of such establishment writers as Toffler and Fukuyama, in the process revealing that the "emperor's new clothes" of today's unprincipled pragmatism are indeed no more than that, a hollow shell of decaying myths that can no longer conceal the horrendous workings of an inhuman social and economic system long overdue for honest criticism and profound transformation.

(Spanish) Jorge Ventocilla, Heraclio Herrera, Valerio Núñez. *Plants and Animals in the Life of the Kuna [Plantas y animales en la vida del pueblo Kuna]*. Ed. Hans Roeder. Tr. Elizabeth King. University of Texas Press. 1995. 160 pp. Cloth: \$25.00; ISBN 0-292-78725-1. Paper: \$12.95; ISBN 0-292-78726-X. "The earth is the mother of all things"; thus begins this original and accessible book on how the Kuna of Panama relate to the natural world. An integrative project involving Kuna traditional leaders and trained scholars, and fully illustrated with more than 45 drawings by a Kuna artist, it focuses on aspects of Kuna plant and animal life, social life, and social change as a means of saving traditional ecological knowledge and "returning" it to the community.

TRANSLATION THEORY

Donald C. Kiraly. *Pathways to Translation: Pedagogy and Process*. Kent State University Press. 1995. 192 pp. Cloth: \$29.00; ISBN 0-87338-516-0. European universities have struggled for nearly 40 years to meet the demand for professional translators to act as linguistic and cultural mediators by establishing professional translator training programs. However, the curricula of these programs are not always founded on a clear understanding of the process of translation. Here Kiraly examines state-of-the-art translator training in Germany and Europe, noting problem areas and possible solutions. Kiraly proposes a program, based on his own experience as a translation teacher, which emphasizes the social and cognitive realities of the translation process.

CHILDREN'S BOOKS

(Swedish) Stig Claesson. *Sophie the Circus Princess [Jag möter*

en cirkusprincessa]. Tr. Susanna Stevens. Simon & Schuster Books for Young Readers. 1995. n.p. Cloth: \$15.00; ISBN 0-671-87008-4. At the heart of this tender tale is a friendship between a young boy and his eccentric elderly neighbor, Sophie. In her youth, Sophie had dazzled circus crowds around the world with her daring performances on horseback. When she married the man of her dreams, the charming prince of Pomerania, she thought her life was complete—until she discovered he was merely a charming imposter. Upon retiring to a cozy cottage at the end of the world, Sophie chopped wood, fed her hens, and only occasionally entertained her young neighbor by balancing on the back of her scrawny cow.

(French) George Sand. *The Castle of Pictures and Other Stories*. Ed. and Tr. Holly Erskine Hirko. The Feminist Press. 1995. 145 pp. Cloth: \$19.95; ISBN 1-55861-091-X. Paper: \$9.95; ISBN 1-55861-092-8. This new translation of Sand's *Grandmother's Tales* encourages children to discover the beauty and magic in nature and within themselves. Sand wrote these stories for her own two granddaughters because she wanted to entertain and educate them. Eventually she wrote more than a dozen such tales displaying close knowledge of such subjects as botany, entomology, mineralogy, and art history—stories that are infused with her joy in the natural world and belief in the powers of the imagination. Includes "What Flowers Say," "The Bug-Eyed Fairy," "The Talking Oak," and "The Castle of Pictures."

HISTORY

(Latin) *Barbarosa in Italy [Carmen de gestis Frederici I imperatoris in Lombardia]*. Ed. and Tr. Thomas Carson. Italica Press. 1994. 232 pp. Paper: \$14.50; ISBN 0-934977-30-5. This poem describes the conflict leading up to April 1162 when Frederick I Hohenstaufen, the German emperor, destroyed Milan in an attempt to impose his rule on the emerging urban republics of northern Italy. The issues, personalities, and events that produced this catastrophe are the subjects of this unfinished verse epic written by an anonymous citizen of Bergamo shortly after the events. The "Bergamo Master" casts a vivid eye on the horrors of battle and siege. His knowing portrayal of Frederick's conflicted emotions and his use of classical figures and dream vision show a respect for his classical antecedents while staying faithful to the modes and personalities of his age.

(Russian) *The Domostroi: Rules for Russian Households in the Time of Ivan the Terrible*. Ed. and Tr. Carolyn Johnston Pouncy. Cornell University Press. 1994. 266 pp. Cloth: ISBN 0-8014-2410-0. Paper: ISBN 0-8014-9689-6. A detailed and colorful instruction manual on household management in 16th-century Russia, the *Domostroi* gives a fascinating glimpse of the world of nobility. This "how to" guide is one of the few sources on the social history and secular

life of Russia in the time of Ivan the Terrible. This melange of Admonitions covered the proper Christian life, orders on day-to-day secular life, and practical details on domestic organization. How to arrange hay, visit monasteries, treat servants, entertain clergy, instruct a son or wife, cut out a robe—specific instructions dictated the rules for innumerable aspects of proper behavior.

(Serbo-Croatian/French) Zlatko Dizdarević. *Portraits of Sarajevo [Portraits de Sarajevo]*. Ed. Ammiel Alcalay. Tr. Midhat Ridjanović. Fromm International Publishing Corp. [Spengler Editeur, Paris]. 1995. 132 pp. Cloth; \$19.95; ISBN 0-88064-167-3. Never published in its original language. This is the second work by the now internationally renowned Bosnian journalist dedicated to the atrocities that have been occurring in the war torn Sarajevo. His first, *Sarajevo: A War Journal*, won the International Prize from Reporters without Borders in 1993. *Portraits* focuses on his sisters and brothers, the women, men, and children who have, for various reasons, remained in their city and watched it fall around them. It is composed of vignettes, accounts of the everyday lives of real people living in an unreal situation. Told in their own words, they reveal the courage of a people and the brotherhood that this war has taught them.

(Hebrew) Menachem Elon. *Jewish Law: History, Sources, Principles. Vols. I-IV [Ha-Mishpat Ha-Ivri]*. Trs. Bernard Auerbach and Melvin J. Sykes. The Jewish Publication Society [Magnes Press, The Hebrew University, 1988]. 1994. Cloth: 4-Volume Set, 0-8276-0389-4. "Jewish Law...is more than a law book. It is intended for a wider readership than scholars of Jewish law or even jurists generally; it should be of value to anyone interested in religion and religious philosophy, and particularly to anyone who seeks insightful understanding of Judaism itself. Jewish law is a window on Jewish history, religion, and philosophy. Jewish life and Jewish law are two sides of one coin, and the literature of Jewish law is a treasure-trove of information about all aspects of Jewish daily life throughout the ages in every kind of circumstance—tranquility and persecution, prosperity and calamity, ascent and decline. Volume 1 covers "The History and Elements of Jewish Law" and "The Legal Sources of Jewish Law"; Volume II, "The Legal Sources of Jewish Law"; Volume III, "The Literary Sources of Jewish Law"; and Volume IV, "Jewish Law in the State of Israel." Justice Elon was first appointed to the Supreme Court of Israel in 1977; he was awarded the Israel Prize in 1979 for *Ha-Mishpat Ha-Ivri*.

(Russian) *England and the North: The Russian Embassy of 1613-1614*. Eds. Maija Jansson and Nikolai Rogozhin. Tr. Paul Bushkovitch. American Philosophical Society. 1994. 236 pp. Cloth: \$45.00; ISBN 0-87169-210-4. Under the direction of Victor Buganov, Institute of the History of Russia. Aleksei Zuizin's embassy to London in November 1613 added a new dimension to James I's schemes for an alliance with the Protestant kingdoms of the north. Jansson, Buskovitch, and Rogozhin have divided their study into three sections—a long

historical introduction, Zuizin's account of the embassy, and appendices. The introduction analyzes England's later 16th- and early 17th-century relations with Denmark, Poland, the Empire, Sweden, and Russia. By treating relations with Russia as integral to English foreign policy, the work challenges the usual linking of English interests with that of the Muscovy Company of English merchants.

(French) Jean-Claude Guillebaud and Raymond Depardon (photographer). *Return to Vietnam [La colline des Anges: Retour au Vietnam]*. Tr. John Simmons. Verso [Editions du Seuil, 1993]. 1994. 178 pp. Cloth: ISBN 0-86091-418-6. Paper: ISBN 0-86091-643-X. The photographer and filmmaker Raymond Depardon and the writer Jean-Claude Guillebaud had both covered the Vietnam War until 1972. After 20 years they returned to Vietnam together, travelling from South to North, exploring memories of the war and the contradictions of peace. The result is an account of a people betrayed on all sides coming back to life. Guillebaud has been a foreign correspondent for *Le Monde* for many years and is the author of a dozen books. Depardon won international acclaim for his photographic coverage of the wars in Algeria and Vietnam. He has made a number of award-winning documentaries and in 1991 was awarded the Grand Prix National for photography.

(Russian) Aaron Gurevich. *The Origins of European Individualism*. Tr. Katharine Judelson. Blackwell Publishers. 1995. 280 pp. Cloth: \$24.95; ISBN 0-631-17963-1. Traditional interpretations locate the rise of the self-aware, autonomous, European citizen in the Italian Renaissance of the late 14th and 15th centuries. As Gurevich argues, however, the origins of the movement can be traced to the early Middle Ages. Drawing from a wide range of cultural sources, from Scandanavian sagas to the poetry of Dante and Petrarch, and from sermons and religious painting to the autobiographical works of writers such as Pierre Abélard and Bernard of Clairvaux, the author charts the transition from earlier forms of community life, characterized by local kinship groups and collective identity, towards a changed, universal society dominated by the cognitive, motivational individual. Throughout the book intellectual and cultural trends are linked to economic realities, where social mobility, labor markets, and developing economies are explained and understood in their broadest context.

(Spanish) Gustavo Gutiérrez. *Las Casas: In Search of the Poor of Jesus Christ [En Busca de los Pobres de Jesucristo]*. Tr. Robert R. Barr. Orbis Books [Instituto Bartolomé de Las Casas, Lima, 1992]. 1993. 682 pp. Cloth: ISBN 0-88344-838-6. In this passionate work, Gutiérrez delves into the life, thought, and contemporary meaning of Bartolomé de Las Casas, 16th-century Dominican priest, prophet, and "Defender of the Indians" in the New World. Writing against the backdrop of the fifth centenary of the conquest of the

Americas, Gutiérrez seeks in the figure of Las Casas the roots of a different history and a gospel uncontaminated by force and exploitation. Through the poor of his time, Las Casas was moved to rediscover the radical challenge of the gospel.

(French) Zlatko Dizdarevi_. *Sarajevo Under Siege: A War Journal*. Tr. Anselm Hollo. Fromm International. 1993. 208 pp. Cloth: \$19.95; ISBN 0-88064-149-5. Edited from the original Serbo-Croatian by Ammiel Alcalay. Dizdarevi_ is one of the most respected journalists in Central Europe, and editor of the Bosnian daily, *Oslobodenje*. Written as a column for a Croatian newspaper from April through December 1992, *Sarajevo* gives us a compelling glimpse of what it is like to live in a world where all rules of civilized behavior suddenly vanish.

(French) Nicole Loraux. *The Children of Athena: Ideas About Citizenship & The Division Between the Sexes [Les enfants d'Athéna: Idées athéniennes sur la citoyenneté et la division des sexes]*. Tr. Caroline Levine. Princeton University Press [Editions La Découverte, Paris, 1984]. 1993. 271 pp. Cloth: ISBN 0-691-03272-6. Paper: \$16.95; ISBN 0-691-03762-0. According to one myth, the first Athenian citizen was born from the earth after the sperm of a rejected lover, the god Hephaistos, dripped off the virgin goddess Athena's leg and onto fertile soil. Henceforth Athenian citizens could claim to be truly indigenous to their city and to have divine origins that by-passed maternity. In these essays, Loraux examines the implication of this and other Greek origin myths as she explores how Athenians in the 5th century forged and maintained a collective identity. In particular, she reveals the peculiar status of women in Athens, whose "citizenship" or even maternity meant very little in political contexts but was crucial in religious cults and in Attic tragedy and comedy.

(Swahili) Mathias E. Mnyampala. *The Gogo: History, Customs, and Traditions [Historia, mila na desturi za Wagogo]*. Ed. and Tr. Gregory H. Maddox. M.E. Sharpe, Inc. 1995. 163 pp. Cloth: \$40.00; ISBN 1-56324-405-5. Paper: \$17.95; ISBN 1-56324-406-3. This volume makes available for the first time in English the narrative reconstruction by noted Tanzanian author and poet Mnyampala of the history and customs of his people.

Ovid: *Fasti: Roman Holidays*. Ed. and Tr. Betty Rose Nagle. Indiana University Press. 1995. 224 pp. Cloth: \$25.00; ISBN 0-253-33967-7. Paper: \$8.95; ISBN 0-253-20933-1. Written at the end of the first century B.C., the *Fasti* includes religious festivals, historical anniversaries, and astronomical lore from January through June. A valuable source of information about the Roman calendar, it complements Ovid's masterwork, the *Metamorphoses*. Here we see interwoven strands of Roman and Greek legends—the rape of Proserpina; Romulus and Remus; Arion's rescue by a dolphin. Ovid poses as both researcher and director of ritual, describing festivals such as the Lupercalia; recounting famous battles won and lost, temple dedications, titles conferred; and relating stories that explain the origins of stars and

constellations. Nagle's introduction places the *Fasti* in the context of Ovid's life and work, Roman literature, and the reign of the first Roman emperor, Augustus.

Amos Oz. *Israel, Palestine and Peace*. Trs. Amos Oz and others. Harvest/Harcourt Brace. 1994. 144 pp. Paper: \$11.00; ISBN 0-15-600192-6. Amos Oz was one of the first voices of conscience to advocate a two-state solution, Israel at peace with Palestine. The essays and speeches were variously composed before and after the Israel-PLO peace initiatives in Oslo and Washington. Whether he is discoursing on the role of writers in society; recalling his grandmother's death in the context of language's veracity; examining the Israeli-Palestinian conflict as tragicomedy; or questioning the Zionist dream, Oz is always trenchant and unflinching.

(French) Olivier Roy. *The Failure of Political Islam [L'échec de l'Islam politique]*. Tr. Carol Volk. Harvard University Press [Editions du Seuil, 1992]. 1994. 238 pp. Cloth: \$22.95; ISBN 0-674-29140-9. Contrary to the popular opinion of Westerners that we are living in an era of "Islamic threat," French political philosopher Olivier Roy presents the opposite verdict that political Islam is a failure. He demonstrates that the Islamism of today is still the Third Worldism of the 1960s: populist politics and mixed economies of laissez-faire for the rich and subsidies for the poor. Roy has much to say about the sociology of radical Islam, and he explains why Iran has been unable to launch "sister republics" beyond its borders and why the dream of establishing Islam as a "third force" in international relations is a futile one.

(Polish) Jaroslaw M. Rymkiewicz. *The Final Station: Umschlagplatz [Umschlagplatz]*. Tr. Nina Taylor. Farrar, Straus and Giroux [Instytut Literacki, 1988; Éditions Robert Laffont, S.A., 1989]. 1994. 327 pp. Cloth: \$27.50; ISBN 0-374-15495-3. *The Final Station* records Rymkiewicz's obsession, as a Christian Pole, with the extermination of the Jews during World War II before the eyes of the Poles and, often, with their collaboration. He places the Umschlagplatz—the area of the Warsaw ghetto where Jews were gathered for deportation as part of the final solution—at the center of his narrative, because "it happened right here, in the midst of our lives." Juxtaposing the past and the present, the personal and the historical, *The Final Station* includes a reconstruction of the minutest details of genocide and a fictional account of an I.B. Singer-like summer at a resort near Warsaw where a group of Jewish and Christian friends meet shortly before the war for a last season of tennis, debating, and romance.

MUSIC HISTORY

(French) Catherine Cessac. *Marc-Antoine Charpentier*. Ed. Reinhard G. Pauly. Tr. E. Thomas Glasgow. Amadeus Press

[Librairie Arthème Fayard, 1988]. 1995. 558 pp. Cloth: \$39.95; ISBN 0-931340-80-2. Only a few sparse clues about the life of Charpentier are known, but his musical activity was intense and diverse. From collaborator with Molière to music director of the Sainte-Chapelle, Charpentier held important musical positions in the service of the Dauphin, Mlle de Guise, Philippe d'Orléans, and the Jesuits. Although Charpentier left little trace of his worldly existence, his music fortunately has been preserved nearly in its entirety. This book is the first comprehensive study of his approximately 550 compositions, including a number of important pieces that remain relatively unknown. A discussion of the composer's theoretical writings, a complete catalog of Charpentier's work, and an extensive bibliography are all here. Cessac is the editor of the *Bulletin de la Société Marc-Antoine Charpentier*.

(German) *German Opera Libretti*. Ed. James Steakley. Continuum Books. 1995. 284 pp. Cloth: \$29.50; ISBN 0-8264-0738-2. Paper: \$14.95; ISBN 0-8264-0739-0. The question whether the text, music, singers or setting is the most important feature of an opera has long been debated. At one time, the courts of Vienna and Munich imported Italian opera before the German language gained acceptance. Once established, German opera, from Mozart to Schönberg, reached the highest peak—as seen in the libretti of this volume: Mozart *The Magic Flute* (trs. Michael Geliot [lyrics], Anthony Besch [dialogue]); Beethoven *Fidelio* (trs. Paul Csonka and Ariane Theslöf [lyrics] James Steakley [dialogue]); Wagner *Parsifal* (tr. Andrew Porter); Strauss *The Rose Cavalier* (tr. Alfred Kalisch); and Schönberg *Moses and Aron* (tr. Allen Forte, revisions by Michael Hamburger).

(French) *Mstislav Rostropovich and Galina Vishnevskaya: Russia, Music, and Liberty. Conversations with Claude Samuel [Entretiens avec Mstislav Rostropovich et Galina Vichnevskaja]*. Tr. E. Thomas Glasow. Amadeus Press [Editions Robert Laffont, S.A., Paris, 1983]. 1995. 223 pp. Cloth: \$24.95; ISBN 0-931340-76-4. This book is a vivid portrait of two musicians whose lives have been both fairy-tale love story and front-page history: the shared saga of the foremost cellist of his generation and his country's reigning diva. Together they suffered exile from their beloved Russia for their outspoken advocacy of freedom but returned in triumph after the dissolution of the regime that had stripped them of their citizenship. In these conversations with French journalist and critic Claude Samuel, they tell their dramatic story from their marriage in 1955 onward. Musical matters are the focus of their thoughts, but their turbulent political battles coupled with their deep love for their homeland are pervasive themes as well.

(French) Danièle Pistone. *Nineteenth-Century Italian Opera from Rossini to Puccini [L'Opéra italien au XIXe siècle de Rossini à Puccini]*. Tr. E. Thomas Glasow. Amadeus Press [Editions Champion, 1986]. 1995. 280 pp. Cloth: \$29.95; ISBN 0-931340-82-9. Opera flourished in 19th-century Italy, a

special conjunction of time and place that witnessed the grand works of Verdi, Puccini, Rossini, Bellini, and Donizetti—and heard the celebrated voices of Caruso, Patti, Battistini, and Nicolini. Intended for the performer and general music lover as well as for students and musicologists, this three-part retrospective of Italian opera of the romantic era focuses on the settings, characters, and styles of the librettos; the voices, orchestration, and formal structure of the music; and the contemporary exigencies of the performances themselves. More than 120 musical examples support the text, the majority of them in an alphabetical appendix of "Famous Melodies," which includes the themes of popular arias along with captions. The book also includes appendices of main characters, celebrated singers and conductors, and principal librettists; a glossary; and notes on Italian pronunciation. Numerous illustrations and tables, an exhaustive topical bibliography, and a select, current CD discography round out this informative introduction to opera's golden age.

PHILOSOPHY

(Greek) Aristotle. *Metaphysics: Books Z and H*. Tr. David Bostock. Clarendon Press—Oxford University Press. 1994. 301 pp. Cloth: \$59.00; ISBN 0-19-823946-7. Paper: ISBN 0-19-823947-5. The books translated in this volume are 7th and 8th in the traditional ordering of Aristotle's *Metaphysics*. They are central to his system: in them he discusses the nature of perceptible "substances" or reality. In particular, he compares the claims of matter and of form to be the basic reality of things, and he frequently contrasts his own view of form with the Platonic view. Several other topics are treated: the notions of essence and definition, the status of universals, and the concept of a unity.

(French) Elisabeth Badinter. *XY: On Masculine Identity [XY, De l'identité masculine]*. Tr. Lydia Davis. Columbia University Press [Editions Odile Jacob, 1992]. 1995. 274 pp. Cloth: \$24.95; ISBN 0-231-08434-X. Drawing on the latest biological research, some of the world's best known and best selling novels, and historical and sociological analyses of manhood in all corners of the globe, Badinter points to the inherent fragility of masculine identity. Woman, Badinter asserts, simply *exists*, while man must be *constructed*. Steeped in femininity in the womb and as a child in his mother's care, a man can only define his masculinity in a struggle against his feminine origins. Badinter demonstrates in the literature of such authors as Norman Mailer, David Leavitt, and Pat Conroy that man suffers from a painful anxiety and self-hatred as a result of his inability to reconcile his maternal and paternal heritage: X and Y.

(French) Catherine Clément. *Syncope: The Philosophy of Rapture [La Syncope: Philosophie du ravissement]*. Trs. Sally O'Driscoll and Deirdre M. Mahoney. University of Minnesota Press. 1994. 302 pp. Cloth: ISBN 0-8166-1977-8. Paper: ISBN 0-8166-1978-6. Written in Clément's characteristically fluid and jargon-free style, *Syncope* traces the concept of loss of self through its history in Western European and Indian philosophies. Clément reveals how philosophers in the West have tended to rationalize a system that regulates and forbids syncope, as she explores beliefs about the importance of the self and its role in society. Clément is cultural editor of *Le Matin*, the author of *Opera, or the Undoing of Women* (Minnesota, 1988), and co-author with Hélène Cixous, of *The Newly Born Woman* (Minnesota, 1986).

(Danish) Claus Emmeche. *The Garden in the Machine: The Emerging Science of Artificial Life [Det Levende Spil: Biologisk Form og Kunstigt Liv]*. Tr. Steven Sampson. Princeton University Press [Munksgaard, 1991]. 1994. 199 pp. Cloth: ISBN 0-691-03330-7. What is life? Is it just the biologically familiar—birds, trees, snails, people—or is it an infinitely complex set of patterns that a computer could simulate? What role does intelligence play in separating the organic from the inorganic, the living from the inert? Does life evolve along a predestined path, or does it suddenly emerge from what appeared lifeless and programmatic? In this easily accessible and wide-ranging survey, Emmeche outlines many of the challenges and controversies involved in the dynamic and curious science of artificial life. Emmeche describes the work being done by an international network of biologists, computer scientists, and physicists who are using computers to study life as it could be, or as it might evolve under conditions different from those on earth.

(German) Jürgen Habermas. *The Past As Future [Vergangenheit als Zukunft: Das alte Deutschland im neuen Europa?]*. Ed. and Tr. Max Pensky. University of Nebraska Press [Pendoverlag, Zurich, 1991]. 1994. 185 pp. Cloth: ISBN 0-8032-2371-4. Paper: \$12.50; ISBN 0-8032-7266-9. Habermas is one of the best-known philosophers in Europe today. This volume of interviews reveals his passionate engagement with contemporary issues. Wide-ranging and informal, the interviews focus on matters of decisive importance to Germany and the rest of the world in the 1990s: German unification; recent explosive debates about interpretations of German history, Germany's asylum policies, and the Nazi era; efforts to create a cooperative, peaceful Europe; and the significance of the Persian Gulf War. A final interview focuses on the relation between theory and practice—between philosophy and the so-called real world. The interviewer, Michael Haller, has worked as an editor at *Der Spiegel* and has been a correspondent for *Die Zeit*.

(French) Emmanuel Levinas. *Beyond the Verse: Talmudic Readings and Lectures [L'Au-Delà du Verset: Lectures et Discours Talmudiques]*. Tr. Gary D. Mole. Indiana University

Press. 1994. 221 pp. Cloth: \$27.95; ISBN 0-253-33288-5. A collection of essays dating from between 1969 and 1980, treating specific Jewish problems: exegetic methodology, points of Jewish doctrine, Jewish religious philosophy, and contemporary political and cultural issues. It also includes five Talmudic readings.

(French) Emmanuel Levinas. *In the Time of the Nations [L'Heure des Nations]*. Tr. Michael B. Smith. Indiana University Press [Les Editions de Minuit, 1988]. 1994. 224 pp. Cloth: \$29.95; ISBN 0-253-33295-8. The "nations" of the title are the "seventy nations": in the Talmudic idiom, the whole of humanity surrounding Israel. In this collection of essays, Levinas considers Judaism's uncertain relationship to European culture since the Enlightenment, problems of distance and integration. It also includes five Talmudic readings from between 1981 and 1986, essays on Franz Rosenzweig and Moses Mendelssohn, and a discussion with Françoise Armengaud which raises questions of central importance to Jewish philosophy in the context of general philosophy.

(Latin) Lucretius. *On the Nature of Things [De rerum natura]*. Ed. and Tr. Anthony M. Esolen. The Johns Hopkins University Press. 1995. 296 pp. Cloth: ISBN 0-8018-5054-1. Paper: \$14.95; ISBN 0-8018-5055-X. Writing in the waning days of the Roman Republic, Lucretius sets forth a rational and materialistic view of the world which offers a retreat into a quiet community of wisdom and friendship. A careful observer of nature, he writes of how things are put together—from the oceans, lands, and stars to a mound of poppy seeds, from the "applause" of a rooster's wings to the human mind and soul. Nature is what it is—fascinating, purposeless, beautiful, deadly. Once we understand this, we free ourselves of superstitious fears, becoming as human and as godlike as we can be. The poem, then, is about the universe and how human beings ought to live in it.

New French Thought: Political Philosophy. Ed. Mark Lilla. Princeton University Press. 1994. 239 pp. Cloth: ISBN 0-691-03434-6. Paper: ISBN 0-691-00105-7. The past 15 years in France have seen a remarkable flourishing of new work in political philosophy. This anthology brings into English for the first time essays by some of the best young French political thinkers writing today. Such works as "Rights and Natural Law" (Blandine Kriegel), "Rights and Modern Law" (Stéphane Rials), "The Contest for Command" (Pierre Manent), and "The Rebirth of Voluntary Servitude" (Anne Godignon and Jean-Louis Thiriet) are included. Translators include Catherine Porter, Ann Gardiner, Franklin Philip, Kenneth Weinstein, Eric Ward, Rebecca Balinski, Marc A. LePain, Elly Stein, James Mansbridge, and Lisa Maguire.

(French) Jean-Jacques Rousseau. *The Confessions and Correspondences Including the Letters to Malesherbes*. Vol. 5.

Eds. Christopher Kelly, Roger D. Masters, and Peter G. Stillman. Tr. Christopher Kelly. University Press of New England. 1995. 624 pp. Cloth: \$60.00; ISBN 0-87451-707-9. The fifth volume of the Collected Writings of Rousseau represents a significant milestone both for the series and for Rousseau scholarship: an entirely new translation of the *Confessions*, the first to be based on the definitive French edition. The new translation includes a substantial introduction and extensive notes. This edition is also the first to include the letters to and from Rousseau which are referred to in the body of the *Confessions*; they are available here for the first time in English. Of special interest are the four letters to Malesherbes, which represent Rousseau's first autobiographical efforts.

(Spanish) Fernando Savater. *Amador [Etica para Amador]*. Tr. Alastair Reid. Henry Holt and Company [Editorial Ariel, S.A., 1991]. 1994. 190 pp. Cloth: \$16.95; ISBN 0-8050-3271-1. A good life does not come as a gift. Instead, we must use our nerve and energy to make right choices for ourselves and invent the forms our lives take. Our freedom makes life all the more difficult, because it allows us to make mistakes and follow the wrong path from time to time. *Amador*, written by a father to his adolescent son whose name provides the book's title, is a journal that addresses the issue of choice and examines our ability to live well by facing our decisions with intelligence and humanity.

(German) Arthur Schopenhauer. *Philosophical Writings*. Ed. Wolfgang Schirmacher. Tr. E.F.J. Payne. Continuum. 1994. 300 pp. Cloth: \$29.50; ISBN 0-8264-0728-5. Paper: \$14.95; ISBN 0-8264-0729-3. Schopenhauer's trademark belief is that the world is essentially bad. Perhaps no philosopher matches him in relating metaphysical speculation to the seemingly random events of everyday life. This volume includes his most well-known and trenchant writings such as "On Thinking for Oneself," "On Suicide," "On the Will in Nature," "On Genius," and "The Foundation of Ethics."

(Tibetan) Kensur Yeshey Tupden. *Path to the Middle: Oral Madhyamika Philosophy in Tibet*. Ed. Anne C. Klein. Trs. Anne C. Klein and Jeffrey Hopkins. State University of New York (SUNY) Press. 1994. 303 pp. Cloth: ISBN 0-7914-2043-4. Paper: \$19.95; ISBN 0-7914-2044-2. Does a Bodhisattva's initial direct cognition of emptiness differ from subsequent ones? Can one "improve" a nondualistic understanding of the unconditioned and, if so, what role might subtle states of concentration play in the process? In material collected by Klein over a seven-year period, Kensur Yeshey Tupden addresses these and other crucial issues in Buddhist soteriology to provide one of the richest presentations of Tibetan oral philosophy yet published in English. Klein's introduction to his commentary surveys oral genres associated with Tibetan textual study, and the volume concludes with a translation of the text on which Kensur bases his discussion of the "Perfection of Wisdom" chapter in Tsong-Kha-pa's *Illumination of Thought*.

PSYCHOLOGY

(German) Verena Kast. *Folktales as Therapy [Märchen als Therapie]*. Tr. Douglas Witcher. Fromm International. 1995. 176 pp. Cloth: \$20.95; ISBN 0-88064-209-2. Paper: \$12.95; ISBN 0-88064-210-6. This work contains six tales and their accessible Jungian interpretations. For example, Kast relates how a discovery of the motif of redemption in Andersen's "Snow Queen" triggered the healing process for a woman caught between her warmth of feeling and cold reason. "The White Shirt, the Heavy Sword and the Golden Ring" exemplifies how folktales can help in the interpretation of dreams. "The Unhappy Princess" and the more widely known Grimms' tales "Little Red Riding Hood," "The Brave Little Tailor," and "Beloved Roland" are recast in light of their potential therapeutic value.

(German) Verena Kast. *Imagination As Space of Freedom [Imagination als Raum der Freiheit]*. Tr. Anselm Hollo. Fromm International. 1993. 201 pp. Paper: \$12.95; ISBN 0-88064-207-6. It is the imagination that allows us to express ourselves creatively. Yet the imagination can also heal our body and soul if it lets the ego enter into a dialogue with the unconscious—a practical method called Active Imagination. Using concrete examples, Kast describes how we can use Active Imagination to free the creative potential within us.

(German) Verena Kast. *Joy, Inspiration, and Hope*. Tr. Douglas Witcher. Fromm International. 1994. 175 pp. Paper: \$12.95; ISBN 0-88064-208-4. Here Kast describes simple techniques for recapturing one's ability to feel genuine joy—a prerequisite for living a full life. Too often in psychoanalysis, and in life in general, the importance of the positive emotions has been neglected. Depression, grief, and anxiety are given precedence because they are seen as more serious. Kast argues that the positive emotions are just as essential for growth, and can answer a deep need frequently filled with addiction and compulsion. Kast explores two mythological figures and how they illustrate the importance of positive emotions. Dionysus is used as an example of the transforming effect of ecstasy, while Sisyphus exemplifies the rejection of false hope and joy. With a stress on practical application, Kast guides the reader not only in recognizing the importance of positive emotions, but in discerning between superficial bliss and real joy.

(French) Julia Kristeva. *New Maladies of the Soul [Les Nouvelles Maladies de l'âme]*. Ed. Lawrence D. Kritzman. Tr. Ross Guberman. Columbia University Press [Librairie Artheme Fayard, 1993]. 1995. 242 pp. Cloth: \$27.95; ISBN 0-231-09982-7. In her first major psychoanalytic work since the critically acclaimed *Black Sun*, Kristeva draws on her fifteen years experience as a practicing psychoanalyst to reveal that our age of political upheaval, mass mediated culture, and

the dramatic change in family and sexual values has brought a new type of patient to the couch. Kristeva finds that the psychoanalytic models of Freud and Lacan need to be reread in light of this new patient, a product of the contemporary moral crisis of values resulting from a loss of ideology and a deterioration of belief. Each patient, she contends, suffers from a unique malady which must be targeted. Drawing on the work of psychologist Helene Deutsch and the writer Germaine de Staël, Kristeva also examines women's contributions to "psychic life" in contemporary history.

RELIGION

(French) Roger Arnaldez. *Three Messengers for One God [Trois Messagers Pour Un Seul Dieu]*. Tr. Gerald W. Schlabach with Mary Louise Gude and David B. Burrell. University of Notre Dame Press [Editions Albin Michel, S.A., Paris, 1983]. 1994. 219 pp. Cloth: ISBN 0-268-01885-5. This book, which contains Arnaldez's unique reflections on a comparative reading of the three Abrahamic faith traditions, approaches Islam, Jewish, and Christian monotheisms from the vantage point of the believer and the necessary specificity of faith. Arnaldez demonstrates the point of convergence to be that each tradition mandates, in its own way and according to its own history, that believers interiorize their faith. They thereby proclaim that the faith of the authentic believer is rooted in the "heart." He suggests that together the three traditions coincided with and influenced the development of Western civilization.

(Pali) *The Dhammapada: Sayings of Buddha*. Tr. Thomas Cleary. Bantam Books. 1994. 135 pp. Paper: \$6.95; ISBN 0-553-37376-5. The quest for inner peace and individual liberation is one of the most ancient endeavors of mankind. Five hundred years before Christ, Gautama Buddha became one of the great leaders in that spiritual journey. *The Dhammapada* is a collection of Buddha's sayings as passed down by his followers and drawn from the seminal Pali Canon. It is perhaps the best primer of Buddhism. Its teachings on the *dhamma*, the moral path of life, encourage the development of self-mastery and strength of character. Punctuated with Cleary's insightful notes and comments, the *Dhammapada* brings to life the freedom of spirit of Buddha. Cleary has also translated *The Art of War* and *No Barrier: Unlocking the Zen Koan*.

(Chinese) *Lives of the Nuns: Biographies of Chinese Buddhist Nuns from the Fourth to Sixth Centuries [Pi-ch'ü-ni chuan]*. Tr. Kathryn Ann Tsai. University of Hawaii Press. 1994. 188 pp. Cloth: ISBN 0-8248-1541-6. Compiled by Shih Pao-ch'ang in or about A.D. 516, *Lives* covers the period when Buddhist monasticism for women was first being established in China. Originally written to demonstrate the efficacy of Buddhist scripture in the lives of female monastics, the 65 biographies are now regarded as the best source of information about women's participation in monastic practice in premodern China.

(Tibetan) *The Tibetan Book of the Dead [Bardo thos grol]*. Tr. Robert A. F. Thurman. Bantam Books. 1994. 278 pp. Paper: ISBN 0-553-37090-1. Composed in the 8th century C.E., this work is intended to prepare the soul for the trials and transformations of the afterworld. Its profound message is that the art of dying is as important as the art of living. Drawing on Tibetan spiritual traditions, it shows us the workings of the mind in its various manifestations—terrifying and comforting, wrathful and beautiful—which appear more clearly after death in the consciousness of the deceased. The work's introduction to Buddhist beliefs, instruction in meditation, and guidance in the practical use of the Tibetan prayers are prepared especially for Western readers.

(Arabic) *The Wisdom of the Prophet: Sayings of Muhammad*. Tr. Thomas Cleary. Shambhala Publications, Inc. 1994. 133 pp. Paper: \$6.00; ISBN 1-57062-017-2. Traditional teaching stories of the words and deeds of Muhammad have brought inspiration and guidance to spiritual seekers for centuries. The stories in this collection, chosen for their universal appeal, portray the Prophet of Islam as down-to-earth yet brilliantly spiritual, stern in matters of justice yet compassionate, a poignant storyteller gifted with a keen sense of humor, and a good neighbor.

WOMEN'S STUDIES

(French) Marie Cardinal. *In Other Words [Autrement dit]*. Tr. Amy Cooper. Indiana University Press. 1995. 216 pp. Cloth: \$24.95; ISBN 0-253-32929-9. Paper: \$12.95; ISBN 0-253-20992-7. This English translation of *Autrement dit* presents conversations between writers Marie Cardinal and Annie Leclerc, interspersed with Cardinal's richly descriptive musings on her psychoanalysis; her relationship with her mother and with colonial Algeria; the lives of women and the feelings and experiences they share. Their conversation is a vivid example of gender-marked writing; it takes up the issues of *écriture féminine*, rifts within French feminism, rape, and marriage. Cardinal also makes comparisons between French and American women. Cardinal has had two novels translated into English—*The Words to Say It* and *Devotion and Disorder*. Amy Cooper has translated excerpts from Baudelaire's *La Fanfarlo*.

ARABIC

Zayd Mutee' Dammaj. *The Hostage [Ar-Rahina]*. Trs. May Jayyusi and Christopher Tingley. Interlink Books. 1994. 151 pp. Cloth: ISBN 1-56656-146-9. Paper: \$10.95; ISBN 1-56656-140-X. Set in the pre-revolution Yemen of the Imams, this novel depicts the experiences of a young boy who, having been taken hostage, in line with the Imam's general practice, as a pledge for his father's political obedience, is sent to serve as a

young male attendant in the palace of a city governor. There he is lured into providing covert sexual gratification for members of the female household, notably the governor's beautiful sister, before finally winning his freedom. This is Damraj's first novel to be translated. May Jayyusi has translated Ghassan Kanafani's *All That's Left to You and Other Stories* (1990), Ibrahim Nasrallah's *Prairies of Fever* (1993), and Muhammad al-Maghut's *The Fan of Swords*. Tingley has collaborated on translations of S. K. Jayyusi's *Trends and Movements in Modern Arabic Poetry*, Yusuf al Qa'id's *War in the Land of Egypt*, and Liyana Badr's *A Balcony over the Fakiham*.

Lenin El-Ramly. *In Plain Arabic: a play in two acts [bi-l-'Arabi al-fasih]*. Tr. Esmat Allouba. The American University in Cairo Press/Columbia University Press. 1995. 102 pp. Cloth: \$25.00; ISBN 977-424-342-0. A Palestinian student in London disappears. His colleagues, 14 Arab students each representing a different nationality, meet to decide what to do. The portrayal of their stereotypical national characteristics and attitudes throws a sharp light on the way Arabs see themselves and each other, and their posturing, squabbling, double standards, and inability to act together in the face of a common dilemma call into question the whole idea of "Arab unity." In Egypt, the play was voted Best Play of the Year, and it won the Kuwait-based Soad Sabbah Award for Youth Creativity.

Fathy Ghanem. *The Man Who Lost His Shadow [al-Rajul alladhi faqada zillub]*. Tr. Desmond Stewart. The American University in Cairo Press/Columbia University Press. 1995. 352 pp. Cloth: \$40.00; ISBN 977-424-347-1. This novel tells the story of Yusif Abdul Hamid, a young and ambitious Cairo journalist, through the eyes of four people in turn: Mabruka, the young peasant girl who marries Yusif's aging father while strongly attracted to Yusif; Samia, a minor actress, whom Yusif lives with and almost marries but in the end rejects; Muhammad Nagi, the newspaper editor who then marries Samia and who is pushed out of his job by Yusif; and finally Yusif himself, editor-in-chief of *al-Ayyam*, a stranger to himself. Ghanem has been editor of *Sabah al-Khair* and editor-in-chief of *al-Gumhuriya*.

Muhammad al-Maghut. *Joy Is Not My Profession*. Trs. John Asfair and Alison Burch. Signal Editions [Véhicule Press]. 1994. 63 pp. Paper: ISBN 1-55065-050-5. Al-Maghut's work is a unique blend of scalding irony and harsh realism, constantly teetering on the edge of black humor. His inventive use of poetic language spotlights pressing social themes, as well as political, and often self-directed satire—ranging from the subtle to the outrageous. Besides writing poetry and fiction, al-Maghut has gained a reputation as a noted playwright and screenwriter. The collection includes such works as "The Face Between Two Shoes," "Shade and Sun," "After Long Thinking," and "The Surplus Man."

Ibrahim Nasr All_h. *Prairies of Fever [Bar_ri l-Hummá]*. Trs. May Jayyusi and Jeremy Reed. Interlink Books [Mu'assasat al-

Abb_th al-'Arabiyya, and D_r al-Shur_q, Beirut, 1985]. 1993. 155 pp. Cloth: ISBN 1-56656-103-5. Paper: \$9.95; ISBN 1-56656-106-X. This work's central character, Muhammad Hammad, is a young teacher hired, like hundreds of others from all over the Arab world, to teach in a remote part of the Arabian peninsula. The novel recounts his harrowing struggle to retain any sense of identity at all in the bleak and alienating place he finds himself in, caught between the infinite expanse of desert and the intolerable narrowness of village life. His psychic and physical anguish, beset as he is by hallucinations, fantasies and the indifference of the villagers, is mirrored in the writing of the novel: time appears unfixed as the story jumps from past to future and back to the present; there is an eerie fusion of the animal and human worlds; and reality and fantasy become hard to distinguish.

Abd al-Hakim Qasim. *Rites of Assent: Two Novellas [Al-Mahdi and Turaf min khabar al-âkhira]*. Tr. Peter Theroux. Temple University Press. 1995. 172 pp. Cloth: \$39.95; ISBN 1-56639-353-1. Paper: \$12.95; ISBN 1-56639-354-X. The power and inventiveness of modern Egyptian writing are manifest in this first English-language translation of two Qasim novellas. "Al-Mahdi" is the story of Awadallah, an impoverished Coptic umbrella maker forced to convert to Islam by members of the local Muslim brotherhood. "Good News from the Afterlife," is a fantastical tale that brilliantly interweaves a young boy's thoughts and the lyrical, sometimes macabre, recollections of a dead man newly lowered into his grave and now being judged by the Islamic angels of death. Theroux has also translated Abdelrahman Munif's *Cities of Salt* trilogy and is the winner of the Arabic Translation Award from Columbia University's Translation Center.

BENGALI

Taslima Nasrin. *The Game in Reverse*. Tr. Carolyne Wright. George Braziller. 1995. 64 pp. Cloth: \$25.00; ISBN 0-8076-1391-6. Paper: \$14.95; ISBN 0-8076-1392-4. *The Game in Reverse* is the first volume of Nasrin's poetry in English translation. Presented here are more than 40 of the poems that have generated both an international following and considerable controversy for the author. These poems illuminate such contentious subjects as the daily indignities and far-reaching repression suffered by women in Bangladeshi Muslim society. Nasrin decries the physical and mental abuse inflicted on Bangladeshi women and enjoins society to reconsider its attitudes toward all victims of persecution, especially women. Nasrin gained widespread recognition in 1993 when her best-selling novel, *Shame*, was banned by the Bangladeshi government. Since 1994, she has been in hiding following death threats from Islamic fundamentalist groups. She won the 1994 Sakharov Prize for Freedom of Thought. Included are poems from *I Couldn't Care Less*, *Banished Without and Within*, *Captive in the Abyss*, *Behula Floated the*

Raft Alone, and *Pain Come Pouring Down, Ill Measure Out My Life for You*. Wright won a 1993 ALTA Outstanding Translation Award for Jorge Teillier's *In Order to Talk With the Dead*.

BULGARIAN

Ivan Radoev. *My Children Are Words*. Tr. Don Wilson. Singular Speech Press. 1994. 50 pp. Paper: \$7.50; ISBN 1-880286-32-7. "Radoev's poetry reflects a world in which every step became a test of the endurance of inherent human values and, equally important, rises above its immediate occasion. The words are used to form a space in which the poem might move. Radoev has offered us the ultimate gift: the victory of the spirit" (Alexander Shurbanov, Foreword). Works include "Ballad on Progress," "Becoming Bestial," "Parable of Freedom," "Fable of the Souls," and "Remember the Echo."

CATALAN

Manuel de Pedrol. *Touched by Fire: A Bilingual Edition of Manuel de Pedrol's Tocats pel foc*. Tr. Peter Griffin. Peter Lang. 1993. 199 pp. Paper: ISBN 0-8204-2133-2. *Tocats pel foc* intertwines a love story with a series of conversations in which a young man, a stranger to whom a family has granted a few nights' lodging at the request of a friend, presents his beliefs with regard to moral aspects of conflicting socio-economic models. The discussions are conducted in clear, simple language and, in fact, leave the reader feeling somewhat enlightened as to why certain social doctrines, based on wisdom contaminated by foolishness and failing to reject the notion that one must sometimes do wrong for the sake of what is right, have gained popular acceptance with catastrophic consequences.

Baltasar Porcel. *Horses into the Night [Cavalls Cap a la Fosca]*. Tr. John L. Getman. University of Arkansas Press [Editions 62 S/A, 1975]. 1995. 169 pp. Cloth: \$26.00; ISBN 1-55728-332-X. Paper: ISBN 1-55728-333-8. While firmly set in the postmodernist "magical realism" strain, *Horses* traces the narrator's search for his roots—especially for his father—among the myths, stories, lies, and truths of his family and hometown, and strikes a universal chord. As the plot becomes increasingly textured with piracy, smuggling, the Inquisition, morbid familial relationships, eroticism, and occult occurrences, it is all but impossible to resist this epic story. Winner of the 1976 Spanish Literary Critics' Award.

CHINESE

Chuang-tzu. *Wandering on the Way: Early Taoist Tales and Parables of Chuang Tzu [Nan-hua chen ching]*. Tr. Victor H. Mair. Bantam Books. 1994. 402 pp. Paper: \$11.95; ISBN 0-

553-37406-0. Populated with a colorful and eccentric cast of sages, the 33 chapters of stories that make up this unparalleled collection are entertaining and enlightening. Above all, Chuang Tzu was a philosopher who dealt with timeless issues of human concern: ambition, greed, grief, politics, love, stress, good and evil, and the beauty and peace to be found in the thoughtful contemplation of nature. Complete with an authoritative introduction on Chuang Tzu and his place in Chinese thought and history, as well as a glossary of key terms and concepts.

Fu Lin and Wu Jianren. *The Sea of Regret: Two Turn-of-the-Century Chinese Romantic Novels*. Tr. Patrick Hanan. University of Hawaii Press. 1995. 205 pp. Cloth: \$32.00; ISBN 0-8248-1666-8. Paper: \$15.95; ISBN 0-8248-1709-5. *The Sea of Regret* (Wu Jianren) and *Stones in the Sea* (Fu Lin). Published within a few months of each other in 1906, these works take opposite sides in the heated turn-of-the-century debate over the place of romantic and sexual love and passion in Chinese life. Hanan has translated *The Carnal Prayer Mat* and *A Tower for the Summer Heat*.

Liu Yichang. *The Cockroach and Other Stories*. Ed. D. F. Pollard. Gen. Ed. Eva Hung. Trs. Florence Ho, Josephine Kung, D. E. Pollard. Renditions Paperbacks. 1995. 150 pp. Paper: ISBN 962-7255-15-7. Liu Yichang is represented in this collection of his fiction by stories all set in Hong Kong. If looking into other people's lives is one of the reader's chief interests in fiction, it is one that Liu as a writer shares and fully caters to. These pages tell us much about how ordinary people found pain and pleasure in the Hong Kong of recent decades. Works include "The Cockroach," "Wrong Number," "Bust-up," "Indecision," and "Chain."

Shi Nai'an and Luo Guanzhong. *The Broken Seals: Part One of The Marshes of Mount Liang [Shuibu Zhuàn or Water Margin]*. Trs. John and Alex Dent-Young. The Chinese University Press. 1994. 434 pp. Paper: \$23.00; ISBN 962-201-602-2. When Marshall Hong breaks the seals which generations of Taoist Masters have placed on the temple doors to hold back 108 incarcerated Demon Princes, powerful forces of disorder are released. One after another, brave men fall out with officialdom and are obliged to join the brotherhood of the rivers and lakes—the mixed company of heroes and vagabonds who live by their wits and their fighting skills. The story follows first one hero, then another, as their paths converge and part, until finally 108 brave—but not entirely admirable—men are united at the outlaws' stronghold in the Marshes of Mount Liang. This volume consists of the first 22 chapters of the full 120-chapter version. It is the first English translation based on this version and including much of the verse.

Shu Ting. *Selected Poems*. Ed. Eva Hung. Trs. Eva Hung, Tao Tao Liu, Gordon Osing, De-an Wu Swihart, Janice Wickeri, Henry Y.H. Zhao, and D.E. Pollard. Renditions

Paperbacks. 1994. 134 pp. Paper: 962-7255-14-9. Shu Ting became associated with the Misty group when her poems appeared in the underground literary magazine *Today*. Her voice gently articulates an emotional awareness which a generation dominated by the Cultural Revolution easily identified with. In the mid 1980s, Shu Ting began to experiment with the modernist imagery. Her poetry remains, however, recognizable and distinctly feminine.

Ssu-ma Ch'ien. *The Grand Scribe's Records: Vol. I*. Ed. William H. Nienhauser. Trs. Tsai-Fa Cheng, Zongli Lu, William H. Nienhauser, and Robert Reynolds. Indiana University Press. 1995. 251 pp. Cloth: \$34.95; ISBN 0-253-34021-7. These volumes are part of the first complete translation (in nine volumes) of the *Shih chi*, one of the most important narratives in traditional China. Volume I, *The Basic Annals of Pre-Han China*, contains the seven pen-chi or "basic annals" in the *Records*, tracing the history of China's rulers from earliest times through the late 3rd century B.C. In Ssu-ma Ch'ien's eyes each account was as close to the historical truth as his sources would permit. His basic annals begin with the origins of the Chinese state and follow its evolution over several millennia, from a regional power during several early dynasties to the establishment of the first empire in the late 3rd century B.C. under the First Emperor of Ch'in. The basic annals also provide, from the perspective of the ruling houses, the chronological foundation on which the rest of this massive history is based. *The Grand Scribe's Records: Vol. VII*. Ed. William H. Nienhauser. Trs. Tsai-Fa Cheng and Zongli Lu. Indiana University Press. 1995. 396 pp. Cloth: \$39.95; ISBN 0-253-34027-6. Volume VII, *The Memoirs of Pre-Han China*, translates 28 lieh-chuan or "memoirs" which depict more than a hundred men and women sages and scholars, recluses and rhetoricians, persuaders and politicians, commandants and cutthroats of the Ch'in and earlier dynasties. Although the memoirs also begin with what is now often considered myth—an account of the renowned recluses Po Yi and Shu Chi—the emphasis in these texts is on the fate of various states and power centers as seen through the biographies of key individuals from the 7th to the 3rd centuries B.C.

Sung Po-Jen. *Guide to Capturing a Plum Blossom [Mei-hua hsi-shen-p'u]*. Tr. Red Pine [Bill Porter]. Mercury House. 1995. 232 pp. Paper; \$14.95; ISBN 1-56272-077-3. Bilingual. *Guide to Capturing a Plum Blossom* aims not at technical training but at the training of artistic perception: not how to hold a brush but rather how to really see a plum blossom. The Chinese original was printed from woodblocks and movable wooden type in 1238 by Confucian scholar Sung Po-Jen. It became the world's earliest known printed book containing art and text. This poetic volume that succeeds in capturing the plum flower's spirit and exploring its inexhaustible forms is now available in English for the first time in this bilingual edition. Red Pine is the author of *Road to Heaven: Encounters with Chinese Hermits*, as well as translator of numerous collections of classic Chinese poetry, among them

The Collected Songs of Cold Mountain and *The Zen Teachings of Budhidharma*.

CZECH

Pavel Kohout. *I Am Snowing: The Confessions of a Woman of Prague [Sním]*. Tr. Neil Bermel. Farrar, Straus and Giroux [Albrecht Knaus Verlag, 1992]. 1994. 308 pp. Cloth: \$27.50; ISBN 0-374-17400-8. Set in today's Prague, *I Am Snowing* offers a vivid portrait of a nation in transition. When Professor Victor Král—who had left Czechoslovakia during the Communist years and has returned to lead an economic reform program—is accused of collaborating with the secret police, he turns to his lover, Petra Márová, for help. Petra, who never left the country and has tried to shut out its realities with a long series of lovers, happens to have had an affair with Josel Beneš, the man who supposedly recruited Victor into the secret police. Petra is easily able to make Josel disavow the connection. But he makes her doubt Victor's innocence and sets her off on a complex and ill-fated investigation—aimed half at vindicating Victor, half at unmasking him.

Iva Pekárková. *The World Is Round [Kulatý svět]*. Tr. David Powelstock. Farrar, Straus and Giroux. 1994. 229 pp. Cloth: \$22.00; ISBN 0-374-29287-6. After years of dreaming of the countries beyond Czechoslovakia, Jitka crawls under a barbed-wire fence to freedom in Italy. She then finds herself in another kind of limbo, waiting for a visa in a refugee camp set incongruously among picturesque Austrian grape fields. Jitka is soon initiated into the mysteries of camp life—from the dangerous but seductive Hilton, home of the camp's single men, who outnumber the single women by almost 1,800 to 17, to the art of making up a story good enough to get you asylum in Canada. Eventually, Jitka loses herself in the swirl of refugees from across the world who arrive and, mostly, never seem to leave. It is only when she is attacked by a group of dagger-carrying fake Albanians that she finally takes action. Pekárková is the author of *Truck Stop Rainbows*.

Karel Poláček. *What Ownership's All About [Dm na p_edm_sti]*. Tr. Peter Kussi. Catbird Press. 1993. 238 pp. Cloth: \$21.95; ISBN 0-945774-19-2. A darkly humorous novel about what power, even a tiny amount of it, does to a person, and to the people under his thumb. Jan Faktor, a policeman, has just built a three-family house on the outskirts of pre-Communist Prague. Three tenants move in with the greatest of expectations, based on the wonderful picture the policeman has painted of life in his building. When the policeman ends up landlording it over his tenants, they respond by fearfully conceding to his increasingly absurd demands, and by huffing and puffing for all they're worth. The result is a small-scale study of the attitudes that formed the basis for fascism and appeasement. Poláček's unerring and humorous use of colloquial language enlivens his dark view of people's

motives, values, and dreams. Talking to others or talking to themselves, his characters are stripped right down to their language. Peter Kussi has translated three of Milan Kundera's novels, including *Immortality*. He has also translated works by such Czech authors as Josef Škvorecký, Jaroslav Hašek, and Jiří Gruša.

DANISH

Peter Høeg. *Borderliners [De måske egnede]*. Tr. Barbara Haveland. Farrar, Straus and Giroux [Munksgaard/Rosinante, 1993]. 1994. 277 pp. Cloth: \$22.00; ISBN 0-374-11554-0. *Borderliners* is set in the sealed-off world of an elite private school in Copenhagen in the 1970s. Peter, the narrator, has grown up in institutions and is given a last chance to join "normal" society when he is accepted at Biehl's Academy. Of course, he is drawn to the school's outsiders: Katarina, a recently orphaned young woman with whom he falls in love; and August, a psychotic boy who has murdered his parents after years of abuse. Together they discover that the school is using them in an experiment in controlling children, an experiment that, almost inevitably, has tragic consequences.

Jens Peter Jacobsen. *Mogens and Other Stories [Mogens og andre Noveller]*. Tr. Tiina Nunnally. Fjord Press [Gyldendalske Boghandels Forlag, 1882; Borgens Forlag, 1993]. 1994. 157 pp. Cloth: \$24.00; ISBN 0-940242-58-3. Paper: \$12.00; ISBN 0-940242-57-5. "In Jacobsen we have the earliest and noblest example of an author who combines a powerful imagination and a wistfully tender nature with all the finesse of the most highly developed realism." (Hermann Hesse) This collection includes "Mogens," "A Shot in the Fog," "Two Worlds," "There Should Have Been Roses," "The Plague in Bergamo," and "Fru Fønss."

Svend Åge Madsen. *Days with Diam: or Life at Night*. Eds. James McFarlane and Janet Garton. Tr. W. Glyn Jones. Norvik Press/Dufour Editions. 1994. 246 pp. Paper: \$24.00; ISBN 1-870041-26-7. In this novel, the author has written several stories in one, providing different narratives that fit together in various ways. The story takes readers on a journey through shifting identities and psychological probabilities. The manifold and complex nature of human personality results in the creation of a world in which the doppelgänger motif is related to Hendel's laws of segregation: the narrator meets himself in various guises, even sees himself writing an account that, when he gains access to it, turns out to be in his own handwriting. Who is this narrator? What is this Diam who appears in an array of guises? A figment of the imagination, perhaps—but of whose imagination? And what is the implication of the character without a story? In one chapter, Madsen, the experimental novelist, explains the system behind the book—but is this the whole key to its understanding?

DUTCH

Renate Dorrestein. *Unnatural Mothers [Ontaarde Moeders]*. Tr. Wanda Boeke. Women in Translation. 1994. 231 pp. Paper: \$11.95; ISBN 1-879679-06-X. Archeologist Zwier's wife Bonnie left him years ago with the task of raising their daughter, Mary Emma. Now Zwier is bringing the eleven-year-old back to Holland from Africa. Their arrival brings long-hidden tensions and secrets into view—and forces changes in the life of Zwier, Bonnie and her relatives, and most importantly, Mary Emma herself.

FINNISH

Arto Paasilinna. *The Year of the Hare [Jäniksen vuosi]*. Tr. Herbert Lomas. Peter Owen/Dufour Editions. 1995. 135 pp. Cloth: \$29.00; ISBN 0-7206-0949-6. A journalist and a photographer set out on an assignment on a lonely sunny evening. As they drive through the country they hit a young hare. Vatanen, the journalist, leaves the car and goes in search of the injured creature. This event is the catalyst for a series of bizarre adventures, which take Vatanen beyond the Arctic Circle and into Soviet Russia. Vatanen, middle-aged, dissatisfied, a "deceived and deceiving" husband in a childless marriage, sells his yacht for ready cash and escapes his confining life in Helsinki. Accompanied by his friend the hare, he lives on his wits and by doing various manual jobs in the wild, thus gaining a total sense of the freedom he has always craved.

FRENCH

Guillaume Apollinaire. *Alcools*. Tr. Donald Revell. Wesleyan University Press (University Press of New England). 1995. 171 pp. Paper: ISBN 0-8195-1228-1. Bilingual. *Alcools*, first published in 1913, provides a key to the century's consciousness. Champion of "cubism," Apollinaire fashions in verse the sonic equivalent of what Picasso accomplishes in his cubist works: simultaneity. This new bilingual translation is the only version of this seminal work of French Modernism currently available in the U.S. Revell is the author of *Beautiful Shirt* (1994).

Dany Bébel-Gisler. *Leonora: The Buried Story of Guadeloupe [Léonora: L'histoire enfouie de la Guadeloupe]*. Tr. Andrea Leskes. Caraf Books/University Press of Virginia. 1994. 281 pp. Cloth: ISBN 0-8139-1515-5. Paper: ISBN 0-8139-1518-X. *Leonora* has been likened to the *testimonio* genre. In the course of her life, the real-life Leonora has witnessed, from her perspective as the mother of a large family, the passage of Guadeloupe from colony to département of France; from the hard-scrabble subsistence agriculture of the rural poor to the subsidized consumer economy of France's

overseas départements today. Along the way she offers witty and pungent observations on language, politics, sex, and religion.

Rabah Belamri. *Shattered Vision [Regard blessé]*. Tr. Hugh A. Harter. Holmes & Meier [Editions Gallimard, 1987]. 1995. 163 pp. Cloth: ISBN 0-8419-1258-0. Set in 1962, the novel depicts Algeria struggling for independence from France; competing ideologies shatter families and ordinary people are caught between hope and despair, triumph and disillusionment. Fifteen-year-old Hassan has grown up in a Muslim world in conflict with the French culture controlling but not conquering it. Hassan leaves his village for the city, seeking a cure for his failing eyesight. Torn between the hospital's doctors and those who prescribe traditional treatments at home, he feels increasingly estranged from both worlds. Eventually, the failures of Western medicine are eclipsed by the disastrous attempts of the village experts. Yet, as his physical powers disintegrate, his powers of observation increase as he comes to understand the greed, pettiness, and cruelty of his fellow countrymen as well as of the occupying colonials. *Shattered Vision* won the Prix France Culture.

Héctor Bianciotti. *What the Night Tells the Day [Ce que la nuit raconte au jour]*. Tr. Linda Coverdale. The New Press [Éditions Grasset & Fasquelle, 1992]. 1995. 272 pp. Cloth: \$22.00; ISBN 1-56584-240-5. Foreword by Octavio Paz. This work chronicles Bianciotti's youth among the poor Italian immigrant peasants of the most distant Pampas of rural Argentina, a culture as far from today's urban gay life as possible. Sent away from home to a Catholic school, he suddenly and painfully unravels the secret of his own life and those around him. Set in the late years of the Perón regime, Bianciotti's narrative is delicate and discreet. The book ends with his departure for France, where he will become the distinguished writer and critic he is today. Bianciotti is also the author of *Sans la Miséricorde du Christ*.

Alain Bosquet. *God's Torment [Le Tourment de Dieu]*. Tr. Edouard Roditi. Ohio University Press. 1994. 71 pp. Cloth: \$22.00; ISBN 0-8214-1091-1. Bilingual collection of avant-garde and metaphysical poetry that has appeared in ten other languages. In his Foreword, Bosquet writes: "I'm an atheist. God does tempt me, though I don't know whether He does so in my flesh, my spirit or my language."

Madeleine Bourdouxhe. *La Femme de Gilles*. Tr. Faith Evans. Northwestern University Press. 1994. 137 pp. Paper: \$11.95; ISBN 0-8101-1197-7. Elisa's love for her husband is absolute—physically intense and emotionally complete. Gilles is blissfully content with his beautiful wife and family. Neither realizes the fragility of their domestic happiness until an affair develops between Gilles and Elisa's younger sister, Victorine. Deprived of the focus of her existence, Elisa enters an interior world of exquisite anguish, a desperation so profound that she can no longer recognize herself. Bourdouxhe's short story collection *A Nail, A Rose* is also available in English.

Louis-Ferdinand Céline. *London Bridges [Le Pont du Londres]*. Tr. Dominic Di Bernardi. Dalkey Archive Press [Éditions Gallimard, 1964]. 1995. 449 pp. Cloth: \$23.95; ISBN 1-56478-071-6. One of the last major untranslated works by this controversial author, *London Bridge* is a riotous novel about the London underworld during World War I. Picking up where *Guignol's Band* (1944; English translation 1954) left off, Céline's autobiographical narrator recounts his disastrous partnership with a mystical Frenchman (intent on financing a trip to Tibet by winning a gas-mask competition); his uneasy relationship with London's pimps and whores and their common nemesis, Inspector Matthew of Scotland Yard; and, most scandalously, his affair with a baronet's 14-year-old daughter. Céline also wrote *Journey to the End of the Night* and *Death on the Installment Plan*. Di Bernardi has translated Jacques Roubaud, Emmanuel Bove, Claude Ollier, Michel Butor, and Yves Navarre.

Blaise Cendrars. *Hollywood: Mecca of the Movies [Holly, La Mecque du Cinéma]*. Tr. Garrett White. University of California Press [Editions Bernard Grasset, 1936]. 1995. 256 pp. Cloth: \$30.00; ISBN 0-520-07807-1. Using the depression, which left millions of Americans living in poverty, as a backdrop, his insightful dispatches captivated Paris-Soir readers who were smitten by a fantasy world of glamour. Writing in a personal, conversational style, Cendrars skewers the Hollywood scene with great glee. What emerges is an amazingly astute understanding of Hollywood in its heyday, rendered all the more uncanny because his portrayal is in many ways as current today as it was then.

Patrick Chamoiseau. *Creole Folktales*. Tr. Linda Coverdale. The New Press. 1994. 113 pp. Cloth: \$16.95; ISBN 1-56584-185-9. Chamoiseau, winner of France's Goncourt Prize for fiction, is here presented in English for the first time. The collection of 12 fables and stories combines the modern gothic's ability to frighten with the humor and wry wit of contemporary fiction. There are bumps in the night, strange shadows on the wall, ne'er-do-wells and goblins that eat little children; alongside tales of devils and corpses are stories of gluttony and cheeky urchins, more interested in satisfying their appetites than in terrorizing children. Includes such works as "The Accra of Riches," "Glan-Glan, the Spat-Out Bird," "Madame Kéléman," "Ti-Jean Horizon," and "Nanie-Rosette the Belly-Slave."

Andrée Chedid. *The Multiple Child [L'Enfant multiple]*. Tr. Judith Radke. Mercury House. 1995. 208 pp. Paper: \$12.95; ISBN 1-56279-079-X. Chedid illuminates the essence of conflict and redemption. After Omar-Jo—the "multiple" child of the title—loses his parents and one of his arms in a bomb blast in Lebanon, his grandfather sends the boy to live in Paris with his cousins Antoine and Rosie. There he persuades Maxime, the sad and tired owner of a run-down carousel, to

employ him, and soon the carousel is gleaming like new. With Omar-Jo's Charlie Chaplin-like clown act, the carousel is now popular and profitable, but it is the boy's courageous spirit and solemn wisdom that breathes new life into Maxime. Chedid won the 1994 Prix Paul Morand awarded by the Académie Française.

Her works in English include *From Sleep Unbound*, *The Sixth Day*, *The Prose and Poetry of Andrée Chedid*, and *Return to Beirut*.

Hélène Cixous. *Manna: For the Mandelstams—For the Mandelas* [*Manne aux Mandelstams aux Mandelas*]. Tr. Catherine A. F. MacGillivray. The University of Minnesota Press [Les Editions des Femmes, 1988]. 1944. Cloth: ISBN 0-8166-2114-4. A Russian Jewish poet who died in exile in Siberia; a South African political leader who survived his banishment to prison: These two men, Osip Mandelstam and Nelson Mandela, so far apart in time and space, are brought together in this story, their shared destinies unraveled in light of the Jewish diasporas. Cixous chairs the Center for Research in Feminine Studies at the Université de Paris VIII-Saint Denis. Minnesota Press has published several of her works, including *The Newly Born Woman*.

Maryse Condé. *Crossing the Mangrove* [*Traversée de la mangrove*]. Tr. Richard Philcox. Anchor Book/Doubleday [Mercure de France, 1989]. 1995. 208 pp. Paper: \$10.95; ISBN 0-385-47633-7. Francis Sancher—a handsome outsider, loved by some and reviled by others—is found dead, face down in the mud on a path outside Rivière au Sel, a small village in Guadeloupe. None of the villagers are particularly surprised, since Sancher, a secretive and melancholy man, had often predicted an unnatural death for himself. As the villagers come to pay their respects they each—either in a speech to the mourners or in an internal monologue—reveal another piece of the mystery behind Sancher's life and death. Like pieces of an elaborate puzzle, their memories interlock to create a rich and intriguing portrait of a man and a community. Condé is the author of *Segu*, *Children of Segu*, *Tree of Life*, and *I, Tituba, Black Witch of Salem* and is the recipient of Le Grand Prix Littéraire de la Femme.

Didier Daeninckx. *A Very Profitable War* [*Le der des ders*]. Tr. Sarah Martin. Serpent's Tail/Consortium [Éditions Gallimard, 1984]. 1994. 176 pp. Paper: \$11.99; ISBN 1-85242-247-5. Rene Griffon, a private detective with a Packard to pay for, is hired to track down the marital infidelities of the wife of a World War I hero. Griffon's investigation plunges him into a murky underworld of wartime mutinies and hidden histories. Daeninckx's novel *Murder in Memoriam* is also published by Serpent's Tail.

René Daumal. *You've Always Been Wrong* [*Tu t'es toujours trompé*]. Tr. Thomas Vosteen. University of Nebraska Press [Éditions Mercure de France, 1970]. 1995. 133 pp. Cloth: \$25.00; ISBN 0-8032-1699-8. In this collection of prose and

poetic works, Daumal tied Surrealism with mystical traditions. A devoted student of Eastern religions, philosophy, and literature, he combined his skepticism about Western metaphysics with a mystic's effort to maintain intense wakefulness to the present moment and to the irreducible particularity of all objects and experience. Such wakefulness leads to a redemptive "vision of the absurd." Includes such works as "Truisms," "The Vision of the Absurd," "So! You Want to Think Freely!" and "Dogmaclastic Institutes."

Robert Desnos. *Liberty or Love!* Tr. Terry Hale. Atlas Press. 1994. 133 pp. Paper: \$12.99; ISBN 0-94775766X. "In those days, my door was open to mystery." So speaks the hero of Desnos' novel: Sanglot the Corsair. Mystery, the marvellous, a city transmuted by love, Sanglot's pursuit of the siren Louise Lame, such are the essential ingredients of this the last masterpiece of early Surrealism to remain untranslated into English.

Marguerite Duras. *Two by Duras* [*La Pute de la Côte Normande* and *L'Homme Atlantique*]. Tr. Alberto Manguel. Coach House Press. 1993. Paper: \$7.95; ISBN 0-88910-441-7. Two intensely personal novellas, *The Slut of the Normandy Coast* and *The Atlantic Man*, treat the writer, writing, and human relationships in somewhat rambling narratives. The first puts Duras the writer at center stage and deals with the emotional pain she suffers and its effect on her writing. In *The Atlantic Man* Duras, although suffering anew, takes the initiative as creator to mold her destiny actively. *An Interview with Marguerite Duras* by Ana María Moix follows the two novellas and includes a discussion of the nature of writing, love, death and how all is interwoven with Duras' work.

Claire de Duras. *Ourika*. Tr. John Fowles. MLA Texts & Translations. 1995. 47 pp. Paper: \$5.95; ISBN 0-87352-780-1. Based on a true story, de Duras' *Ourika* relates the experiences of a Senegalese girl who is rescued from slavery and raised by an aristocratic French family during the French Revolution. Brought up in a household of learning and privilege, she is unaware of her difference until she overhears a conversation that makes her conscious of her race—and of the prejudice it arouses. From this point on, Ourika lives her life not as a French woman but as a black woman. As the Reign of Terror threatens her and her adoptive family, Ourika struggles with her unusual position as an educated African woman in 18th-century Europe.

Germaine de Staël. *Delphine*. Tr. Avriel H. Goldberger. Northern Illinois University Press. 1995. 468 pp. Cloth: ISBN 0-87580-200-1. Paper: \$22.95; ISBN 0-87580-567-1. Germaine de Staël's first major novel, *Delphine*, published in 1802, is a profound commentary on the status of women during a critical period of French political history. *Delphine's* 18th-century conventional form as an epistolary novel masks its unconventional questioning of accepted values and norms.

This translation of *Delphine* is based on the authoritative critical French edition prepared by Simone Balayé. Goldberger is the translator of de Staël's novel *Corinne, or Italy* and Emilie Carles's autobiography *A Life of Her Own*.

Jean Echenoz. *Cherokee*. Tr. Mark Polizzotti. University of Nebraska Press [Les Editions de Minuit, 1983]. 1994. 212 pp. Paper: \$10.00; ISBN 0-8032-6924-X. The hero of this Parisian thriller is George Chare, somewhat shady detective. As *The Chicago Tribune* noted, "With him the reader embarks on a breakneck but loving tour of Paris, punctuated by auto chases, mystery ladies, sleazy bars, and innumerable metro stops. Along the way, the detective-reader alternately follows the trail of a rare talking parrot, an eccentric runaway wife, an elusive missing heir, and a weird religious cult." *Cherokee* was awarded the Medicis Prize in 1983. Echenoz's *Double Jeopardy* is also available as a Bison Book (UNP). Polizzotti is a veteran translator of André Breton and René Daumal as well as Jean Echenoz.

Anne Hébert. *Burden of Dreams [L'enfant chargé de songes]*. Tr. Sheila Fischman. House of Anansi Press Limited [Editions du Seuil, 1992]. 1994. 165 pp. Cloth: \$22.95; ISBN 0-88784-166X. As Julien seeks liberation in Paris, he is haunted by the memories of a fateful autumn on the banks of the Duchesnay River near Quebec City. Until then, his reclusive childhood had been centered on his protective mother, Pauline, and his sister, Hélène. A wild and beautiful young woman captivates both Julien and Hélène. She promises them freedom, but her reckless urgings turn ecstasy and seduction into bitter tragedy. This novel won the Governor General's Award for French fiction in 1992. Hébert's acclaimed other works include *Kamowiaska*, *In the Shadow of the Wind*, and *The First Garden*. Fischman won the Félix Antoine-Savard Prize for her translation of *The First Garden*.

Anne Hébert. *Day Has No Equal But Night*. Tr. A. Poulin, Jr. BOA Editions Limited [Boreal, Montreal, 1992]. 1994. 130 pp. Cloth: ISBN 1-880238-04-7. Paper: \$12.50; ISBN 1-880238-05-5. Bilingual. This is the first book of new poems in 20 years by the most renowned French Canadian poet of the 20th century. Hébert's haunting poems reflect her apocalyptic vision, which includes the death of love as well as the death of the planet. She offers brief, poignant lyrics that germinate out of a surreal socio-political landscape on the cusp of the millennium. *Day* includes such poems as "Original Earth," "End of the World," "Noel," "The Offended," "Crown of Joy," "A Song of Bells," "Child's Drawing," and "Hoarfrost Bird." Poulin has translated Rilke's *Duino Elegies* and *The Sonnets to Orpheus*, and *The Complete French Poems of Rainer Maria Rilke*.

Philippe Jaccottet. *Under Clouded Skies/Beauregard [Pensées sous les nuages/Beauregard]*. Trs. David Constantine and Mark Treharne. Bloodaxe Books Ltd./Dufour Editions, Inc. [Editions Gallimard, 1983-84]. 1994. 160 pp. Paper: \$18.95; ISBN 1-

85224-259-0. This book brings together Jaccottet's reflections on landscape in the prose pieces of *Beauregard* (1980) and in the poems of *Under Clouded Skies* (1983), two thematically linked collections which are remarkable for their lyrical restraint and quiet power. Jaccottet's poetry is largely grounded in landscape and the visual world, pursuing an anxious and persistent questioning of natural signs, meticulously conveyed in a syntax of great inventiveness. His *Selected Poems*, translated by Derek Mahon, was published by Penguin in 1988.

Paul Keineg. *Boudica*. Tr. Keith Waldrop. Burning Deck/Small Press Distributions. 1994. 64 pp. Paper: \$6.00; ISBN 0-930901-94-0. Tacitus tells, in his *Annals*, how the Romans were defeated by "a simple woman." On a chariot with her two daughters, who had been raped by Roman legionnaires, Queen Boudica made the round of the Breton tribes, inciting them to follow her into battle and, in the first round, defeated the Roman invader. Keineg's sequence of 40 poems, with their hammered rhythm, their echoes of blows given and taken, raises a monument to Queen Boudica's courage and, by bold anachronisms, to the Bretons that have resisted assimilation through the centuries. Waldrop has also translated the Surrealist collaboration *Ralentir travaux (Exact Change)*.

Valéry Larbaud. *Childish Things [Enfantines]*. Tr. Catherine Wald. Sun & Moon Press [Éditions Gallimard, 1918]. *Childish Things* opens a window back into childhood. The politics of play and surprising complexity of relationships and adolescent thought processes transcend time and culture. Each *récit*, dedicated to someone in the French literary world, addresses a different aspect of childhood, interpersonal relationships with peers and those older or younger, play, and school.

Xavier de Maistre. *Voyage Around My Room [Voyage Autour de Ma Chambre]*. Tr. Stephen Sartarelli. New Directions Books. 1994. 210 pp. Paper: \$14.00; ISBN 0-8112-1280-7. The first modern translation of Xavier de Maistre in English is a discursive, mischievous fictive dialog. When de Maistre was put under house arrest for 42 days for his participation in a duel, he spent his time writing a very literal "voyage" around his room—from chair to sofa, etc. Along the way, he told wonderful stories and made many philosophical ruminations. Included are its sequel, *Expeditiar*, a charming dialog, "The Leper of the City of Aosta" and his brother Joseph's "Preface" to the 1825 *Oeuvres complètes*.

Elisabeth Manuel. *Dark Companion [Cette ombre familière]*. Tr. Judith Suther. Starbooks [Editions de l'Etoile]. 1995. 229 pp. Paper: \$18.00; ISBN 0-9645677-0-9. Bilingual. *Dark Companion* tells the story of the sumptuous inner life of a sheltered child growing up in Paris after World War II, always attuned to the haunting refrain of death playing in the

background. Her father, a Jew who converted to Catholicism in 1940, is the dominant figure in her childhood. To her he is all-knowing and all-powerful, yet strangely vulnerable to the threat of mortality hovering over him. The love between father and daughter affords them a special status within the close-knit family who call them "the Siamese twins" and draw a magic circle around them. Manuel's narrator looks back from a vantage point of 50 years to reconstruct a childhood she remembers as long, silent, and fertile.

Joyce Mansour. *Screams [Cris]*. Tr. Serge Gavronsky. The Post-Apollo Press. 1995. 50 pp. Paper: \$10.00; ISBN 0-942996-25-9. Mansour's poetry shares a kinship with that of the French Surrealists. Works include "Don't eat other people's children," "A liquid golden octopus," "Winged legs of the hunchbacked crone," "Fever your sex is a crab," and "Man sick with a thousand hiccups."

Pierre Martory. *The Landscape Is Behind The Door*. Tr. John Ashbery. The Sheep Meadow Press. 1994. 113 pp. Paper: \$12.95; ISBN 1-878818-30-9. Bilingual. "His dreams, his pessimistic résumés of childhood that are suddenly lanced by a joke, his surreal loves, his strangely lit landscapes with their inquisitive birds and disquieting flora, are fertile influences for me, though I hope I haven't stolen anything...." (Introduction) This collection of poems includes, among others, "Sundays and Holidays," "In the Belly of the Whale," "Pell-Mell," "Every Question But One," "Ganymede," and "Recitative and Aria of the Tears."

Marco Micone. *Beyond the Ruins [Déjà l'agonie]*. Tr. Jill MacDougall. Guernica. 1995. 78 pp. Paper: \$8.00; ISBN 0-920717-86-1. In this play "the dramatic content focused on three generations of Quebecois immigrants trying to reach each other over contextual and ideological chasms. Crossing spaces and times—Montreal during the 1970s surge of nationalism and an abandoned Italian village in the later 1980s—the work describes subjects who are themselves crossed by cultural and political contradictions. Caught in the rush of history and desperately seeking personal connections, the five characters evoke the immigrant's cleavage and postcolonial paradox: because of the symbolic anchors, one can never really leave home; because 'home' and the subject are continually shifting, one can never return." (MacDougall) Micone is the author of *Two Plays (Voiceless People and Addolorata)*.

Jean Paulhan. *Progress in Love on the Slow Side [Progrès en amour assez lents]*. Trs. Christine Moneera Laennec and Michael Syrontinski. University of Nebraska Press [Editions Gallimard, 1982]. 1994. 142 pp. Cloth: \$25.00; ISBN 0-8032-3705-7. Although best known for his theoretical writings of the 1940s and 1950s, Paulhan established his reputation as a writer with his short fictional tales, or *récits*, composed during or just after World War I. Many of them have the war as their backdrop and are autobiographical in origin, evoking Paulhan's time in

Madagascar, his brush with death while suffering from pneumonia, and his awkward love life. This book contains a selection of five of the best-known *récits*: "Progress in Love on the Slow Side," "The Severe Recovery," "The Crossed Bridge," "Aytre Gets Out of the Habit," and "Lalie." Maurice Blanchot's tribute to Paulhan, "The East of Dying," is also included. Paulhan received the Grand Prix de Litterature and the Grand Prix de la Ville de Paris, and was elected to the Academie Française.

Robert Pinget. *Be Brave [Du Nerf]*. Tr. Barbara Wright. Red Dust [Les Editions de Minuit, 1990]. 1994. 31 pp. Paper: \$6.95; ISBN 0-87376-075-1. In "[r]esisting my decline" Monsieur Songe amuses himself with hilarious versions of his own death. Pinget received Le Grand Prix National des Letters and Le Grand Prix de la création.

Robert Pinget. *Théo or The New Era [Théo ou Le Temps Neuf]*. Tr. Barbara Wright. Red Dust [Les Editions de Minuit, 1991]. 1994. 31 pp. Paper: \$6.95; ISBN 0-87376-079-4. Great texts run together in the mind of the old man who no longer puts out his lamp at night. Questioned by his great nephew, the Théo of the title, he finds renewal. Wright has translated more than a dozen Pinget works.

Jan Potocki. *The Manuscript Found in Saragosa*. Tr. Ian Maclean. Viking. 1995. 631 pp. Cloth: \$27.95; ISBN 0-670-83428-9. Framed as a diary written by a traveler in Spain, sealed in a casket, and discovered 40 years later, *The Manuscript* ranges from gothic horror to *Bildungsroman*, from the erotic to the picaresque. The novel's narrator, Alphonse van Worden, a young Walloon officer journeying to join his regiment in Madrid in 1739, is diverted into the Sierra Morena and mysteriously detained in the company of thieves, gypsies, cabbalists, and noblemen, whose stories he records as he hears them, day by day over a period of 66 days. In his introduction, Maclean traces the leitmotifs running through the book. There are strange, mystical, erotic encounters and extravagant adventures. Authoritarian fathers imprint on their sons their own strange philosophies; characters are metamorphosed or transform themselves. Maclean has translated *Molière: Don Juan and Other Plays*.

Henri Raczymow. *Writing the Book of Esther [Un Cri Sans Voix]*. Tr. Dori Katz. Holmes & Meier [Editions Gallimard, 1985]. 1995. 204 pp. Cloth: ISBN 0-8419-1335-8. Mathieu, the narrator of this novel, is of the younger generation of Jews who never experienced Nazi genocide first-hand but were raised amid its ashes. He is drawn by his sister's suicide to confront the effects of his family's tragic past. Esther, his gifted older sister, a teacher and aspiring writer, was born in France to Polish-Jewish refugees in 1943, narrowly escaping the deportations that claimed the aunt after whom she is named. She is haunted by the Holocaust, obsessively reliving the family trauma she has absorbed but not actually experienced.

Piecing together other people's memories, conjecture, conversations, and eyewitness accounts, Mathieu attempts to write the book, and tell the tale, that Esther and his family failed to transmit.

The Romance of Reynard the Fox. Tr. D. D. R. Owen. Oxford University Press. 1994. 269 pp. Paper: \$9.95; ISBN 0-19-282801-0. The *Romance* includes a translation of the principal episodes of *Roman de Renart*—one of the most popular poems of late 12th- and early 13th-century France. The *Romance* comprises the escapades of arch-trickster Reynard the fox who is endowed with human frailties and folly. The other characters include animals who also represent human types, especially the gullible and the pompous. However, the *Romance* was mainly written as a medium of instruction. It can be read as a social comedy which strongly contributes towards setting a moral standard and which distinguishes right from wrong, virtue from vice. Owen's previous translations include *The Song of Roland*, Chretien de Troyes' *Arthurian Romances*, and Guillaume le Clerc's *Fergus of Galloway: Knight of King Arthur*.

Jacques Roubaud. *The Plurality of Worlds of Lewis: 1987-1990* [*La pluralité des mondes de Lewis*]. Tr. Rosmarie Waldrop. Dalkey Archive Press [Editions Gallimard, 1991]. 1995. 109 pp. Paper: \$9.95; ISBN 1-56478-069-4. In this meditation on both grief and poetry, Roubaud grapples with the grief he continues to feel at the untimely death of his young wife. In parts 1 and 2, he uses the possible existence of many worlds as a means by which to transcend the trauma of his unbearable loss. These poems also rage against the limitations of poetry itself, which can only clarify the exactness of his grief, not assuage it. In part 3, Roubaud uses a mathematically precise form to explore the idea of form. Waldrop translated *Some Thing Black* as well as books by Edmond Jabès and Paul Celan.

Claude Royet-Journoud. *A Descriptive Method* [*Une Méthode descriptive*]. Tr. Keith Waldrop. The Post-Apollo Press [Le Collet de Buffle, 1986]. 1995. 18 pp. Paper: \$7.00; ISBN 0-942996-23-2. "...poetry as dense as it is spare, as concise as it is explosive—a poetry of the literal made strange..." (Marjorie Perloff)

Charles-Augustine Sainte-Beuve. *Volupté: The Sensual Man*. Tr. Marilyn Gaddis Rose. The State University of New York Press. 1995. 287 pp. Cloth: ISBN 0-7914-2451-0. Paper: \$19.95; ISBN 0-7914-2452-9. Sainte-Beuve's own fictionalized biography was *Volupté*, translated here for the first time. It is at once a roman à clef, a historical novel, and a pre-Freudian psychological novel. Disguising his relationship with Victor Hugo's wife Adèle by setting the novel in the 1790s during the Breton Chouan uprising against Napoleon, he weaves together fictitious and historical personages. His analysis of the narrator's inner psychological state and the love-hate language games of courtship is framed by parallel intrigues in politics and society. Two of Rose's many translations are *Axel and Eve of the Future*

Eden by Villiers d'Isle Adam and *Lui: A View of Him* by Louise Colet.

Michel Tremblay. *The First Quarter of the Moon* [*Le premier quartier de la lune*]. Tr. Sheila Fischman. Talonbooks [Leméac Editeur, Montréal, 1989]. 1994. 240 pp. Cloth: ISBN 0-88922-352-1. It is the day of final exams at the École Saint-Stanislas where the fat woman's son, a boy who lives inside the books he loves, is in the "gifted" class, and his cousin Marcel, the "mad" family terror, is in the class for "slow learners." Racked by envy at what he sees as Marcel's genius—his ability to create and function in another dimension of reality—the gifted child blanks out during the French exam. The first quarter of the moon—which rises over the final scenes of the novel in which the fat woman's son recognizes and acknowledges his cousin Marcel's genius—is an exquisitely crafted and resonant metaphor for the symbiotic relation between the imaginary and the real, the privileged "educated elite" and the "great unwashed," innocence and experience, sanity and madness. Fischman is a two-time winner of both the Governor General's Award for Translation and the Félix-Antoine Savard (Columbia University).

GERMAN

Jakob Arjouni. *And Still Drink More!* [*Mehr Bier*]. Tr. Anselm Hollo. Fromm International [Diogenes Verlag AG, Zurich, 1987]. 1994. 156 pp. Cloth: \$16.95; ISBN 0-88064-161-4. The second in a series of three Kayankaya mysteries, *And Still Drink More!* is a hilarious tribute to the art of storytelling and the genre of detective/mystery novel. It begins with four members of a radical ecological group who are accused of having murdered the director of a chemical plant near Frankfurt, Germany. While they admit they may have blown up a wastepipe, they deny any involvement in the killing. According to witnesses, five people participated in the act of sabotage, but there is no trace of the fifth man. The defendants' lawyer hires Kemal Kayankaya to find him.

Jakob Arjouni. *Happy Birthday, Turk!*. Tr. Anselm Hollo. Fromm International. 1993. 160 pp. Cloth: \$19.95; ISBN 0-88064-148-7. A Turkish worker is stabbed to death in Frankfurt's red-light district—certainly no reason for the police to work overtime. Kemal Kayankaya, however, sees it differently. Armed with an irreverent, hilarious sense of humor, Kayankaya goes about his search—drinking too much, encountering obnoxious policemen and easy women—and runs into a drug ring built on the exploitation of Turkish immigrants.

Ingeborg Bachmann. *Songs in Flight: The Collected Poems of Ingeborg Bachmann*. Tr. Peter Filkins. Marsilio Publishers [R. Piper & Co. Verlag, 1978]. 1994. 337 pp. Cloth: ISBN 1-56886-009-9. Paper: \$19.95; ISBN 1-56886-010-2. **1994 ALTA Outstanding Translation Award Winner.** Bilingual.

Foreword by Charles Simic. *Songs in Flight* gathers together Bachmann's two celebrated books of poetry (*Borrowed Time* and *Invocation of the Great Bear*), as well as the early and late poems not collected in book form. Given that Bachmann and Paul Celan are considered to be the two most important poets to emerge in post-war German letters, this volume represents an introduction to a major voice in 20th-century poetry. Her poetic investigation into the nature and limits of language in the face of history remains unmatched in its ability to combine philosophical insight with haunting lyricism. Poems not previously collected in book form include "Estrangement," "Behind the Wall," "Destiny," "After This Flood," "Leave, Thought," "Mirjam," "Bohemia Lies by the Sea," and "No Delicacies," among others.

Johannes Bobrowski. *Darkness and a Little Light*. Tr. Leila Vennewitz. New Directions Books. 1994. 112 pp. Cloth: \$19.95; ISBN 0-8112-1259-9. A P.O.W. in Russia after WWII, Bobrowski returned to his forever-changed native province, former East Prussia, in 1949. His lost homeland—which he called by its ancient name of Samartia—haunts all his work. Full of longing and poetic beauty, these twelve stories are visionary elegies to vanished ways of life. Some of the stories, set in the 19th century or in the darkness of WWII, are directly elegiac. But tales relating the dreary, oversynthesized reality of East German life in the '50s and '60s are shot through with piercing traces of an older, more richly atmospheric world of nature and memory. This is the first English translation of these stories. Translator Vennewitz has also translated novels by Alfred Andersch and Uwe Timm. She has won the Schlegel-Tieck Prize, the Goethe House-P.E.N. Prize, and the ATA German Literary Prize.

Johannes Bobrowski. *Shadow Lands*. Trs. Ruth and Matthews Mead. New Directions. 1994. 208 pp. Paper: \$10.95; ISBN 0-8112-1276-9. In the four years between the appearance of his first collection of poems in 1961 and his death at the age of 48, Bobrowski gained international recognition as the outstanding East German poet of his time. He received major literary awards in Austria, Switzerland, East and West Germany. *Shadow Lands* demonstrates the range of Bobrowski's poetic achievement by bringing together all the poems that Ruth and Matthew Mead have translated. It revives and consolidates their earlier selections, adding some 50 new poems. In his introductory essay, Michael Hamburger discusses the background and special quality of Bobrowski's work.

Volkmar Braunbehrens. *Maligned Master: The Real Story of Antonio Salieri [Salieri: Ein Musiker im Schatten Mozarts]*. Tr. Eveline L. Kanes. Fromm International. 1992. 276 pp. Cloth: \$25.00; ISBN 0-88064-140-1. Braunbehrens examines Salieri's life and work, and creates a vivid portrait of the music world that existed in the age of Mozart. In this first biography of Salieri in 160 years, we discover that he was one of the most important opera composers of his time. Author of over 40 operatic works—some of which achieved spectacular success—Salieri was

celebrated throughout Europe. In Vienna, where Beethoven, Schubert, and Liszt were his pupils, he was one of the most influential personages in the music world. Braunbehrens carefully analyzes Salieri's relationship with Mozart; he also discusses the murder rumors, traces them to their sources, and sets the record straight. Braunbehrens is the author of *Mozart in Vienna: 1781-1791*.

Friedrich Wilhelm Carové. *The Story Without an End [Kinderleben oder das Märchen ohne Ende]*. Ed. Christoph E. Schweitzer. Tr. Sarah Austin. Camden House. 1995. 150 pp. Cloth: \$54.95; ISBN 1-57113-061-6. Bilingual. A product of late German Romanticism, *Story Without an End* combines fairy tale aspects with philosophical ideas, specifically those of idealism. The commentary, including notes on the nine illustrators and a list of all editions of the work, will facilitate research.

Paul Celan. *Breathturn [Atemwende]*. Tr. Pierre Joris. Sun & Moon Press [Suhrkamp Verlag, 1967]. 1995. 261 pp. Cloth: ISBN 1-55713-217-8. Paper: ISBN 1-55713-218-6. Bilingual. In the early 1960s, midway through Celan's writing career, a poetic change or "wende" took place, inscribed in the title of this *Atemwende* and lasting to the posthumous volumes. The overall composition of the work became more serial in nature. Among the poems included here are "By the undreamt," "Down melancholy's rapids," "Slickensides," "Narrowwood day," "Sown under the skin," "Hammerheadedness," "Half-gnawed," "Ashglory," and "Cello-entry."

Louise von François. *The Last von Reckenburg [Die letzte Reckenburgerin]*. Tr. Mary Joanna Safford. Camden House, Inc. 1995. 370 pp. Cloth: ISBN 1-879751-96-8. This novel depicts the fate of two women, the aristocratic Eberhardine von Reckenburg and the middle-class woman Dorothee Müller, whose lives intertwine against the events of the Napoleonic Wars. Exemplified by the contrasting women, it focuses on the conflict between two opposing value systems: duty vs. inclination, reason vs. feeling, and conscience vs. frivolity. The strong, self-disciplined, "manly" Eberhardine becomes involved in a moral dilemma when she evades the truth to protect Dorothee, the frivolous, 19th-century child-woman. The book's feminist criticism of society lies in Dorothee's depiction as a victim of a patriarchal society that robs her of any chance of self-development. Von François was one of three major 19th-century female writers in Germany.

Johann Wolfgang von Goethe. *Wilhelm Meister's Theatrical Calling [Wilhelm Meisters theatralische Sendung]*. Ed. James Hardin. Tr. John R. Russell. Camden House, Inc. 1995. 250 pp. Cloth: 1-57113-018-7. This book is the first modern English translation of the long-lost original version, only discovered in 1910, of Goethe's *Wilhelm Meister's Apprenticeship*. At its center stands the theater. In following

its youthful protagonist, we are systematically exposed to its many manifestations which characterize its development: from marionettes and child's play through acrobatics, vaudeville and circus down to court theater and, ultimately, modern theater reflecting middle-class, urban life. Goethe's work on the novel was interrupted in the late 1780s, and he later abandoned it. The *Calling* provides much material not found in the *Apprenticeship* and an entirely different view of the protagonist's family.

Johann Wolfgang von Goethe. *The Collected Works, Vol. 2: Faust I & II*. Ed. and Tr. Stuart Atkins. Princeton University Press. 1994. 329 pp. Cloth: ISBN 3-518-03055-8. Paper: ISBN 0-691-03656-X. Goethe's most complex and profound work, *Faust* was the effort of the poet's entire lifetime and can be read as a document of his moral and artistic development. The language of this completely new translation is present day English, and Goethe's formal and rhythmic variety is reproduced in all its richness. A short essay affords the reader an understanding of Goethe's considerations as he composed the drama over six decades, and the notes elucidate allusions that may be obscure to an English reader.

Johann Wolfgang von Goethe. *The Collected Works, Vol. 4: From My Life Poetry and Truth (Parts One to Three) [Aus meinem Leben]*. Eds. Thomas P. Saine and Jeffrey L. Sammons. Tr. Robert R. Heitner. Princeton University Press. 1994. 512 pp. Paper: \$18.95; ISBN 0-691-03797-3. Covering the period from his birth in 1749 to his departure for Weimar in 1775, Goethe recalls his childhood and youth as the son of well-to-do, middle-class parents, his education and literary awakening, early loves, and the creation and reception of works from his *Sturm und Drang* years. Not merely an account of Goethe's own life, this book also explores the influences of his early years—friends, mentors, famous personages of his time, intellectual movements, cities, and historical events—to draw a lifelike picture of his time.

Johann Wolfgang von Goethe. *Goethe: The Collected Works: Vol. 7: Early Verse Drama and Prose Plays*. Eds. Cyrus Hamlin and Frank Ryder. Trs. Robert Browning, Michael Hamburger, Cyrus Hamlin, and Frank Ryder. Princeton University Press. 1994. 298 pp. Paper: ISBN 0-691-04342-6. Part of the 12-volume collection. Goethe's early plays bear witness to his urgent desire to enliven German theater. This volume contains eight of these plays, written between 1771 and 1787. Not only do they demonstrate Goethe's unprecedented versatility in experimenting with new forms of dramatic expression, but they also give insight into his development from *Sturm und Drang* to Classicism. These works include prose plays (*Goetz von Berlichingen with the Iron Hand* and *Egmont*), tragedies and comedies (*Clavigo*, *Stella*, and *Brother and Sister*), and dramatic verse forms (*Prometheus*, *Jerry and Betty*, and *Proserpina*).

Johann Wolfgang von Goethe. *Goethe: The Collected Works: Vol. 8: Verse Plays and Epic*. Eds. Cyrus Hamlin and Frank

Ryder. Trs. Michael Hamburger, David Luke, and Hunter Hannum. Princeton University Press. 1995. 318 pp. Paper: ISBN 0-691-04343-4. This volume presents the four plays and the narrative poem that, along with *Faust*, established Goethe as one of the masters of European verse drama and epic. These works in particular display a balance between poetic form and ethical sensibility that characterizes much of Goethe's work during the era of Weimar Classicism. Here we are offered new translations of the dramas *Iphigenia in Tauris*, *Torquato Tasso*, *The Natural Daughter*, and *Pandora* and of the epic poem *Hermann and Dorothea*.

Johann Wolfgang von Goethe. *Goethe: The Collected Works: Vol. 9: Wilhelm Meister's Apprenticeship*. Ed. and Tr. Eric A. Blackall. Princeton University Press. 1995. 387 pp. Paper: ISBN 0-691-04344-2. *Wilhelm Meister's Apprenticeship*, a novel of self-realization greatly admired by the Romantics, has been called the first *Bildungsroman* and has had a tremendous influence on the history of the German novel. The story centers on Wilhelm, a young man living in the mid-1700s who strives to break free from the restrictive world of economics and seeks fulfillment as an actor and playwright. Along with Eric Blackall's fresh translation of the work, this edition contains notes and an afterword by the translator that aims to put this novel into historical and artistic perspective for 20th-century readers while showing how it defies categorization.

Peter Härtling. *Schubert: Twelve Moments musicaux and a novel [Schubert: Zwölf Moments musicaux und ein Roman]*. Tr. Rosemary Smith. Holmes & Meier Publishers, Inc. [Luchterland Literaturverlag GmbH, Hamburg-Zurich, 1992]. 1995. 248 pp. Cloth: \$25.00; ISBN 0-8419-1347-1. Brilliant, soulful, poor, and doomed to a short life, Schubert in many ways embodied the Romantic era in which he lived. In this vibrant biographical novel, Härtling brings the composer to life as a man of exquisite sensitivity, passionate extremes, and a profound sense of rootlessness much like the famous wanderers of his musical creations. Interspersed throughout the story are 12 vignettes, or "musical moments," each capturing a particular stage in Schubert's brief life.

Eveline Hasler. *Flying with Wings of Wax: The Story of Emily of Kempin-Spyri [Die Wachsflügel Frau]*. Tr. Edna McCown. Fromm International. 1994. 213 pp. Cloth: \$21.95; ISBN 0-88064-151-7. Eveline Hasler brings to life one of the pioneering feminists of the 19th-century—Emily Kempin, the first woman to earn a Doctorate of Law in Europe and the founder of the first women's school in New York City. Though she emerges in America as a leading public figure, Kempin's family is homesick for Zurich. She follows her family home, but her marriage comes apart. She is eventually committed to an asylum in Basel.

Olly Komenda-Soentgerath. *Under My Eyelids [Das Schläft*

mir nachts unter den Lidern. Tr. Tom Beck. Forest Books/Dufour Editions, Inc. [Heiderhoff Verlag, 1990]. 1994. 90 pp. Paper: \$14.95; ISBN 1-85610-037-5. "With their profound feminine inspiration.... Their fervent intensity combined with purity of form. Their glowing urgency, yet as tender as the merest touch on a taut spring.... Their fragility combined with an inner strength and tenacity determined to resist everything which threatens our life, everything which like a black ray of darkness might insidiously step between us and what we love and hold most precious" (Afterword). Olly Komenda-Soentgerath has been awarded various literary prizes, including the GEDOK Prize for Lyric Poetry. Translator Beck lives in Britain and since 1984 has been collaborating with the German poet-singer, Wolf Biermann, on translation of his poetry and prose. He also has translated plays by Wolfgang-Maria Bauer and Harald Kislinger for the Royal Court Theatre.

Theodore Kramer. *Love in London: Poems [based on Gesammelte Gedichte, 3 vols.]*. Trs. Frederick Brainin and Jörg Thunecke. Ariadne Press [Europa Verlag, Vienna, 1984-1987]. 1995. 161 pp. Paper: ISBN 1-57241-009-4. Bilingual. *Love in London* contains a selection of the most representative of Kramer's poems written while he was in exile in England from 1939 to 1957. They reflect the changing moods of an exiled German-speaking writer in response to complex problems faced before, during, and after World War II and are excellent examples of Kramer's poetic diction. Contains such works as "Who Rings the Bell Outside," "O Loneliness, O Loneliness," "And Evening Time Crawls," "Black Country," "Brockwood Gardens," "What Do I Write You For," and "The Huyton Internees."

Else Lasker-Schüler. *Concert [Prosa und Schauspiele]*. Tr. Jean M. Snook. University of Nebraska Press [Kösel-Verlag GmbH & Co., München, 1962]. 1994. 162 pp. Cloth: \$25.00; ISBN 0-8032-2900-3. *Concert* was one of the last books published by a Jew in Germany before Hitler came to power. The work is autobiographical, a collection of essays and vignettes that both entertain and engage the reader at a deeper level. Lasker-Schüler was attuned to the world and in some ways prophetic. It contains a warning about the climatic dangers of interfering "with the merry green leaf people who give us ozone and the breath of life." "With her respect for the natural environment and her emphasis on spiritual development rather than the materialistic." This is the first English translation of any of her prose: a challenging task because she includes sections in dialect, poems, numerous neologisms, witty alterations of German sayings, and structural emulations with phonetic echoes of famous German art songs.

Friederike Mayröcker. *Heiligenanstalt*. Tr. Rosmarie Waldrop. Burning Deck/Small Press Distribution [Suhrkamp Verlag, 1978]. 1994. 96 pp. Paper: \$8.00; ISBN 0-930901-95-9. *Heiligenanstalt* contains four fictions "around" the composers Chopin, Bruckner, Schubert, and the trio of Brahms and Clara

and Robert Schumann. All presided over by Beethoven whose "Heiligenanstalt Testament" is evoked by the title (literally: "Saints' Asylum," a reference to Schumann's years of insanity). Waldrop received the Landon Translation Award for her translations of Edmond Jabès.

Rainer Maria Rilke. *Two Stories of Prague*. Tr. Angela Esterhammer. University Press of New England. 1994. 109 pp. Cloth: \$18.95; ISBN 0-87451-661-7. These two tales, here translated into English for the first time, depict the ethnic struggle between the Germans and the Czechs that riveted that city during the 1890s. "King Bohush," inspired by an actual murder, examines Czech intellectual life of the period. Bohush is a simple-minded hunchback who naively meets with a group of artists and writers at the local cafe to espouse a radical form of Czech nationalism. He confides an innocent secret to a brooding revolutionary named Rezek, who, when other members of the group are arrested, murders Bohush for supposedly betraying their cause. "The Siblings," a more disturbing but less cohesive tale, explores Rezek's subsequent malign effects on an unsophisticated brother and sister, symbols of the two sides of Bohemian culture.

Peter Rosei. *Try Your Luck! [Das schnelle Glück]*. Tr. Kathleen E. Thorpe. Ariadne Press [J.G. Cotta'sche Buchhandlung Nachf. GmbH, 1980]. 1994. 81 pp. Paper: ISBN 0-929497-76-7. "When you aren't working...you don't count, you don't exist anymore.—this chilling comment lies at the heart of Rosei's psycho-sociological novel which documents the anxiety, humiliation, and attendant loss of identity and self-esteem resulting from unemployment...Rosei's characteristically understated narrative style with its deceptively simple syntactic structure and marked lack of pathos is well-suited to the reportage-like documentation of the life of the protagonist, who has become yet another number in the unemployment statistics." (Afterword)

Leopold von Sacher-Masoch. *A Light for Others and Other Jewish Tales from Galicia [Der Judenraphael]*. Tr. Michael T. O'Pecko. Ariadne Press [Adolf Opel]. 1994. 338 pp. Paper: \$25.95; ISBN 0-929497-93-7. Sacher-Masoch, whose name has been immortalized in the term masochism, is known today predominantly as the author of *Venus in Furs* and for his tales of dominant women and suffering men. In his own lifetime, however, he was also famous as the author of vibrant tales from Galicia, the exotic eastern edge of the Austrian empire, where he championed the cause of the region's most oppressed minorities, the Ruthenians and the Jews. The six stories included are "The Jewish Sects in Galicia," "The Red Pepperman's Evil Spirit," "Hasara Raba," "My Tailor Abrahamek," "A Light for Others," and "Pintschev and Mintschev."

Arno Schmidt. *Collected Novellas: Collected Early Fiction 1949-1964, Volume 1*. Tr. John E. Woods. Dalkey Archive

Press. 1994. 432 pp. Cloth: \$22.95; ISBN 1-56478-066-X. **1994 ALTA Outstanding Translation Award Winner.** This is the first in a four-volume edition of the early fiction of one of the most daring and influential writers of postwar Germany. The novella was Schmidt's preferred form at the beginning of his writing career, and this volume collects ten novellas he wrote between *Enthymesis* (1949) and *Republica Intelligentsia* (1957), most of them appearing here in English for the first time. Includes such works as "Leviathan," "The Displaced," "Cosmas," "Lake Scenery with Pocahontas," and "Gadir." Woods won both the 1981 American Book Award and PEN award for his translation of Schmidt's *Evening Edged in Gold* and recently published a new translation of Thomas Mann's *Buddenbrooks*.

Arthur Schnitzler. *Paracelsus and Other One-Act Plays*. Tr. G. J. Weinberger. Ariadne Press. 1995. 220 pp. Paper: ISBN 0-929497-96-1. The works in this volume, several appearing for the first time in English translation, deal with some of Schnitzler's favorite themes. "The Green Cockatoo" intermingles illusion and reality. "Paracelsus" introduces an "All the world's a stage" flavor and combines it with an interest in hypnotism. Other plays have as a motif the tendency of some humans to treat others as mere playthings, or puppets. Weinberger's previous translations include Schnitzler's *Frau Berta Garlan*, as well as *Three Late Plays (The Sisters or Casanova in Spa, Seduction Comedy, The Way to the Pond)* and *Professor Bernhardt and Other Plays*.

Verena Stefan. *Shedding & Literally Dreaming*. Trs. Johanna Steigleder Moore, Beth E. Weckmueller, Johanna Albert, and Tobe Levin. The Feminist Press. 1994. 176 pp. Cloth: \$32.50; ISBN 1-55861-081-2. Paper: \$14.50; ISBN 1-55861-084-7. This volume brings together prose from three decades of writing by Stefan, one of the most influential contemporary feminists in the world. The 1975 German publication of *Shedding*—a novella which narrates the transformation of a young woman against the backdrop of the early 1970s women's, civil rights, and health care movements—created such a stir that it was called the "feminist equivalent to Mao's little red book." Also included here is the first English translation of *Literally Dreaming*, a collection of eight stories written in the 1980s, drawing a portrait of women living together in natural and rural settings, independent of men. And Stefan has written for this volume a new essay, "Euphoria and Cacophony," which traces the extraordinary reception—and backlash—that greeted *Shedding*, and the effect on her both as a writer and as a symbol of the German women's movement.

Uwe Timm. *The Invention of Curried Sausage [Die Entdeckung der Currywurst]*. Tr. Leila Vennewitz. New Directions Books [Verlag Kiepenheuer & Witsch, Cologne, 1993]. 1995. 217 pp. Cloth: \$19.95; ISBN 0-8112-1297-1. *The Invention of Curried Sausage* is an ingenious, revealing, and delightful novel about the invention of a popular German sidewalk food. Timm has heard claims that currywurst first appeared in Berlin in the 1950s, but he seems to recall having eaten it much earlier, as a boy in his

native Hamburg, at a stand owned and operated by Lena Brücker. He decides to check it out. Although the discovery of curry sausage is eventually explained, it is its prehistory about how Lena Brücker met, seduced, and held captive a German deserter in Hamburg in April 1945—that is the tastiest part. Timm is the 1989 winner of the Munich Literary Prize.

Joseph von Westphalen. *Diplomatic Pursuits [Im diplomatischen Dienst]*. Tr. Melanie Richter-Bernburg. Catbird Press. 1995. 300 pp. Paper: \$14.95; ISBN 0-945774-28-1. This novel by one of Germany's leading satirists follows the thoughts and adventures of Harry von Duckwitz. Duckwitz is an aristocratic, left-leaning lawyer who suddenly leaves his law firm, enters the foreign service, and gets posted to Cameroon and Ecuador. He has outrageous opinions about almost everything under the sun, but he is thoughtful as well, and self-critical. He pursues ideas and women with the same conflicted, contrary volatility he brings to his diplomatic career.

Whether insulting or trying to understand people, from left-wing intellectuals to right-wing colonels, he stumbles across a number of truths, half-truths, and perspectives. This is Westphalen's first appearance in English.

GREEK

Odysseas Elytis. *Open Papers*. Trs. Olga Broumas and T. Begley. Copper Canyon Press/Consortium. 1995. 188 pp. Paper: \$11.00; ISBN 1-55659-069-5. *Open Papers* is the primary statement on his art by Odysseas Elytis, recipient of the 1979 Nobel Prize in Literature, a sweeping exploration of the mind and mystic imagination of one of the most original, visionary, and compelling poets of this century. Elytis has been associated since publication of his first book, in 1940, with a poetry of deep moral awareness, passionate openness, and a distinctly personal mythology. In part autobiographical, *Open Papers* also chronicles the life of poetry in modern Greece, and includes essays on influences as diverse as Rimbaud, Picasso, and Ungaretti. Translator Broumas has previously translated Elytis' selected poems, *What I Love*, and his book-length poem, *The Little Mariner*, and is co-author with T. Begley of a volume of poems, *Sappho's Gymnasium*, all published by Copper Canyon.

HEBREW

David Grossman. *The Book of Intimate Grammar [Sefer Hadikduk Hapnimi]*. Tr. Betsy Rosenburg. Farrar, Straus and Giroux. 1994. 343 pp. Cloth: \$22.00; ISBN 0-374-11547-8. At twelve, Aron Kleinfeld is the ringleader among the boys in his Jerusalem neighborhood, their inspiration in dreaming up games and adventures. But as his friends begin to mature, Aron remains imprisoned for three long years in the body of a

child. While Israel inches toward the Six-Day War, and while the voices of his friends change and become strange to him, Aron lives in his child body as though in a nightmare. Like a spy in enemy territory, he learns to decipher the internal codes of sexuality and desire, to understand the unyielding bureaucracy of the human body. Buried between childhood and adulthood, between the pure and the profane, he is like a volcano of emotions and impulses. But like his hero Houdini, Aron still struggles to escape from the trap of growing up. Grossman is also the author of *The Yellow Wind* (1987) and *Sleeping on a Wire* (1993).

HUNGARIAN

George Konrád. *The Melancholy of Rebirth: Essays from Post-Communist Central Europe 1989-1994*. Tr. Michael Henry Heim. Harcourt Brace & Company. 1995. 196 pp. Paper: \$12.00; 0-15-600252-3. These 26 essays offer a cogent commentary on the nascent democratic societies of Central Europe. From the opening essay to the last, we see how the initial euphoria at the end of Communist rule is tempered by the difficulties of reform. "When you live under a dictatorship, you imagine that even leaves will be a new color once the regime is overthrown," Konrád writes, and the social changes he depicts are by turns exhilarating and frightening. "New Year's Prediction for 1990" is a prayer for the future. He examines the fiction of collective identities in "Being Hungarian" and "What Makes a Hungarian"; in "Identity and Hysteria," a prescient early essay on the civil war in Yugoslavia, he writes of the consequences. "Eternally Waiting" posits the question "Can Jews survive in Central Europe?" "Hail and Farewell," written in 1994, is a wry look at Hungary's four-year-old electoral process. Konrád's novels include *The Case Worker*, *The City Builder*, *The Loser*, *Antipolitics*, and *A Feast in the Garden*.

Magda Szabó. *The Door [Az Ajtó]*. Tr. Stefan Draughon. East European Monographs, Boulder/Columbia University Press. 1995. 318 pp. Cloth: \$39.00; ISBN 0-88033-304-9. *The Door* is a strong novel about the growing relationship between two women—Magda, a writer, and Emerence, her housekeeper—in the panorama of 20th-century Hungary. Emerence chooses to work for Magda, and a force of literature encounters a force of nature. Emerence truly has the strength of ten because her heart is pure. But Emerence has secrets—many secrets. Gradually Magda pries open the doors of Emerence's past. What she finds there is horrifying and astounding. Yet there is humor, too, as the very different women interact with each other and with the dog they adopt.

IRISH

Nuala Ní Dhomhnaill. *The Astrakhan Cloak*. Tr. Paul Muldoon. Wake Forest University Press. 1993. 103 pp. Cloth: ISBN 0-

916390-55-1. Paper: ISBN 0-916390-54-3. Bilingual collection of poems selected and translated by Muldoon, whose own love for the Irish language is matched by his appreciation of Ní Dhomhnaill's skillful negotiation between the forms, fables, and idioms of an older Ireland and the commodity culture, depth-psychology, and Eurospeak of modern Ireland and Europe. Ní Dhomhnaill has one previous selection with translations by Michael Hartnett. Many of Ireland's leading poets contributed translations to *Pharaoh's Daughter*, also published by Wake Forest.

ITALIAN

Angelo Beolco [Ruzzante]. *La Moschetta*. Trs. Antonio Franceschetti and Kenneth R. Bartlett. Dovehouse Editions Inc. 1993. 123 pp. Paper: ISBN 1-895537-22-3. The action of this play centers on three men and a woman: a foolish, bragging husband who is not aware of what is happening in his own house; his licentious wife; a close friend of the couple who has been the wife's lover and wishes to regain her affections; and a bullying soldier who desires the wife but underestimates the difficulties involved in achieving his goal. Franceschetti is the editor of *Quaderni d'italianistica*. Bartlett has served as editor of the journal *Renaissance and Reformation/Renaissance et Réforme* and co-translated Giovanni della Casa's *Galateo*.

Achille Campanile. *The Inventor of the Horse and Two Other Short Plays [Il ciambellone, L'inventore del cavallo, Guerra]*. Tr. Francesco Loriggio. Guernica. 1995. 117 pp. Paper: \$13.00; ISBN 0-920717-97-7. Campanile's short comedies are condensed, extravagant parables about modernity and its foibles. Located in emblematic sites—the drawing room, the halls of Science—the action targets with particular vigor the values, the institutions, the intellectual arrogance we have come to identify with the age's central figure, the middle class. The critique is devastating but, above all, never unmindful of the prime imperative of comic art: it must entertain.

Milo De Angelis. *Finite Intuition: Selected Poetry and Prose*. Ed. and Tr. Lawrence Venuti. Sun & Moon Press. 1995. 148 pp. Paper: \$11.95; ISBN 1-55713-068-X. De Angelis employs a formal discontinuity, multiple frames of reference, and an ambiguous authorial presence in his reflective and lyrical poems. *Finite Intuition* brings together poems published from 1976 to 1989, and several essays, including "Poetry and Theory," "The Absentees," "To the Swift Russian," and "Psychotropic Substances." Translator Venuti recently translated the I.U. Tarchetti novel *Passion*.

Dacia Maraini. *Only Prostitutes Marry in May*. Ed. Antonio

D'Alfonso. *Guernica*. 1995. 378 pp. Paper: \$18.00; ISBN 0-920717-81-0. This collection is the first publication in English of the plays by Maraini, the 1990 winner of the Premio Campiello. The four plays present her forthright views on the relations between women and power, women and men, women and their own sexuality. *Mary Stuart* is an evocation of the relationship between Mary Stuart and Elizabeth I which demonstrates the price women pay for holding power in a world dominated by men. *Dialogue Between a Prostitute and Her Client* is a blunt and revealing conversation between a man who seeks solace and fulfillment in the body of a woman he does not know, and the intelligent woman who confronts him with the meanings of his search. *Crime at the Tennis Club* is a retelling, from a woman's point of view, of Alberto Moravia's story about the murder of an older woman by four young men. *Dreams of Clytemnestra* translates the story of the mythic Greek heroine to modern Italy.

Rocco Scotellaro. *The Garden of the Poor*. Trs. Ruth Feldman and Brian Swann. Cross-Cultural Communications. 1993. 48 pp. Paper: \$5.00; ISSN 0271-6070. Bilingual. Italian Heritage Chapbook 1. Collection of such poems as "The Catherine Wheels," "At Peace with My Dead," "The Grain of the Sepulchre," "Octopuses," and "The Friar's Boundary Wall."

Achille Serrao. *The Crevice [A Canniatura]*. Ed. and Tr. Luigi Bonaffini. Peter Lang Publishing, Inc. 1995. 106 pp. Cloth: ISBN 0-8204-2517-6. Bilingual. Serrao, who writes in the dialect of Caivano, a small town in Campania, in this book deals with his own "anxiety of influence" vis-a-vis the great melodic tradition of Neapolitan poetry by reclaiming instead another, anti-melodic, anti-subjective legacy, from Basile to Capurro to Russo. The result is a poetry of striking originality and power, in which the painful incomprehensibility of life is affirmed with a language that can be sharp and refractory, yet subtle and elegant, confirming Serrao's position as one of Italy's foremost neo-dialect poets. Bonaffini has translated Dino Campana (*Orphic Songs and Other Poems*: Peter Lang, 1992); Mario Luzi (*For the Baptism of Our Fragments*: Guernica, 1992); Giose Rimanelli (*Moliseide*: Peter Lang, 1991); Guisepppe Jovine (*The Peacock and The Scraper*: Peter Lang, 1994).

Michele Spina. *West of the Moon*. Tr. Ann Colcord. Peter Owen/Dufour Editions [Sellerio editore, 1991]. 1995. 103 pp. Paper: \$16.95; ISBN 0-7206-0918-6. A retired timber merchant encounters a beautiful woman during a winter journey to Venice. On the train, the two begin a conversation which continues later in the cafés and restaurants of the city. Yet they do not seek to communicate so much as to find a new and illuminating grammar with which to explore the shadows of the inexpressible.

Paolo Volponi. *Last Act in Urbino [Il sipario ducale]*. Tr. Peter N. Pedroni. Italica Press [Aldo Garzanti Editore, 1975]. 1995. 302 pp. Paper: \$15.00; ISBN 0-934977-33-X. When terrorist bombs explode in a bank in Milan in 1969, they raise the curtain

on a cast of unlikely players: Prof. Gaspare Subisconi and his lifelong companion and inspiration Vivés, both anarchist veterans of the Spanish Civil War; the young Count Oddo Oddi-Semproni and his two unmarried aunts who have protected him—and themselves—from the modern world in their crumbling Renaissance palace; their chauffeur Giocondini who serves them—and himself—with limousine tours to "Italy" and with dreams of a revived Duchy; and the young prostitute Dirce, whom Oddo would have as his countess and who sets all their worlds upside-down when she, Gaspare, and Vivés unite forces. Volponi was the first person to twice win Italy's Premio Strega (*La Strada per Roma*, 1991; *La macchina mondiale*, 1965).

JAPANESE

Shusaku Endo. *Deep River*. Tr. Van C. Gessel. New Directions. 1995. 224 pp. Cloth: \$19.95; ISBN 0-81120-1289-0. Four modern Japanese tourists visit India as the birthplace of Buddhism. Each character is searching for something: Isobe—evidence of his wife's reincarnation; Kiguchi—repose for the souls of his comrades killed during the Burmese war; Numada—to honor the mynah bird which, he believes, died in his place years before; Mitsuko—to confront the darkness in her heart. A fifth character not on tour is Otsu, the once rejected lover of Mitsuko. Otsu was a Catholic novice for years, wavering in his obedience, found unsatisfactory by his superiors, but firm in his search for "the true faith." He finds his painful way towards tending the sick and dying by the holy river in India. Endo has also written *The Sea and Poison* and *Stained Glass Elegies*.

Shusaku Endo. *The Final Martyrs*. Tr. Van C. Gessel. New Directions. 1994. 199 pp. Cloth: \$21.95; ISBN 0-8112-1272-6. The themes of the eleven stories here are akin to those in Endo's novels (*Silence* and *The Sea and Poison*, for example): the martyrdom of Roman Catholics in Japan; coming to terms with old age—a compound of infirmity, fear, and pangs of nostalgia; the incongruity of Japanese travelers in Europe; spiritual doubt and sexual yearning; and elements of autobiography. Stories include "The Last Supper," "Japanese in Warsaw," "Shadows," "Adieu," "The Box," and "Heading Home," among others.

Ōe Kenzaburo. *The Pinch Runner Memorandum [Pinchi ranna ch_sho]*. Trs. Michiko N. Wilson and Michael K. Wilson. New York. M.E. Sharpe, Inc. 1994. 251 pp. Cloth: \$35.00; ISBN 1-56324-183-8. Paper: \$17.95; ISBN 1-56324-184-6. The birth of Ōe's mentally handicapped baby boy in 1963 precipitated a series of stories, novellas, and novels that pursue an alternative view of the world and humankind. *Pinch Runner* is part of what Ōe calls the "idiot son" narratives. In this particular novel, the son develops from a simple retarded boy into a symbol of unspoiled nature. Based on the metaphor of a

sandlot baseball pinch runner, the novel centers around the exchange of identities of a father and a son who confront the leader of the political underworld. Also introduced is a third voice, that of the idiot son Mori who speaks to his "switched-over" father through the conduit of their clasped hands. This book won the 1994 Nobel Prize for Literature; le has also received most of the major literary prizes in Japan plus the Europelia literary award, and a nomination for the 1986 Neustadt International Prize for Literature.

Kajiyama Toshiyuki. *The Clan Records: Five Stories of Korea [Rich_ zan'ei]*. Tr. Yoshiko Dykstra. University of Hawaii Press. 1995. 186 pp. Cloth: \$17.95; ISBN 0-8248-1532-7. *The Clan Records* not only offers a sampling of Kajiyama Toshiyuki's work in English for the first time but also represents the first English translations from the Japanese that deal with Korea under Japan's harsh military rule, which lasted from 1910 to 1945. He intended these tales to be part of a trilogy, which remained unfinished at the time of his death in 1975. Among the stories included is "Rich_ zan'ei," winner of the prestigious Naoki Prize and the basis of an acclaimed movie made in Korea in 1967. The other stories are "Seeking Life amidst Death: The Last Day of the War," "When the Hibiscus Blooms," "The Remembered Shadow of the Yi Dynasty," "A Crane on a Dunghill: Seoul in 1936." Dykstra has translated *Miraculous Tales of the Lotus Sutra from Ancient Japan: The Dainihonkoku Hokeyu_kenki of Priest Chingen*.

Amy Yamada. *Trash [Torasshu]*. Tr. Sonya L. Johnson. Kodansha International. 1994. 372 pp. Cloth: \$18.00; ISBN 56836-018-5. What happens when a spunky young Japanese woman moves in with a jaded African American? In *Trash*, Japanese culture comes to Harlem and receives an ambivalent welcome. When we first meet Koko, she is chained to a bed—the outcome of a bitter fight. She faces a watershed in her life in New York. Should she stay uptown in an all-consuming love-hate relationship with her older black boyfriend and his teenaged son? Or abandon even this relative security for the fast-paced escapades her downtown friends enjoy?

KOREAN

Ch'_n Sang Py_ng. *Back to Heaven: Selected Poems*. Trs. Brother Anthony of Taize and Young-Moo Kim. Cornell East Asia Series. 1995. 122 pp. Cloth: \$18.00; ISBN 0-885445-69-5. Paper: \$12.00; ISBN 0-885445-77-6. These poems are full of light thought written in dark times. The poems are hymns of joy at the marvels of nature and the simple pleasures of life. This volume includes such poems as "River waters," "One chrysanthemum," "Beside a spring," "Window pane," and "Country bumpkin."

LATIN

Boethius. *Boethius: the Poems from On the Consolations of Philosophy*. Tr. Peter Glassgold. Sun & Moon Press/Consortium. 1995. 235 pp. Paper: \$11.95; ISBN 1-55713-109-0. As the subtitle (*Translated out of the original Latin into diverse historical Englishing diligently collaged*) suggests, Glassgold has translated a work out of one dead language into another—or others, many "Englishes"—revealing in his wake the various deviations, twistings, and turnings of language. As with *Hwæt!: A Little Old English Anthology of American Modernist Poetry*, wherein Glassgold translated modern and contemporary American poetry into Old English, this new work dares to take language in new—and ancient—directions.

Horace. *Horace's Odes and Epodes*. Tr. David Mulroy. The University of Michigan Press. 1994. 242 pp. Cloth: ISBN 0-472-10531-0. Mulroy presents the *Odes* and *Epodes* of Horace, who was one of the Augustan regime's best known and most talented poets. Intended for those with little knowledge of these works as well as for those with a more experienced ear, Mulroy's translations are accompanied by explanatory notes on the individual poems. Appendices are also provided that offer information on Suetonius' biography of Horace, on ambiguity in Horace's personal allusions, and on the theme of sadism in Horace's writings.

Titus Maccius Plautus. *Plautus: The Comedies, Volumes I & II*. Eds. David R. Slavitt and Palmer Bovie. Johns Hopkins University Press. 1995. Vol. I, 373 pp. Cloth: \$45.00; ISBN 0-8018-5070-3. Paper: \$15.95; ISBN 0-8018-5071-1. Vol. II, 396 pp. Cloth: \$45.00; ISBN 0-8018-5056-8. Paper: \$15.95; ISBN 0-8018-5057-6. Part of a four-volume set of all 21 surviving comedies. Since Plautus' career unfolded against the background of the Second Punic War, it is not surprising that ~~his prologues often end with a wish for the audience's "good luck against your enemies"~~ or that the plays have their share of arrogant generals, boastful military captains, and mercenary adventurers. Vol. I includes *Amphitryon* (tr. Constance Carrier), *Miles Gloriosus* (tr. Erich Segal), *Captivi* (tr. Richard Moore), *Casina* (tr. Richard Beacham), and *Curculio* (tr. Henry Taylor). Vol. II includes *Rudens* (tr. Constance Carrier), *Aulularia* (tr. Palmer Bovie), *Bacchides* (tr. James Tatum), *Mercator* (tr. George Garrett), and *Truculentus* (tr. James Tatum).

Sallust. *Samuel Johnson's Translation of Sallust: A Facsimile and Transcription of the Hyde Manuscript*. Eds. David L. Vander Meulen and G. Thomas Tanselle. The Johnsonians (Bibliographical Society of the University of Virginia). 1993. 40 pp. Paper: \$25.00; ISBN 1-883631-01-5. The manuscript

reproduced here, with a transcription of its text, contains the only known surviving portion of Samuel Johnson's translation of Sallust's *Bellum Catilinae* commonly entitled *Conspiracy of Catiline*.

Lucius Annaeus Seneca. *Seneca: The Tragedies, Volume 2*. Ed. David R. Slavitt. The Johns Hopkins University Press. 1995. 261 pp. Cloth: \$45.00; ISBN 0-8018-4931-4. Paper: \$15.95; ISBN 0-8018-4932-2. Seneca confronts the irrationality and cruelty of his world—the Rome of Caligula, Claudius, and Nero—and his art reflects the stress of the encounter. Slavitt brings together a second group of Seneca's extant tragedies, including *Oedipus* (tr. Rachel Hadas), *Hercules Furens* (tr. Dana Gioia), *Hercules Oetaeus* (tr. Stephen Sandy), *Octavia* (tr. Kelly Cherry), and *The Phoenician Women* (tr. David R. Slavitt).

MALAGASY

Ibonia: Epic of Madagascar. Tr. Lee Haring. Bucknell University Press/Associated University Presses. 1994. 169 pp. Cloth: \$32.50; ISBN 0-8387-5284-5. *Ibonia* is a discovery: the first English translation of the major work of Malagasy oral literature, recorded in 1877 from an anonymous bard by a ~~Norwegian missionary and translated by Haring. It is the epic~~ tale of the birth and exploits of a royal hero. His mother, a queen of heroic caliber, is barren until she consults a diviner, who brings about the hero's conception. An unusual birth and precocious strength prepare the hero to go in quest of his betrothed, who has been abducted. Such tests of worth as combat with a crocodile, supernatural aid, and a victorious struggle with her abductor prove him a true epic hero worthy of ruling his people.

OLD ENGLISH

Beowulf: A Student's Edition. Tr. E. L. Ridsen. The Whitston Publishing Company. 1994. 99 pp. Paper: \$6.50; ISBN 0-87875-455-5. This translation provides the materials most useful to the student or general reader picking up *Beowulf* for the first time. It includes an up-to-date introduction to the poem and a list of characters, a translation that aims especially at accuracy and readability, and a selected bibliography for those readers interested in pursuing further study of this great work of the Anglo-Saxon age.

PERSIAN

Simin Daneshvar. *Sutra and Other Stories*. Trs. Hanas Javadi and Amin Neshato. Mage Publishers, Inc. 1994. 189 pp. Cloth: ISBN 0-934211-42-6. This collection of six short stories offers rare and intimate glimpses into the lives of ordinary

Iranian men and women. Daneshvar's Iran is a landscape in which the medieval and the modern coexist uneasily. Against this backdrop, the author explores the persistent themes of sexual and racial identity, the social relations of wealth and poverty, the workings of memory and dreams. The lives of her characters are determined by conditions and norms over which they have little or no control; still, in the end, *Sutra* offers a vision of hope. Stories include "Potshards," "A City Like Paradise," "Anis," "Childbirth," "Bibi Shahrbanu," and "Sutra."

Rumi. *Rending the Veil: Literal and Poetic Translations of Rumi*. Tr. Shahram T. Shiva. Hohm Press. 1995. 257 pp. Cloth: \$27.95; ISBN 0-934252-46-7. Bilingual. Together with the exquisitely-rendered Persian calligraphy of 252 of Rumi's quatrains (many never before translated), Shiva presents his own poetic English version of each piece. Drawing from his study of more than 2000 of Rumi's short poems, the author/translator presents a faithful cross-section of the poet's many moods, from fierce passion to silent adoration. An illuminating prefatory essay by scholar and translator Peter Lamborn Wilson (author of *The Drunken Universe*) addresses the art and responsibility of the translator. Shiva's translations have been published in *Two Suns Rising*; he is the co-author of *A Garden Beyond Paradise, The Mystical Poetry of Rumi*.

POLISH

Witold Gombrowicz. *Trans-Atlantyk*. Trs. Carolyn French and Nina Karsov. Yale University Press [Institut Littéraire SARL, 1970]. 1994. 122 pp. Cloth: ISBN 0-300-0538403. *Trans-Atlantyk* is a semi-autobiographical, satirical novel that throws into heightened perspective all of Gombrowicz's major literary, philosophical, psychological, and social concerns. It is based on the author's experience of being caught in Argentina at the outbreak of World War II. The narrator finds himself alone, without family and friends, at odds with the Argentinian literary world and with Polish emigré society. Throughout the book, Gombrowicz ridicules the self-centered pomposity of the Polish community in Argentina. More than this, he explores with prophetic vision the modern predicament of exile and displacement in a disintegrating world. Gombrowicz's other novels, *Ferdydurke*, *Pornografia*, and *Cosmos*, his plays, and his three-volume *Diary* have been translated into over 30 languages.

Stanislaw Lem. *Peace on Earth [Pokój na Ziemi]*. Trs. Elinor Ford with Michael Kandel. Harcourt Brace & Company. 1994. 234 pp. Cloth: \$19.95; ISBN 0-15-171554-8. Lem's hilarious send-up of militarism, espionage, scientists, and psychiatrists goes to unprecedented extremes as Ijon Tichy, unflappable as always, fights for truth and justice in a world gone mad. While relieving himself behind a boulder in the Sea of Serenity—there are no urinals on the moon—Ijon Tichy was callotomized by remote ultrasound, probably from one of those

superweapons invented by the invisible war robots. But what was Tichy doing on the moon in the first place, and in the vicinity of self-evolving, autonomous, intelligent weapons? He was sent on a mission by the Lunar Agency to save the world. He saved the world—but saved it too well. For what he did he might receive the Nobel Peace Prize, and then again he might be shot for treason.

Wistawa Szymborska. *View with a Grain of Sand*. Trs. Stanislaw Barańczak and Clare Cavanagh. Harcourt Brace & Company. 1995. 224 pp. Cloth: \$20.00; ISBN 0-15-100153-7. Paper: \$12.00; ISBN 0-15-600216-7. In these hundred poems Szymborska portrays a world in which nature is wise and prodigal and fate unpredictable, if not mischievous. With an acute irony tempered by a generous curiosity, she documents life's improbability as well as its transient beauty: the ruins of Troy, sunlight on a pewter jug, birds returning in the spring, the Abominable Snowman lurking in the Himalayas, a bodybuilding contest, the discovery of a new star, the irrationality of love, the infinity of π. Includes such poems as "Nothing Twice," "Travel Elegy" "Bodybuilder's Contest," "Conversation with a Stone," "Beheading," "Dinosaur Skeleton," and "Cat in an Empty Apartment." Previous translations of Szymborska's work are *People on a Bridge* and *Sounds, Feelings, Thoughts*.

PORTUGUESE

Jorge Amado. *The War of the Saints*. Tr. Gregory Rabassa. Bantam Books. 1993. 357 pp. Paper: \$10.95; ISBN 0-553-37440-0. Jorge Amado has been hailed as Brazil's foremost novelist and one of the great writers of our time. In *War of the Saints*, he has created a sensual, exuberant tale set amid the flashing rhythms, intoxicating smells, and bewitching colors of Carnival. The holy icon of Saint Barbara of the Thunder is bound for the city of Bahia for an exhibition of holy art. As the boat that bears the image is docking, a miracle occurs, and Saint Barbara comes to life, disappearing into the milling crowd on the quay. Somewhere in the city a young woman has fallen in love, and her prudish guardian aunt has locked her away—an act of intolerance that Saint Barbara must redress. When she casts her spell over the city, no one's life will remain unchanged.

Eugénio de Andrade. *Solar Matter [Matéria Solar]*. Tr. Alexis Levitin. QED Press. 1995. 128 pp. Paper: \$12.94; ISBN 0-936609-34-6. A major voice in Portuguese poetry, Andrade has been awarded the Prémio da Crítica, the Prémio D. Dinis, and the Grande Prémio de Poesia. Presented in bilingual format, *Solar Matter* contains 24 poems whose subtle music celebrates the "passion for the things of the earth in their most fiery form...." Levitin is the winner of an NEA Translation Award and the Fernando Pessoa Translation Award.

Lídia Jorge. *The Murmuring Coast [A Costa dos Murmúrios]*. Trs. Natália Costa and Richard W. Sousa. University of

Minnesota Press [Publicações Dom Quixote, Lisbon, 1988]. 1995. 288 pp. Cloth: \$24.95; ISBN 0-8166-2112-8. This work presents Lídia Jorge's version of a traditional story about a series of supposed incidents set in Beria, Mozambique. The events take place in the final years of Portugal's colonial African wars as an undisclosed narrator describes the military wedding of a young Portuguese ensign and an equally young bride. The wedding is followed by the mass poisoning of hundreds of native Africans and the arrival of a rain of locusts. The story ends grimly with the groom's suicide. Evita Lopo, the unnamed bride from the first part, narrates the remainder of the story. Twenty years have gone by and she reviews the past and questions the unidentified narrator's rendering of events in the first section. It becomes apparent that betrayal and guilt have motivated all of the characters' actions. Sousa has translated Clarice Lispector's *The Passion according to G.H.* and Manuel Rui's *Yes, Comrade!*

Lya Luft. *The Red House [Exílio]*. Tr. Giovanni Pontiero. Carcanet Press Limited/Paul & Company Publishers Consortium, Inc. [Editora Rocco Ltd, Rio de Janeiro, 1988]. 1994. 182 pp. Cloth: \$27.95; ISBN 1-85754-019-0. A mysterious inn-cum-hospice, *The Red House* recalls the villa in Fellini's *Giulietta e gli spiriti*, inhabited by a gaggle of misfits whose lives are blighted by ill luck, failure, rejection, disease, and madness. An unidentified woman tells her story. She is beset by memories: a drunken mother, a faithless husband, a child from whom she is separated. She descends into a nightmare of resentment, mistrust, self-doubt, mapping the ages of woman, the roles she must play, the conflict between social pressures and private desires.

Eça de Queirós. *The Yellow Sofa & Three Portraits*. Trs. John Vetch, Richard Franko Goldman, Luís Marques. Carcanet Press. 1993. 181 pp. Cloth: \$31.95; ISBN 1-85754-0344. Alves comes home early to celebrate his wedding anniversary. There, on the yellow sofa, he surprises Lulu in the arms of his young business partner. Complications follow fast and furious in this farce. Gradually, in Alves, doubt softens certainty, the memory of affection erodes indignant self-pity, a longing for comfort undermines the requirement of honor. Happiness triumphs. Yet if the destination is seldom in doubt, the twists and turns getting there are funny, touching, and true to life. This edition also includes "A Lyric Poet," "José Mathias," and "A Man of Talent."

Silviano Santiago. *Stella Manhattan*. Tr. George Yúdice. Duke University Press. 1994. 212 pp. Paper: ISBN 0-8223-1498-3. Twice the winner of the Brazilian national book award, Santiago caused a sensation in 1985 with the publication of this story of sexual scandal and political intrigue. Set in the Brazilian exile community in New York City in the late 1960s, this *noir* novel is an electrifying adventure story of a young gay Brazilian man trying to survive in New York. Working through two complex themes—politics and

sex—Santiago emphasizes the interaction of the seemingly contradictory impulses of liberation and Americanization that Brazil underwent in the late 1960s. Exploring the complexities of repression that affect all forms of identity, Santiago mingles tragedy and farce as international intrigues are played out in New York's Latino and black neighborhoods, and the genteel world of international diplomacy is thrust into the milieu of urban gay street life.

ROMANIAN

Agustin Burzura. *Refuges*. Trs. Ancuta Vultur and Fred Nadaban. East European Monographs/Columbia University Press. 1995. 461 pp. Cloth: \$65.00; ISBN 0-88033-296-4.

RUSSIAN

Isaac Babel. *1920 Diary*. Ed. Carol J. Avins. Tr. H. T. Willetts. Yale University Press. 1995. 126 pp. Cloth: ISBN 0-300-05966-3. Babel is best known for his cycle of stories called *Red Cavalry*, which depicts the exploits of the Cossack cavalry during the Polish-Soviet war of 1919-1920 and is based on Babel's experiences as he rode with the Cossacks during the campaign. Throughout this period Babel kept a diary, in which he recorded the devastation of the war, the extreme cruelty of the Polish and Red armies alike toward the Jewish population in Ukraine and eastern Poland, and his own conflicted role as both Soviet revolutionary and Jew. The *Diary* also yields important insights into Babel's personal evolution, showing his youthful curiosity and his anguish as he mingled with the victimized Jews of the region's shtetls and with his Cossack comrades. Babel is also the author of *The Odessa Tales* and *You Must Know Everything*. Willetts has translated Solzhenitsyn's *Gulag Archipelago*.

Andrei Bitov. *The Monkey Link: A Pilgrimage Novel*. Tr. Susan Brownsberger. Farrar, Straus and Giroux. 1995. 373 pp. Cloth: \$30.00; ISBN 0-374-10578-2. On the simplest level, *The Monkey Link* is a novel in three acts, a comedy of ideas. In the waning years of the Empire, a poet traverses Russia, from the Baltics to the capital, to the shores of the Black Sea. Along the way, he discusses man's place in the scheme of things with, among others, a very sober scientist and a very drunken landscape painter. He is harassed by the authorities, spends time on a movie set, and is an eye witness to the August 1991 coup. Bitov is the author of the novels *Pushkin House* and *A Captive of the Caucasus*.

Anton Chekhov. *Uncle Vanya and Other Plays*. Tr. Betsy Hulick. Bantam Books. 1994. 408 pp. Paper: \$3.95; ISBN 0-553-21427-6. This new edition by Pushkin Prize-winning translator Hulick captures the full range of subtlety and meaning in Chekhov's dialogue, giving readers a fresh encounter with

these ageless plays. Includes "The Seagull," "Uncle Vanya," "The Three Sisters," "The Cherry Orchard," "The Anniversary," "The Bear," and "The Proposal."

Aleksandr Duknovych. *Virtue Is More Important Than Riches*. Tr. Elaine Rusinko. Columbia University Press. 1995. 85 pp. Cloth: \$32.00; ISBN 0-88033-290-5. Bilingual. Duknovych recognized that theater could transmit ideas, attitudes, and emotions not just to the Rusyn intelligentsia but even to illiterate and barely educated individuals (Introduction). This three-act play, written in popular dialect, voices ideas to the effect that the survival of a distinct national Rusyn people depended on Hapsburg/Russian unity. Through universal as well as local themes (the pampered child who turns to crime, the suffering of innocents, the problems associated with drinking), Duknovych creates characters readily identifiable to his audience.

Mikhail Huraev. *Night Patrol and Other Stories*. Duke University Press. 1994. 285 pp. Paper: ISBN 0-8223-1415-0. Though steeped in history, Kuraev's stories pluck from obscurity the little people history ignores—and, in a Soviet Union of Stalin, often crushed. In the complex "Captain Dikshtein," a fictional account of an incident in 1921 Kronstad, Kuraev evokes life within Soviet military culture and draws a vivid, difficult portrait of one particular life amid the ships and artillery. In "Night Patrol," a lowly member of the Soviet secret police narrates his evening rounds, interspersing the nightly arrests with reflections on his long career in the KGB. In "Petya on His Way to the Heavenly Kingdom," set in a construction site for a hydroelectric dam near Murmansk, a soldier's murder of the village simpleton resonates through a small community committed to an enormous and enormously dubious technological project. Thompson has translated *My Life with Bulgakov* by Lyubov Belozerskaia and *By Right of Memory* by Aleksander Tvardovsky.

Daniil Kharms. *Incidences*. Ed. and Tr. Neil Cornwell. Serpent's Tail/Consortium. 1994. 224 pp. Paper: \$14.99; ISBN 1-85242-306-4. This collection of stories conveys the precarious nature of life in Soviet Russia. *Incidences* is the first complete edition of Kharms' fiction in English, and it includes such works as "The Carpenter Kushakov," "The Optical Illusion," "Lynch Law," "Sleep Teases a Man," "Rebellion," and "The Nasty Character."

Ivan Sergeevich Turgenev. *The Essential Turgenev*. Ed. Elizabeth Cheresch Allen. Trs. Constance Garnett, David Lowe, David Magarshack, and Elizabeth Cheresch Allen. Northwestern University Press. 1994. 885 pp. Cloth: ISBN 0-8101-1060-1. Paper: ISBN 0-8101-1085-7. This collection provides the first comprehensive, portable edition of Turgenev's works. It offers an extensive introduction to the writings that established him as one of the great figures of 19th-century Europe, and reveals the breadth of insight into

changing social conditions that made Turgenev a portal to Russian intellectual life. Readers will find complete translations of Turgenev's finest novels, *Rudin*, *A Nest of Gentry*, and *Fathers and Sons*, along with eight selections from the historically important *Sportsman's Sketches*. Seven short stories include "Diary of a Superfluous Man" and "Enough." Among the non-fiction, Allen includes the influential essay "Hamlet and Don Quixote"—previously unavailable in English.

Vladimir Voinovich. *The Life and Extraordinary Adventures of Private Ivan Chonkin [Zhizn' i neobychnyye prikliucheniya soldata Ivana Chonkina]*. Tr. Richard Lourie. Northwestern University Press [Possev Verlag, 1969]. 1995. 316 pp. Paper: \$15.95; ISBN 0-8101-1243-4. Ivan Chonkin is a simple, bumbling peasant who has been drafted into the Red Army. Shortly before the outbreak of World War II, he is sent to an obscure village with one week's ration of canned meat and orders to guard a downed plane. Apparently forgotten by his unit, Chonkin resumes his life as a peasant and passes the war peacefully tending the village postmistress's garden. Just after the German invasion, the secret police discover this mysterious soldier lurking behind the front line. Their pursuit of Chonkin and his determined resistance leads to wild skirmishes and slapstick encounters. Vladimir Voinovich's hilarious satire ridicules everything that was sacred in the Soviet Union, from agricultural reform to the Red Army to Stalin. *Pretender to the Throne*, his sequel to this novel, is also published by Northwestern. His other books available in English are *The Fur Hat* and *Moscow 2042*. Lourie is the translator of Andrei Sakharov's *Memoirs* and Czeslaw Milosz's *Visions from San Francisco Bay*.

Vladimir Voinovich. *Pretender to the Throne: The Further Adventures of Private Ivan Chonkin [Pretendent na prestol]*. Tr. Richard Lourie. Northwestern University Press [YMCA-Press, 1979]. 1995. 358 pp. Paper: \$15.95; ISBN 0-8101-1244-2. This hilarious novel follows the continuing adventures of the simple peasant Ivan Chonkin, who has been arrested as a traitor to the motherland after spending World War II happily tending a garden. Lacking evidence against him, the bumbling bureaucrats base their case on a rumor in his home village that he is the illegitimate son of a prince. The comic case of mistaken identity escalates as they accuse this unlikely prince of working in league with Hitler to restore the monarchy.

SANSKRIT

Tales of Love & War from the Mahabharat. Tr. Gopal Das Koshla. Oxford University Press. 1994. 148 pp. Paper: ISBN 0-19-563466-7. *Tales of Love & War* includes short tales from one of the greatest epic poems of India—the *Mahabharat*. The tales are woven around passion, bitter struggle for succession between two clans: the Pandavs and the Kauravs, as well as innumerable ethical issues such as the good and the evil, the

moral and the immoral. Koshla has attempted to captivate his readers with these short tales from a 100,000-verse epic by capturing the spirit of the original in a manner that is easily accessible.

SERBO-CROATIAN

Milos Tsernianski. *Migrations [Soebe]*. Tr. Michael Henry Heim. Harcourt Brace and Company [Nolit, Boegrad, 1978]. 1994. 274 pp. Cloth: \$22.95; ISBN 0-15-159556-9. **1994 ALTA Outstanding Translation Award Winner**. This first volume of Tsernianski's epic, written in 1929, is a rich, lyrical novel about two brothers—a military officer and a merchant—and the beautiful, neurotic woman who is wife to one and mistress to the other. It is about a displaced people bewildered in civilized Europe and about the absurdity and sorrow of war.

SLOVENE

Aleš Debeljak. *Anxious Moments*. Tr. Christopher Merrill. White Pine Press. 1994. 78 pp. Paper: \$12.00; ISBN 1-877727-35-0. These prose poems, written just a year and a half before the ten-day war between Slovenia and Yugoslavia, foreshadow events that the world continues to watch in horror.

These are the poems of a writer who knew that the new world order would be anything but orderly. Includes such works as "Late Evening Light," "Empty Rooms," "A River and a Young Woman," and "Ways of Saying Goodbye."

SPANISH

Reinaldo Arenas. *The Assault [El Asalto]*. Tr. Andrew Hurley. Viking [Ediciones Universal, 1990]. 1994. 145 pp. Cloth: \$20.95; ISBN 0-670-84066-1. Arenas concluded his sequence of five novels—at once a "secret history of Cuba" and a writer's autobiography—with an allegorical satire. In *The Assault*, he paints a harrowing, yet at times boldly entertaining, Kafkaesque picture of a dehumanized people and the despair of an observer/narrator himself clinging to sanity. This profane narrative, filled with righteous rage, takes us on a surreal journey through a blackly humorous shadowland where philosophical discussion, homosexuality, and forgetting the words to heroic anthems are comparable crimes—and a cockroach hunt makes a national holiday. Among his works are *Singing from the Well*, *The Palace of the White Skunks*, *Farewell to the Sea*, and *The Ill-Fated Peregrinations of Fray Servando*. Hurley translated Arenas's "Pentagonia" novels as well as works by Jorge Luis Borges, Herberto Padilla, Gustavo Sainz, Ernesto Sabato, Fernando Arrabal, and Ana Lydia Vega.

Octavio Armand. *Refractions*. Tr. Carol Maier. SITES/Lumen Books. 1994. 232 pp. Paper: \$15.00; ISBN 0-930829-21-2. **1994 ALTA Outstanding Translation Award Winner.** The word "refractions" evokes the subjects, techniques, and forms of this highly intensive collection. Eleven essays and eleven poems display Armand's "passionate poetics" of reading and looking at the world of literature and art with the mind, eyes, and heart of an exiled writer. His topics vary from Kafka, the great Cuban writer Lezama Lima, Robert Morris, and tattoos as a test of personal identity to qualities of light and Van Gogh. Maier's most recent translations include Severo Sarduy's *Written on a Body* and Rosa Chacel's *Memoirs of Leticia Valle*.

María Luisa Bombal. *House of Mist and The Shrouded Woman [La última niebla and La amortajada]*. Tr. María Luisa Bombal. University of Texas Press. 1995. 259 pp. Cloth: \$40.00; ISBN 0-292-70836-X. Paper: \$19.95; ISBN 0-292-70830-0. The shrouded woman, a corpse reviewing her life as she views the mourners at her wake, perceives in the personal ties that made up her life a failure of all parties to benefit from the possibilities of true intimacy. Helga, the heroine of *House of Mist*, has a powerfully imaginative inner life entirely unappreciated by her husband until he finally learns to value her as more than a trophy. In these two evocative novels, a daring blend of magical elements, innovative style, and unsparing social criticism opens a window on the privileged yet artificially useless lives of upper-class Chilean women of the earlier 20th century.

Alicia Borinsky. *Mean Woman [Mina Cruel]*. Eds. Jean Franco, Francine Masiello, Tununa Mercado, and Mary Louise Pratt. Tr. Cola Franzen. University of Nebraska Press [Corregidor, Buenos Aires, 1989]. 1993. 179 pp. Paper; \$10.95; ISBN 0-8032-6112-8. "The women in *Mean Woman* show more energy, imagination, and curiosity than the men in all areas, including sexual matters; the men are attempting to fulfill the expectations that society has set for them while the women are trying to elude their roles. Most are ringing changes on their identities and positions, bent on escaping from their traditional slots, finding a wider area of operation, and willing to use whatever means are at hand." (Introduction)

Federico Campbell. *Tijuana: Stories on the Border [Tijuanense]*. Tr. Debra A. Castillo. University of California Press [Editorial Joaquín Mortiz, Mexico City, 1989]. 1995. 167 pp. Cloth: ISBN 0-520-08946-4. Paper: ISBN 0-520-08603-1. *Tijuana* is a haunting collection of stories and a novella, all set in the shadowy borderlands between Mexico and the United States. The novella, "Everything About Seals," is part love story and part disturbing tale of romantic obsession; a nameless male narrator pursues Beverly, a mysterious American woman, through the streets of Tijuana for many years. The narrator's on-again, off-again relationship with Beverly articulates the fragmented, fluid character of the border, reaching into the crossed yet uncrossable gaps of city and self. Together these stories trace many kinds of borders and the "halfway beings" that

inhabit them. The narrative voice is similarly many-sided, moving from the brash teenage gang member whose gang's symbol is the Mobil Oil flying horse, to the confused law student unsure whether he owes cultural allegiance to Mexico City or Los Angeles.

Julieta Campos. *She Has Reddish Hair and Her Name Is Sabina [Tiene los cabellos rojizos y se llama Sabina]*. Tr. Leland H. Chambers. University of Georgia Press [Editorial Joaquín Mortiz, S.A., 1974]. 1993. 135 pp. Cloth: ISBN 0-8203-1467-6. "I am not here, I am on another shore, twenty-two years ago." Sabina speaks this line as she sits on the balcony of an Acapulco hotel gazing at a spectacular promontory and the sunlit sea beyond. Or so the reader may think at first. Sabina, it turns out, is actually a character in the mind of a writer wrestling with ideas for a novel. Campos freezes Sabina at the moment of gazing—four o'clock in the afternoon, May 8, 1971—and opens the character to a potential that is as expansive as the ever-present sea. As the book progresses, Campos envisions a battle among several potential narrators for the character of Sabina: a female observer sitting on the balcony; another female persona near the balcony taking notes for a novel she might write; a third woman, distant in time and place, sitting at a desk looking at photographs of the sea; and a male writer who constitutes an ominous, oppressive presence in the novel. Chambers is the translator of Ezequiel Martínez Estrada's *Holy Saturday and Other Stories*.

Ernesto Cardenal. *The Doubtful Strait/El estrecho dudoso*. Tr. John Lyons. Indiana University Press. 1995. 224 pp. Cloth: \$29.95; ISBN 0-253-31318-X. Paper: \$12.95; ISBN 0-253-20903-X. Bilingual. This poem tells the story of the Spanish conquest of Central America from the "discovery" of the American continents to recent historical events. The early Spanish obsession with locating a waterway to the Pacific, the "doubtful" or "elusive" strait of the poem's title, becomes the object of repeated quests, the motivation for complex action, and the cause of war. Constructed almost entirely from unaltered fragments of documents and histories from the colonial era, the poem opens with Columbus' fourth voyage and concludes with the destruction of León, Nicaragua, by a volcano in 1609. A parallel plot tells the story of the political events and of life under Somosa. Cardenal's works include *Cosmic Canticle* (tr. John Lyons), *Zero Hour and Other Documentary Poems*, *In Cuba*, and *Los Ovnis de Oro/Golden UFOs*.

Rosa Chacel. *Memoirs of Leticia Valle [Memorias de Leticia Valle]*. Tr. Carol Maier. University of Nebraska Press. 1994. 198 pp. Cloth: ISBN 0-8032-1456-1. Paper: \$12.95; ISBN 0-8032-6360-0. This fictionalized diary of an eleven-year-old girl records an "inconceivable" seduction. Set in early 20th-century Spain, the events Leticia chronicles take place in the village of Simancas, site of a castle that houses a famous archive. Leticia, the archivist, and his wife—Leticia's piano

teacher—are the actors in this drama, which is rehearsed in a purely introspective way. The seduction resembles that in Dostoyevsky's *The Possessed*, but it does not result in Leticia's mental or physical destruction. Rather, it acts as a catalyst for a deep questioning and exploration of life. Maier's other translations include works by Carmen Martín Gaité, Ana Castillo, Octavio Armand, and Severo Sarduy.

Nicolás Guillén. *New Love Poetry/Nueva poesía de amor*. Ed. and Tr. Keith Ellis. University of Toronto Press. 1994. 159 pp. Cloth: \$45.00; ISBN 0-8020-0427-X. Bilingual. In 1966 Guillén, the acclaimed National Poet of Cuba, wrote a book of 15 poems dealing with a rupture in his affair with Sara Casal, to whom he dedicated the book. Expressing a profound sense of loss, Guillén's poems take the form of a conversation with the absent loved one, and also a series of subtle dialogues with figures in world literature, including Dante, Malherbe, Bécquer, Neruda, and Rulfo. As an epilogue, Ellis includes a previously unpublished sonnet by the Cuban poet Eliseo Diego, "A Sara Casal." This book is beautifully illustrated with 13 drawings by the Cuban painter Ernesto García Peña.

Liliana Heker. *The Stolen Party*. Tr. Alberto Manguel. Coach House Press. 1994. 136 pp. Paper: \$10.95; ISBN 0-88910-446-Z. A collection of six stories from Heker, winner of the Casa de las Americas Prize. It includes "Georgina Requeni or The Chosen One," "Early Beginnings or Ars Poetica," "Family Life," "Bishop Berkeley or Mariana of the Universe," "Jocasta," and "The Stolen Party."

Ramón López Velarde. *Song of the Heart [Obras]*. Ed. José Luis Martínez. Tr. Margaret Sayers Peden. University of Texas Press [Fondo de Cultura Económica, 1971]. 1995. 104 pp. Cloth: ISBN 0-292-74685-7. Paper: ISBN 0-292-74686-5. Bilingual. Often called a "poet of the provinces," López Velarde gives us a glimpse into a slower and more gentle way of life. His poems present the contrast between city and hometown and between urban and pastoral landscapes. Through these contrasts runs the thread of religious faith, while urgency of language informs the entire body of his poetic production. Original, specially commissioned drawings by noted contemporary Mexican artist Juan Soriano complement the poems. Peden's translation of Pacheco's *An Ark for the Next Millenium* is also available from UT Press.

Ana María Matute. *Soldiers Cry by Night [Los soldados lloran de noche]*. Trs. Robert Nugent and María José de la Cámara. Latin American Literary Review Press. 1995. 158 pp. Paper: ISBN 0-935480-67-6. In *Soldiers Cry by Night*, the second volume of *The Merchants* (1959-1969), an award-winning trilogy about the Spanish Civil War, Matute uses a realistic setting and autobiographical detail to depict triumph and loss. Manuel and Marta are forced to accept the end of their innocent childhood happiness and must come to terms with the allegiances and betrayals of the harsh adult world. During the Fascist attack

on Barcelona the two young people are forced to choose sides. Their decisions will forever change their lives. Matute has won the Premio Nacional de Literatura, Premio Nadal, Premio de la Crítica, and Premio Café de Gijón. Translator Nugent has published *Sonnets of Love and Death* (Jean de Sponde) and *Convivial Poems* (Giovanni Pascoli).

Gabriela Mistral. *A Gabriela Mistral Reader*. Ed. Marjorie Agosin. Tr. Maria Giachetti. White Pine Press. 1993. 224 pp. Paper: \$13.00; ISBN 1-877727-18-0. Gabriela Mistral's name evokes contradictory images: a rural schoolteacher and recipient of the Nobel Prize in Literature, a provincialist and a universal traveler. This collection, the first to translate the broad spectrum of her work into English, gathers selections from both her poetry and her prose and reflects all phases of her work. The selections demonstrate a unique way of communicating and of inhabiting a world that is Indian and genuinely American. Includes, among others, selections from *Pain, Tales of A Delirious Woman, Exasperating Games, Almost Scholastic*, and *In Praise of Earthly Things*. Maria Giachetti has translated Neruda's *Las piedras del cielo* (*Heaven Stones*; Cross Cultural Communications, 1993) and a selection of Neruda's botanical odes, *Garden Odes*.

Victor Montejo. *Sculpted Stones [Piedras labradas]*. Tr. Victor Perera. Curbstone Press. 1995. 107 pp. Paper: \$11.95; ISBN 1-880684-14.4. Bilingual. The poems in *Sculpted Stones* express lyrically the feelings of exile and the (sometimes comic) difficulties of living in a foreign culture. Throughout this book, Montejo extols the values of the Mayan culture and denounces the Guatemalan government's attempts to destroy Native American society. At times with tenderness, at times with humor, at times with scathing irony, Montejo examines nature, politics, and recorded history to reassess the Mayan past and give voice to the dispossessed in present day Guatemala. Poems include "The Five Directions," "The Maya Depart," "The Shooting Stars," "Useless Brujos," "Umbilical," "Skyscrapers," "Winter in Lewisburg," and "Everything Will Pass."

Daniel Moyano. *The Flight of the Tiger [El vuelo del tigre]*. Tr. Norman Thomas di Giovanni. Serpents' Tail/ Consortium [Editorial Legasa]. 1995. 224 pp. Paper: \$13.99; ISBN 1-85242-174-6. A powerful tale of house arrest in the Argentina of the 60s, when the military juntas ruled, this work chronicles the peasants' struggle to overcome tyrants and the forces that have brought the tyrants into their homes. Moyano uses music as a metaphor for freedom: when the despot bans one musical key, the people change their pitch and thereby multiply their powers to resist.

Pablo Neruda. *Fully Empowered [Plenos Poderes]*. Tr. Alastair Reid. New Directions [Editorial Losada, S.A., 1962]. 1994. 144 pp. Paper: \$10.95; ISBN 0-8112-1281-5. Neruda himself regarded this collection as a particular favorite. The 36

poems vary from short, intense lyrics through characteristic Neruda odes and whimsical addresses to friends to magnificent meditations on the office of poet, and include "The People," the most celebrated of his later poems. Many of these poems explore contradiction and paradox, and the attendant theme of the poet as a cluster of different selves, often contradictory.

Pablo Neruda. *Neruda's Garden: An Anthology of Odes*. Tr. Maria Giachetti. Latin American Literary Review Press. 1995. 253 pp. Paper: ISBN 0-935480-68-4. Bilingual. These odes demonstrate Neruda's ability to present ordinary items in new and surprising ways. The poems are gathered as *Odas elementales (Elemental Odes)*, *Nuevas odas elementales (New Elemental Odes)*, 1956; *Tercer libro de odas (Third Book of Odes)*, 1957; and *Navegaciones y regresos (Voyages and Homecomings)*, 1959. Giachetti has also translated *A Gabriela Mistral Reader* (White Pine Press); Neruda's *Heaven Stones (Las piedras del cielo)*; and the recently discovered manuscript *Seaquake* (Maremoto), co-translated by Dennis Maloney.

Jacinto Octavio Picón. *"Moral Divorce" and Other Stories*. Tr. Robert M. Fedorchek. Bucknell University Press. 1995. 222 pp. Cloth: ISBN 0-8387-5299-3. This collection of 21 short stories deals with timeless and universal themes—freedom, justice, equality, compassion, suffering, love, and hope. A member of Spain's Generation of 1868, Picón was a bibliophile, Francophile, a member of the Royal Spanish Academy, and a friend of literary greats. The volume includes, among others, "The Lady and the Storms," "The Overdressed Woman," "Elvira-Nicholasa," "Pepita," and "The Partner." Fedorchek has also published *Armando Palacio Valdés, "Alone" and Other Stories* and *Emilia Pardo Bazán, "The White Horse" and Other Stories*. Napoleón

Baccino Ponce de León. *Five Black Ships: A Novel of Magellan [Maluco]*. Tr. Nick Caistor. Harcourt Brace & Company [Editorial Seix Barral, S.A., 1990]. 1994. 347 pp. Cloth: \$23.95; ISBN 0-15-156296-2. In rich, sensuous, robust prose, with earthy humor and stunning poetry, Ponce de León, a new writer from Uruguay, spins a yarn of men and ships. Of fog, jungle mazes, thirst, fear, illness, scorching sun, icy winds, bad omens, mutiny, and madness. A tale of the real men behind history's list of names. Of homesickness, loneliness, and the need for women, who belong to the land, not the sea. And as Juanillo, the fool of the fleet, jokes and sings and plays his thousand tricks to beguile the sailors and don Fernando, his master—making irreverent asides about monarchs and the cruelty of power—he brings to us all the sights and sounds and smells of the voyage. The beating of the waves against the hull, the creaking of the boards, men hanging from the rigging like rag dolls, giant crabs that glint blue like sword blades in moonlight, fish like jewels, and the sad howling of sea lions on deserted coasts of gray rock. This work won the Novela Casa de las Américas Award in 1989.

Roberto Sosa. *The Common Grief [Máscara suelta]*. Tr. Jo Anne Engelbert. Curbstone Press/Inbook. 1994. 112 pp. Paper: \$11.95; ISBN 1-880684-23-3. Bilingual. Sosa's childhood coincides with the Honduran dictatorship of Tiburcio Carías Andino, a period of severe repression. After his *Los Pobres* (1969) won the Adonais Prize in Spain and *Un mundo para todos dividido* (1971) won the Casa de las Américas Prize in Cuba, Latin America began to recognize him as a major poetic talent. Poems include "El Pequeñín" ("The Child"), "Del Odio" ("On Hate"), "La casa donde habita la poesía" ("The House Where Poetry Lives"), "De la bruma hice vino" ("From the Mist I Made Wine"), and "Los brutales amantes" ("The Brutal Lovers").

Juan José Saer. *The Event [La Ocasión]*. Tr. Helen Lane. Serpent's Tail/Consortium [Ediciones Destino, S.A., Barcelona, 1988]. 1995. 224 pp. Paper: \$14.99; ISBN 1-85242-249-1. *The Event* takes place in London 1855. Blanco, the magician, is at the height of his powers. His telepathic gifts have made him famous throughout Europe—the Prussian secret service wants to hire him to divine the secrets of their French counterparts. At a public meeting held to consecrate his fame, Blanco is undermined by a conspiracy of the Paris positivists. Exposed as a charlatan, he is forced to flee to the pampas of Argentina where he takes up with Gina, whose voluptuousness matches her promiscuity. An elegant reflection on the control of knowledge by the first world, *The Event* won for Saer Spain's prestigious Nadal Prize in 1988. Helen Lane, winner of the National Book Award, Gulbenkian and PEN Club Translation Prizes, is the translator of Octavio Paz, Luisa Valenzuela, Michel Butor, Mario Vargas-Llosa, Juan Goytisolo as well as Saer.

Guillermo Samperio. *Beetle Dreams and Other Stories [Antología personal, 1971-1990]*. Trs. Russell M. Cluff and L. Howard Quackenbush. Latin American Literary Review Press [Universidad Veracruzana, 1990]. 1994. 169 pp. Paper: \$15.95; ISBN 0-935480-60-9. In this playful and sometimes political collection of short stories, Samperio continuously toys with the prejudices and fashionable fetishes of his contemporaries, as exemplified in his "poetic portraits" of women. Much of his seemingly serious prose is tongue-in-cheek humor, as in "Yurécaro," an initiation story that combines the poetic, the erotic, the rural, and the urban, laced with a youthful, picaresque humor. Includes works such as "Mystical Serpents," "Lenin and Soccer," "Complicated Woman of the Afternoon," "Gertrudis," "Yellow High-Heeled Shoes," and "A Night for News." Samperio has won the Casa de las Américas prize and La Palabra y El Hombre. Cluff and Quackenbush have translated works by Gonzalo Rojas, José Emilio Pacheco, Silvia Molina, and Carlos Montemayor.

Severo Sarduy. *Cobra and Maitreya*. Tr. Suzanne Jill Levine. Dalkey Archive Press. 1995. 273 pp. Paper: \$13.95; ISBN 1-56478-076-7. *Cobra* recounts the tale of a transvestite named

Cobra, star of the Lyrical Theater of Dolls, whose obsession is to transform his/her body. She is assisted in her metamorphosis by the Madam and Pup, Cobra's dwarfish double. They too change shape, through the violent ceremonies of a motorcycle gang, into a sect of Tibetan lamas seeking to revive Tantric Buddhism. *Maitreya* continues the theme of metamorphosis, this time in the person of Luis Leng, a humble Cuban Chinese cook, who becomes a reincarnation of Buddha. Through Leng, Sarduy traces the metamorphosis of two hitherto incomparable societies, Tibet at the moment of Chinese invasion, and Cuba at the moment of revolution. Translator Levine is the author of *The Subversive Scribe: Translating Latin American Fiction*.

Luis Sepúlveda. *The Old Man Who Read Love Stories [El viejo que leía novelas de amor]*. Tr. Peter Bush. Harcourt Brace & Company. 1994. 131 pp. Cloth: \$14.95; ISBN 0-15-168550-9. **1994 ALTA Outstanding Translation Award Winner.** An old man lives in a hut in El Idilio, a village on the Nangaritza River, in the southeast corner of Ecuador. The village is so small, the dentist comes only twice a year, to pull teeth and bring books to the old man—love stories, with gliding gondolas and ardent kisses, the kind that guarantee maximum heartache. This is a story of the jungle, green hell and Eden; of the Shuar Indians, who know how to live in harmony with it; of the machines and settlers and gold prospectors and gringos who have invaded it. Nature, out of balance, becomes vengeful and violent. An ocelot stalks the village, and only the old man, who once lived with the Indians and knows the jungle, is able to face the animal.

Héctor Tizón. *Fire in Casabindo [Fuego en Casabindo]*. Tr. Miriam Frank. Quartet Books [Galerna Editores, Buenos Aires, 1969]. 1993. 87 pp. Cloth: £11.95; ISBN 0-7043-7062-X. The *puna* is a vast, arid tableland in the Andes which stretches across northwest Argentina and Southern Bolivia. It is an area with a history of rebellion against the invader, dating from the domination of the Incas and then the Spanish *conquistadores*. The age-old struggles of the puneños to regain control of their lands culminated in the Battle of Quera in 1875. *Fire in Casabindo* follows the wanderings of a one-eyed man, mortally wounded during this battle, who, according to local custom, goes in search of his killer in order to free his soul and find peace. The story is woven around his encounters with the local population, flashbacks to his earlier life, and the battlefield. Tizón has written five volumes of short stories and five novels, one of which, *The Man Who Came to a Village*, is also published by Quartet books.

Jesús Urzagasti. *In the Land of Silence [En el país del silencio]*. Tr. Kay Pritchett. University of Arkansas Press [Hisbol, 1987]. 1994. 384 pp. Cloth: \$32.00; ISBN 1-55728-367-2. Paper: \$20.00; ISBN 1-55728-373-7. This story begins and ends in the same place on the same day in the life of a single person with three interior entities: Jursafú, The Other, and The Dead Man. By portraying them as separate, Urzagasti accentuates their interrelatedness, for one character cannot grow with the

experience and knowledge of the other two. Urzagasti is editor of *Presencia Literaria*.

César A. Vallejo. *The Black Heralds [Los Heraldos Negros]*. Tr. Barry Fogden. Allardycce, Barnett, Publishers. 1995. 112 pp. Paper: \$12.50; ISBN 0-907954-23-5. César Vallejo's first book of poems, appearing in 1919, has late-Romantic and late-modernista roots, but, as D. Gallagher says in his survey *Modern Latin American Literature*, "what is remarkable about *Los heraldos negros* is the sense one gets now and then of a personal voice emerging." Fogden's translation is the first to bring the full range of the poetry and poetics of Vallejo's debut collection accurately and imaginatively into English. Poems include such works as: "Mainsails of Ice," "Pervasion of Anguish," "The Spider," "Rhea," "Dregs," "Impious Woman," "Plaster," "Ebony Leaves," "Huaco," "Dead Idyll," "In the Greek Tents," "Agapé" and "Go For a Grand!"

Ana Lydia Vega. *True and False Romances*. Tr. Andrew Hurley. Serpent's Tail/Consortium. 1994. 261 pp. Paper: \$12.99; ISBN 1-85242-272-6. In this scintillating collection of stories, Puerto Rican writer Ana Lydia Vega exposes the pretensions of Latin American men and accurately reflects the influence of U.S. culture. Though her stories appear in many anthologies, this is the first collection of her work to be published in English. Vega won the 1984 Juan Rulfo prize. Stories presented here include, among others, "Just One Small Detail," "Aerobics for Love," "Eye-Openers," "Solutions, Inc.," and "Miss Florence's Trunk."

Josefina Vicens. *The Empty Book [El libro vacío]*. Tr. David Lauer. University of Texas Press. 1992. 123 pp. Cloth: ISBN 0-292-72066-1. "It's a lot easier just not to write." So argues Vicens' alter ego, José García, in *The Empty Book*. Yet his need to write exists independently of his perception that an "ordinary" person has "nothing to say." In the very act of writing about "nothing," García paradoxically tells a story of meaning and significance—the story of his own attempt to transcend the limits of mundane existence through creative work. Winner of the prestigious Xavier Villaurrutia prize, *The Empty Book* is a novel about the writing process and stands as a forerunner of the metafiction boom of the 1960s that included the works of Cortázar, Pacheco, and Elizondo.

Tino Villanueva. *Chronicle of My Worst Years [Crónica de mis años peores]*. Tr. James Hoggard. Northwestern University Press [Lalo Press, 1987]. 1994. 84 pp. Cloth: ISBN 0-8101-5009-3. Paper: \$12.95; ISBN 0-8101-5034-4. As a Chicano writer working in Spanish, Villanueva explores experience in the tongue that was the first European language spoken in his Texas homeland. Villanueva voices complex and compelling historical, literary, and cultural questions as impassioned personal utterances, investing the book with intimacy and seriousness. This bilingual collection includes the poem "History Class," a memorable presentation of divided education and divided experience. Villanueva received the

1994 American Book Award for *Scene from the Movie GIANT*. His other books are *Hay Otra Voz Poems* and *Shaking Off the Dark*.

SWEDISH

Karin Boye. *Complete Poems*. David McDuff. Bloodaxe Books/Dufour Editions, Inc. 1995. 184 pp. Paper: \$18.95; ISBN 1-85224-109-8. Boye's involvement in the radical literary and artistic movement *Clarté* during the 1920s led to her interest in psychoanalysis, which influenced her work as well as her personal development during the latter years of her life. In her early poems, she is a tense modern spirit aroused to strenuous affirmations of absolute ethical loyalties—but prone also to drift passively back into regions of the subconscious and the unconscious, where mysterious natural forces take possession of the human spirit. Includes a biographical profile and poems such as "The Nightjar," "You Are My Purest Consolation," "Elemental Spirits," "The Shield-Maiden," "Lilith's Song," and "Marsh Wanderer."

Erland Josephson. *A Story about Mr. Silberstein [En berättelse om herr Silberstein]* Tr. Roger Greenwald. Northwestern University Press [Albert Bonniers forlag, 1957]. 1995. 139 pp. Cloth: \$24.95; ISBN 0-8101-1277-9. Through the central figure of Emanuel Silberstein, this novel draws the reader into an exploration of identity and the futile attempt to define a self "independent" of others. With a sharp eye on the Swedish milieu, Josephson probes the roots of anti-Semitism and thus of prejudice and self-deception in general. He creates his characters with the help of a keen ear for dialogue and interior voices, and deploys them with the skill of one who has long experience in the theater. Translator Greenwald has published three volumes of poetry translated from Norwegian and Swedish and has won the American Scandinavian Foundation Translation Prizes.

Ivar Lo-Johansson. *Peddling My Wares [Gårdfarihandlaren]*. Tr. Rochelle Wright. Camden House. 1995. 230 pp. Cloth: \$44.95; ISBN 1-57113-015-2. Lo-Johansson was the last surviving member of the so-called "thirties generation" in Swedish literature: writers from impoverished, often rural backgrounds who were largely self-educated and who wrote extensively about their roots. *Peddling My Wares* draws on his experiences when, as a youth of 19, he spent a summer cycling through Sweden trying to peddle "small goods." Through a series of adventures, some comical, some unsettling, he gradually learns that any romantic dream of total freedom is both impossible and foolish. Wright has also translated Lo-Johansson's *Breaking Free*.

TAMIL

Ilanḱ Atikal. *The Cilappatik of Ilanḱ Atikal: An Epic of South India*. Tr. R. Parthasarthy. Columbia University Press. 1995. 426 pp. Cloth: \$17.50; ISBN 0-231-07848-X. *The Cilappatik ram*—which means "the epic of an anklet"—is the compelling love story of Kannaki and K_valan. The anklet is the emblem of the goddess Pattinī, and the poem depicts the transformation of Kannaki into the goddess. Parthasarthy's introduction examines the poem in a comparative perspective with reference to the Sanskrit and Greek epics, and proposes that Ilanḱ rewrites the epic tradition by subverting its essentially androcentric bias. The postscript discusses the poetics of the Tamil epic in the light of the erotic and the heroic. To these, Ilanḱ adds a third, the mythic.

TURKISH

Bilgē Karasu. *Night [Gece]*. Tr. Güneli Gün with the author. Louisiana State University Press [İletim Yayınları]. 1994. 142 pp. Cloth: \$19.95; ISBN 0-8071-1849-4. *Night* begins as a writer's notebook. It appears as the narrative of a decent man, a writer of liberal sensibility who lives in a truly hellish place, where "nightworkers" prowl the streets, savagely murdering victims at random and leaving cryptic inscriptions about the advent of some apocalyptic "big night." It is a world of ritual mass-murder, of unrelenting paranoia and terror for its own sake, a world rife with rumor and deception. The writer tells of being blackmailed through a supremely cynical political maneuver into attending a foreign conference as a showpiece delegate. Set alongside the writer's story is the story of the creation of the book itself. In asides and footnotes, the writer decides on one narrative strategy, second-guesses it, then tries another, as he works his way toward an ending he cannot quite imagine. Winner of the Pegasus Prize for Literature. Karasu's other works include *Kiosk of Destiny* and *The Guide*.

Orhan Pamuk. *The Black Book [Kara Kitap]*. Tr. Güneli Gün. Farrar, Straus and Giroux [Can Yayınları Ltd. _ti]. 1994. 400 pp. Cloth: \$25.00; ISBN 0-374-11394-7. Galip is an Istanbul lawyer, and his wife (as well as first cousin) has vanished. Could she be hiding out with her half brother (who also happens to be Galip's first cousin), Helal, a newspaper columnist whose fame Galip envies? As Galip plays the part of private investigator, he assumes the identity of Jelal himself, wearing his clothes, answering his phone calls, even faking his wry columns, which he passes off as the work of the missing journalist. But the amateur sleuth bungles his undercover operation, and with dire consequences. Pamuk is the author of *The White Castle*. Gün has translated *Night* by Bilgē Karasu.

URDU

Isamat Chughtai. *The Crooked Line [Terhi Lakir]*. Tahira Naqvi. Heinemann. 1995. 335 pp. Paper: \$11.95; ISBN

0435-950-894. Isolated and ignored as she grows up in a large Muslim Indian household in the 1920s, Shamman's spirited nature rebels against her upbringing. Yet while her perception of her expected role in life deepens, she learns from bitter experiences to distrust anyone who offers intimacy. But her defense against love cannot last forever.

YIDDISH

Rukhl Fishman. *I Want to Fall Like This: Selected Poems of Rukhl Fishman*. Tr. Seymour Levitan. Wayne State University Press. 1995. 206 pp. Paper: \$15.95; ISBN 0-8143-2541-6. Bilingual. This collection showcases the poetry of Fishman, the youngest and only American-born Yiddish poet of the "Yung Yisroel." This group of young poets and writers from across the world settled in Israel after World War II and used Yiddish instead of Hebrew to bridge gaps across time and place. Her preference for free verse and sparing use of rhyme, her delight in puns and wordplay concentrates on simple subjects—nature, animals, and the world around her. Includes such works as "Sunned Through," "Full as a Pomegranate," "Now You Are Quieter," "Little Blue Flames," and "My Wild She-Goat." Translator Levitan's stories and poems are included in *Voices Within the Ark*, *The Spice Box*, *Identifications*, *The Penguin Book of Yiddish Verse*, and *A Treasury of Yiddish Stories*.

Isaac Bashevis Singer. *Meshugah*. Trs. Isaac Bashevis Singer and Nili Wachtel. Farrar, Straus and Giroux. 1994. 232 pp. Cloth: \$22.00; ISBN 0-374-20847-6. *Meshugah* is the story of Holocaust survivors in New York in the early 1950s, and its narrator is Aaron Greidinger, 47, a writer for the *Forward* who is just beginning to receive recognition for his stories and his Sunday radio talks. He finds himself inextricably involved with a group of refugees on the Upper West Side after Max Aberdam of Warsaw, a "ghost" whom he had long thought dead, walks into his newspaper office.

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