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EDITOR
Rich DeRouen

ADVISORY EDITOR
Rainer Schulte

CONTRIBUTORS
Rachel King
Rita Boudard
Teresa Lynd
Cynthia Manning Edmond
Jeffrey Green

All correspondence and inquiries should be directed to:

Translation Review
The University of Texas at Dallas
Box 830688 (JO 51)
Richardson TX 75083-0688

Telephone: 972-883-2092 or 2093
Fax: 972-883-6303
E-mail: derouen@utdallas.edu

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Anthologies

Walmsley, Gordon, ed. *Fire & Ice: Nine Poets from Scandinavia and the North*. Translated by **Bernard Scudder, Gordon Walmsley, and Didda**. County Clare, Ireland / Chester Springs, PA: Salmon Poetry / Dufour Editions, 2004. 132 pp. Paper: \$22.95; ISBN 1-903392-37-3.

The aim of this collection is to bring together Swedish, Danish, Norwegian, and Icelandic poets, some of whom have never been translated into English, and allow the rest of Europe and the United States to experience largely unrecognized poetry. The poems convey the courage inherent to writers with Northern Europe's history of self-sufficiency and intuition, and blend reality, dreams, and spirituality to reflect Northern tradition. Writers included in this volume are Katarina Frostenson, Lene Henningsen, Einar Mar Gudmundsson, Inger Christensen, Birgitta Trotzig, Willum Peder Trelund, Birgitta Lillpers, Stein Mehren, and Didda. Didda, both a poet and translator, has garnered attention for her openly honest poetry, which is sometimes read to musical accompaniment. She has published numerous volumes of poems and two novels. Bernard Scudder is a translator of Icelandic to English. He was short-listed for the Aristeon Literary Award in 1999 and has translated works such as *Eigil's Saga* (2005) and Einar Mar Gudmundsson's *Angels of the Universe* (1997). Gordon Walmsley published *Terebinthos* (1999), a collection of poetry, and is a distinguished translator and editor.

Arabic

Ashour, Radwa. *Granada*. Translated by **William Granara**. Syracuse, NY: Syracuse University Press, 2003. 229 pp. Cloth: \$24.95; ISBN 0-8156-0765-2. [*Gharnātah*. Cairo: Dar al-Hilal, 1994.]

Granada follows the family of an Arabic bookbinder who witnesses Christopher Columbus and his entourage in a triumphant parade through the country. As the new rulers of Granada confiscate books, and officials burn them, persecuted Muslims fight to form an independent government. The increasing economic and cultural pressures on the Arabs of Spain and its Christian rulers end in forced Christian conversions and Muslim uprisings. Ashour is an Egyptian novelist, critic, and professor of English literature at Ain Shams University in Egypt. She has written several novels and short stories. The initial volume of a series titled *The Granada Trilogy*, this book was named Best Book of the Year in 1994 by the General Egyptian Book Organization. William Granara is a writer and professor of Arabic at Harvard University, where he also directs the Arabic language program.

Bengali

Tagore, Rabindranath. *The Lover of God*. Bilingual. Translated by **Tony K. Stewart and Chase Twichell**. Port Townsend, WA: Copper Canyon Press, 2003. 122 pp. Paper: \$15.00; ISBN 1-55659-196-9.

This is the first appearance in English of poems published by the young Tagore under the pseudonym "Bhānusimha." Writing in Brajabuli, an archaic literary dialect of Bengali, Tagore took up the sixteenth-century Vaishnava poets' subject of the mythical love affair between Rādhā and her lord Krishna. He structured his poems using the convention of dialogues between Rādhā, the beloved of Krishna, and Bhānusimha, an imaginary sixteenth-century poet presented as Rādhā's older companion and confidante. These poems are not only some of the first that Tagore wrote, they are also among the last, for he continued to revise

them up until his death. For this volume, Stewart (who handled linguistic and semantic research) and Twichell (who rendered the poems into English) have attempted to hold to the spirit and tone of Tagore's final revisions. The translators address their process in notes preceding the text. They have also included, as an appendix, Tagore's fictional biography of Bhānūsīmha, published in an Indian journal in 1884 in a style that parodies the more pedantic qualities of nineteenth-century scholarly style. Tagore, successful in all genres but foremost a poet, was the first Asian writer to win the Nobel Prize in literature. Stewart, a professor of South Asian religions at North Carolina State University and the director of the North Carolina Center for South Asian Studies, specializes in the Brajabuli literary dialect used by these poems. Twichell has published five books of poetry, including *The Snow Watcher* (1998) and *The Ghost of Eden* (1995), and has received both Guggenheim and NEA fellowships.

Catalan

Alcover, Joan. *Elegies*. Bilingual. Translated by **Kristine Doll** and **Robert E. Brown**. Merrick, New York: Cross-Cultural Communications, 2004. 150 pp. Cloth: \$25.00; ISBN 0-89304-368-0. Paper: \$15.00; ISBN 0-89304-369-9.

Elegies is the first in a series of translations of Catalan writers into English, a project funded through a grant from the Spanish Cultural Ministry and published in conjunction with the Conselleria d'Educació i Cultura of the Balearic Islands. Joan Alcover, a revered poet writing in Majorca at the turn of the century, evokes powerful images of the Balears, love, and time in his poetry. Art images by Eduardo Arranz-Bravo are interspersed between the poems. Doll and Brown provide an introduction and, in addition to a general translators' note, translation notes on individual poems. Both translators are professors at Salem State College in New York and have worked for five years on this project. Kristine Doll has researched extensively in Majorca on influential writers, while Robert Brown is a professor of communications and has written extensively on such American poets as William Carlos Williams, earning a nomination for a Pushcart Prize.

Chinese

Chen, Ran. *A Private Life*. Translated by **John Howard-Gibbon**. New York: Columbia University Press, 2004. 214 pp. Cloth: \$24.50; ISBN 0-231-13196-8. [*Si ren sheng huo*. Beijing: Zuo jia chu ban she, 1996.]

Ran Chen is a highly regarded contemporary Chinese writer. *A Private Life* is her first appearance in English. The novel is a riveting tale of a young woman's emotional and sexual awakening. Set in the turbulent decades of the Cultural Revolution and the Tian'anmen Square incident, it exposes the complex and fantastical inner life of a young woman growing up during a time of tremendous political and social upheaval. First published in 1996, *A Private Life* is a lyrical meditation on memory, sexuality, femininity, and the often arbitrary distinctions between madness and sanity, between alienation and belonging, and between nature and society. As the writer leads the reader into the psyche of the main character, into her innermost secrets and sexual desires, the borders separating the narrator and the protagonist dissolve. Ran Chen has previously published numerous short stories and a collection of essays. John Howard-Gibbon is a copy editor for *China Daily* in Beijing. He has translated many literary works, including Lao She's *Teahouse*.

Estonian

Kaplinski, Jaan. *Evening Brings Everything Back*. Translated by **Jaan Kaplinski** with **Fiona Sampson**. Tarsset, UK / Chester Springs, PA: Bloodaxe Books Ltd. / Dufour Editions, 2004. 96 pp. Paper: \$23.95; ISBN 1-85224-650-2. [*Ohtu toob tagasi kõik*. Tallinn: 1984.]

This collection brings together work from three books previously unpublished in English: *Evening brings everything back* (1984), *Ice and Heather* (1989), and *Summers and Springs* (1995). In these poems, Nobel nominee Kaplinski reflects on the role of the individual in the world, a question explored through intimate domestic scenes. The book's centerpiece is an autobiographical prose-poem, an extended exploration of identity and the idea of "home." Kaplinski was born in Estonia where he studied linguistics. He has written approximately 800 poems as well as short stories and many essays and articles; he has also translated poetry from French, English, Spanish, Chinese and Swedish.

French

Alferi, Pierre. *OXO*. Translated by **Cole Swensen**. Providence, RI: Burning Deck, 2004. 88 pp. Paper: \$10.00; ISBN 1-886224-66-8. [*Kub Or*. Paris: P.O.L. Editeur, 1994.]

OXO is a collection of poems accompanied by Susanne Doppelt's photographs. It is a bouillon cube (literally), a conceptual cube (seven sections of seven poems, with each poem composed of seven syllable lines), and at the same time an album of verbal snapshots of life in Paris in the late 20th century: its tourists, its homeless people, its politicians, its TV news, its poetry, its pigeons and so on. Alferi's tightly coiled syntax unravels each one like a puzzle that slowly accrues to a finely nuanced image. He has written four books of poetry as well as two novels, *Fmn* (1994) and *Le cinéma des familles* (1999). Recently, he has published two new books, a collection of essays titled *Des enfants et des monstres* and a collection of poems titled *La voie des airs*. Translator and poet Cole Swensen's recent books include *Noon* (Sun and Moon Press, 1997; New American Writing Award), *Try* (University of Iowa, 1999; Iowa Poetry Prize and San Francisco State Poetry Center Book Award), *Oh* (Apogee Press, 2000) and *Such Rich Hour* (University of Iowa, 2001).

Apollinaire, Guillaume. *The Self-Dismembered Man: Selected Later Poems of Guillaume Apollinaire*. Bilingual. Translated by **Donald Revell**. Middletown, CT: Wesleyan University Press, 2004. 152 pp. Cloth: \$30.00; ISBN 0-8195-6690-X. Paper: \$15.95; ISBN 0-8195-6691-8.

Through such collections as *Alcools* and *Calligrammes*, Apollinaire was a crucial contributor to the modernist school of poetry at its emergence in the early twentieth century. The late poems contained in this collection from Revell represent the last writings of a poet, soldier, and art critic who is exhausted from witnessing the world's tragedies while simultaneously attempting to proclaim its innocence. Apollinaire's language here draws unusual connections between surrealism and war, which Revell preserves in the English. Donald Revell is a poet and translator whose book *Arcady* (2002) won the 2003 PEN Center USA Poetry Award. He published his translation of *Alcools* in 1995.

Becker, Lucien. *Love at the Full*. Translated by **Christopher Pilling**. Hexham, UK: Flambard, 2004. 96 pp. Paper: £7.95; ISBN 1-873226-61-6. [*Plein amour*. Paris: Librairie Gallimard, 1954.]

Becker moved through the circle of influential existentialist and surrealist writers of the twentieth century, such as René Char, André Breton, and Albert Camus. He adopted the

theme of *un degré zéro de l'écriture* developed by Camus and theorized by Roland Barthes. The poems in *Plein amour* ("Love at the Full") are Becker's attempts to define his own brand of nihilism and theories on death by examining the varieties of love, from genuine affection to eroticism. Pilling's translation is the first English appearance of Becker's work, fifty years after its publication in France. Pilling has translated extensively from French, publishing such works as Tristan Corbière's *Les Amours Jaunes* (1995).

Benmalek, Anouar. *The Lovers of Algeria*. Translated by **Joanna Kilmartin**. Saint Paul, MN: Graywolf Press, 2004. 288 pp. Paper: \$16.00; ISBN 1-55597-404-X. [*Les Amants désunis*. Paris: Calmann-Lévy, 1998.]

Anouar Benmalek has been compared to Michael Ondaatje for his ability to weave together romance and historical turmoil. This novel (a Lannan Translation Series selection) makes its first appearance in the United States after meeting with great praise in France, winning the French Rachid Prize. *The Lovers of Algeria* presents, in addition to a captivating love story, Benmalek's commentary on politically unstable Algeria and the impact that civil war has had on its citizens. Benmalek was born in Casablanca and became one of the founders of the Algerian Committee Against Torture after witnessing the 1988 riots to protest government policies in Algeria. Joanna Kilmartin has translated the final volume of Marcel Proust's *Selected Letters* (1999) and Patrick Modiano's *Dora Bruder* (1999).

Cendrars, Blaise. *The Astonished Man*. Translated by **Nina Rootes**. London / Chester Springs, PA: Peter Owen Ltd. / Dufour Editions, 2004. 260 pp. Paper: \$22.95; ISBN 0-7206-1210-1. [*L'Homme foudroyé*. Paris: Editions Denoël, 1945; first British edition, 1970.]

Although described as Blaise Cendrars' autobiography, *The Astonished Man* is not so much a memoir as an account of a life in which the line between fact and fiction is blurred. Cendrars, who fabricated many "facts" about his life that he presented to the public as true, does not write about his family or sentimental events, but about experiences beginning in the Foreign Legion in World War I, and traveling across Africa, Europe, and Latin America. This first work in Cendrars' "memoir" tetralogy includes a preface by Jeff Bursey. Nina Rootes has translated Cendrars' *Lice* (1973) and *Gold: The Marvelous History of General J. A. Sutter* (2003), as well as Henri-Frédéric Blanc's *The Empire of Sleep* (1993), among others.

Chiland, Colette. *Transsexualism: Illusion and Reality*. Translated by **Philip Slotkin**. Middletown, CT: Wesleyan University Press, 2003. 193 pp. Cloth: \$70.00; ISBN 0-8195-6657-8. Paper: \$24.95; ISBN 0-8195-6658-6. [*Transsexualisme*. Paris: Editions Odile Press, 1997.]

Chiland is chief psychiatrist at the Alfred-Binet Center and emerita professor of clinical psychology at the University René Descartes in Paris. She is the author of several books, including *Homo Psychoanalyticus* (1990). In *Transsexualism*, Chiland raises questions on gender, how we determine whether a person is a man or a woman, who gets to decide the sex of an individual and so on. The writer also grapples with the idea of medical transformation of one's body and its impact on the person's psychological, social, cultural, and biological status. The book explores different dimensions of gender and gender dysphoria. Slotkin has translated several psychoanalytic books, including *In the Analyst's Consulting Room* by Antonio Ferro.

Colette. *Green Wheat*. Translated by **Zack Rogow**. Louisville, KY: Sarabande Books, 2004. 160 pp. Paper: \$14.95; ISBN 1-932511-01-6. [*Le Blé en herbe*. Paris: Flammarion, 1923.]

Green Wheat first appeared as a serial publication in the French newspaper *Le Matin* before it was discontinued due to its sexual descriptions, which only contributed to Colette's

reputation as a writer. Her skill lies in her ability to describe adolescents at the stage of life between childhood and adulthood, as they strive toward the latter without being able to relinquish the former. *Green Wheat* describes the relationship between Vinca and Phil, two teenagers whose struggle with their loss of innocence is set against a masterfully painted backdrop of the French countryside. Rogow includes an introduction in which he addresses his attempts to revive the first work to which Sidonie-Gabrielle Colette signed her pen name, Colette. He is the recipient of a Bay Area Book Reviewers Award for his translation of George Sand's *Horace* (1995) and co-winner of the PEN/Book-of-the-Month Club Translation Award for *Earthlight* (1993) by André Breton. Rogow also serves on the board of directors of the Center for Art in Translation, is the editor of *The Face of Poetry*, an anthology of U. S. poetry, and has published essays and reviews in numerous publications.

Courtine-Denamy, Sylvie. *The House of Jacob*. Translated by **William Sayers**. Ithaca, NY: Cornell University Press, 2003. 168 pp. Cloth: \$26.00; ISBN 0-8014-4065-3. [*La maison de Jacob*. Paris: Edition Phébus, 2001.]

Courtine-Denamy traces her family's exile after their expulsion from Spain in 1492. Their journey leads her to different corners of the world. The author notes that while place and time might separate us from those we love or those we never knew, something continues to link us. This "something" is, in part, language for Courtine-Denamy—the Judeo-Spanish (Ladino) that is still spoken, whether on the banks of the Danube river or along the quays of the Seine. This book should strike a cord with those who have experienced exile and displacement. The author notes that one of the undercurrents in the book is an implied criticism of the language policies of the State of Israel, in particular the imposition of Hebrew as a medium of everyday communication. Courtine-Denamy is Associate Researcher at the Centre des Religions du Livre at the École Pratique des Hautes Études. For the French edition of this book, the author received the 2002 Alberto Benveniste Prize for Sephardi Literature. She is also the author of *Three Women in Dark Times: Edith Stein, Hannah Arendt, and Simone Weil*, also published by Cornell University Press. Sayers is the translator of Daniel Dubuisson's *Western Construction of Religion: Myths, Knowledge, and Ideology* and also of books by Adam Rayski and Gerhart Riegner.

D'Agoult, Marie. *Nélida*. Translated by **Lynn Hoggard**. Albany: State University of New York Press, 2003. 213 pp. Cloth: \$54.50; ISBN 0-7914-5911-X. Paper: \$17.95; ISBN 0-7914-5912-8. [*Nélida*. Paris: Calmann-Lévy, 1987.]

Originally published in 1846 under the pen name Daniel Stern, *Nélida* is based on the author's own ten-year relationship with pianist and composer Franz Liszt. The novel became a scandalous bestseller of its time. *Nélida* is Marie D'Agoult's only major novel, which brings to life the deeply intimate parts of her own story and the era in which it took place. The novel reveals the cry of a woman determined to control her own destiny without betraying her womanhood. Lynn Hoggard is a professor of English, French, and Humanities at Midwestern State University. She is also the translator of Henri Michaux's prose poems, *Poteaux d'angle*.

Dib, Mohammed. *L.A. Trip: A Novel in Verse*. Translated by **Paul Vangelisti**. Copenhagen/Los Angeles: Green Integer, 2003. 264 pp. Paper: \$11.95; ISBN 1-931243-54-9. [*LA Trip*. Paris: Éditions de la Différence, 2003.]

Mohammed Dib is the author of the fiction trilogy *L'Incendie*, as well as *La grande maison* (1996), *Le couer insulaire* (2000), *Ombre gardienne* (2003), and *La Nuit sauvage* (2001). He received the Francophone Grand Prix in 1994 in recognition of his accomplishments. *L.A.*

Trip: A Novel in Verse is Dib's attempt to revive the tradition of the novel in verse, which he believes to be a much-needed respite from modern and impressionistic poetry. The novel describes a visit to Los Angeles that Dib made in the 1970s. Before his death, he sent the completed manuscript to Paul Vangelisti, who translated it and contributed an afterword on the experiences that led Dib to write the novel. Vangelisti has been a prominent voice in the American West-Coast avant-garde artistic movement and has translated works in French and Italian. He has twice been a recipient of a National Endowment for the Arts Writing Fellowship, in addition to contributing numerous articles and essays to various publications. A collection of his poems entitled *Embarrassment of Survival: Selected Poems, 1970-1999* was published in 2001.

Flaubert, Gustave. *Madame Bovary*. Translated by **Margaret Mauldon**. New York: Oxford University Press, 2004. 368 pp. Cloth: \$27.00; ISBN 0-19-280549-5.

Margaret Mauldon's translation of *Madame Bovary* is unique in its consistency with Flaubert's style of conveying visual and mental worlds and the image painted for the reader of nineteenth-century France. *Madame Bovary* is distinguished as one of the first suburban novels, namely one in which romance combines with a provincial setting to reveal truths about a society as a whole. Malcolm Bowie (Master of Christ's College at Cambridge University and a leading authority on French literature) contributes the introduction to this edition, in which he addresses Flaubert's literary genius and the impact of the novel. His book *Proust Among the Stars* won the Truman Capote Award for Literary Criticism in 2001. Margaret Mauldon has translated Zola's *L'Assommoir* (1995), Stendhal's *The Charterhouse of Parma* (1997), and Huysmans' *Against Nature*, which won the Scott Moncrieff Prize for Translation in 1999.

King, Adele, editor. *From Africa*. Translated by **Cynthia Hahn**, et al. Lincoln: University of Nebraska Press, 2004. 150 pp. Paper: \$15.00; ISBN 0-8032-7810-1.

This collection brings together works from the latest generation of French-speaking African writers who now live in France or the United States. These stories from Togo, Chad, Côte d'Ivoire, Cameroon, Guinea, Congo, Rwanda, Djibouti, and Madagascar do not follow traditional patterns of African folk stories, but discuss modern themes while incorporating elements of African story-telling and European and American short-stories. The topics vary from modern versions of myths, political problems, the African diaspora in France, and relations of the sexes in contemporary Africa. Featured in this volume are stories by Abdourahman A. Waberi, Tierno Monémbo, Caya Makhélé, Benjamin Sehene, and Bessora, all of whom are little-known outside of France and their native countries. The end matter includes a bibliographical essay by the editor, biographies of both authors and translators, and source acknowledgments. Adele King is a professor emerita of French at Ball State University and the author of such books as *The Writings of Camara Laye* (2002) and *Rereading Camara Laye* (2003).

Macé, Gérard. *Wood Asleep*. Bilingual. Translated by **David Kelley**. Trowbridge, UK / Chester Springs, PA: Bloodaxe Books / Dufour Editions, 2004. 160 pp. Paper: \$21.95; ISBN 1-85224-432-1.

Gérard Macé, whose poetry has been appearing in France since 1974, makes his first appearance in English in this bilingual collection. The poems of three collections are included here: *Le Jardin des langues* (1974), *Le balcon de Babel* (1977), and *Bois dormant* (1983). Macé combines elements of poetry and the essay to make writing that has been termed *essai merveilleux*. He is fascinated by the history of writing, from the lyricism of words to the

shapes taken by them in ancient hieroglyphs, and truly explores the use of words as a medium for expressing the world. His other works include *Vies antérieures* (1991) and *La mémoire aime chasser dans le noir* (1993). This edition includes an introduction by Jean-Pierre Richard. David Kelley co-edited *The New French Poetry* (1996) and translated Jean Tardieu's *The River Underground* (1991).

Maeterlinck, Maurice. *Hothouses: Poems 1889*. Bilingual. Translated by **Richard Howard**. Princeton: Princeton University Press, 2003. 108 pp. Paper: \$10.95; ISBN 0-691-08837-3. Cloth: \$34.95; ISBN 0-691-08837-3. [*Serres Chaudes*. Bruxelles: Renaissance du livre, 1965.]

Maeterlinck, the Belgian playwright and poet who received the Nobel Prize for literature, came to be widely regarded as one of the cornerstones of literary modernism after Baudelaire. Antonin Artaud said, "Maeterlinck was the first to introduce the multiple riches of the subconscious into literature." These poems combine the decadent symbolism and the language of dislocation that Maeterlinck later perfected in his dramas. The English translations appear opposite the French originals and are accompanied by reproductions of woodcuts by Georges Minne. Howard's translation of this work is the first to be published in nearly a century and the first to convey accurately the poet's elusive visionary force. Howard has translated over 150 works from French. In 1983 he was awarded the American Book Award for his translation of Baudelaire's *Les Fleurs du mal*.

Maintenon, Madame de. *Dialogues and Addresses*. Translated and edited by **John J. Conley, S. J.** Chicago: University of Chicago Press, 2004. 216 pp. Paper: \$22.00; ISBN 0-226-50242-2.

Madame de Maintenon, born a criminal's daughter and a street beggar, rose to power as the secret second wife of Louis XIV of France. She founded and directed the academy for aristocratic women at Saint-Cyr, where she developed her philosophies of women's education that have earned her the label of an opponent of gender equality. While Maintenon was a firm believer in maintaining the social hierarchy and encouraging women to accept their duties as nobles, she argued for the redefinition of feminine virtues, clear statements of women's freedoms, and a great improvement in women's education. Although many regard her ideas as detrimental to the forward movement of feminism, her public criticism places her as one of the voices for social reform in the seventeenth and eighteenth centuries. As a title in the UCP series "The Other Voice in Early Modern Europe," the volume includes a series editors' introduction as well as Conley's preface and introduction. Conley is a professor of philosophy at Fordham University. He has written *The Suspicion of Virtue: Women Philosophers in Neoclassical France* (2002) and translated Jacqueline Pascal's *A Rule for Children and Other Writings* (2003).

Proust, Marcel. *Swann's Way*. Translated by **Lydia Davis**. New York: Penguin Books, 2004. 496 pp. Paper: \$14.00; ISBN 0-14-243796-4. [*Du côté de chez Swann*. Paris: Grasset, 1913; Gallimard, 1919, 1954, 1987.]

This is the softbound U. S. edition of Davis's recent translation, the 2003 clothbound edition of which won the French-American Foundation's translation prize. The translation is written with an eye to the intentionally complex manner in which Proust wrote, a style that has discouraged many modern readers but which is essential to the effect of the novel. Davis bears this in mind and creates a version of *Swann's Way* that at once captures Proust's intended effect and is more accessible to today's audience. In addition, she preserves Proust's shifting point of view throughout the book, as the first person "I" changes characters, even being called "Marcel" at one point. The edition includes an introduction, a note on the translation, suggestions for further reading, notes, and a synopsis, all of which help to clarify

such a complex work. Lydia Davis is a 2003 MacArthur Fellow and has written a novel, *The End of the Story* (1995), and three volumes of short fiction, of which *Samuel Johnson Is Indignant* (2002) is the most recent. She has also translated works by Maurice Blanchot, Michel Leiris, and Pierre Jean Jouve, among other, and was named a Chevalier of the Order of Arts and Letters by the French government.

Robbe-Grillet, Alain. *Repetition*. Translated by **Richard Howard**. New York: Grove Press, 2003. 178 pp. Cloth: \$23.00; ISBN 0-8021-1736-8. Paper: \$13.00; ISBN 0-8021-4057-2. [*Repetition*. Paris: Editions de Minuit, 2001.]

Repetition is the first novel in twenty years from Robbe-Grillet, the founder of the *nouveau roman* tradition, who remains one of the most influential writers of the last half-century. The book is a spy novel of violence, espionage, and tricks of the eye set in postwar Berlin. The story presents the writer's vision of a time of identity theft and porous national boundaries. Among Robbe-Grillet's many novels are *Jealousy*, *The Erasers*, *The Voyeur*, *In the Labyrinth*, *La Maison de Rendezvous*, and *Djinn*. Howard has also translated André Gide's *Immoralist: A New Translation*, *Love in Two Languages* by Abdelkebir Khatibi (1990), and *Lover's Discourse: Fragments* by Roland Barthes (1978), as well as works by Stendhal, Claude Simon, and Balzac.

Robida, Albert. *The Twentieth Century*. Translated by **Philippe Willems**. Edited by **Arthur B. Evans**. Middletown, CT: Wesleyan University Press, 2004. 464 pp. Paper: \$29.95; ISBN 0-8195-6680-2. [*Le Vingtième siècle*. Paris: Decaux, 1882.]

This entry in the Wesleyan "Early Classics in Science Fiction Series" is the first English translation of Robida's pioneering illustrated novel. As both artist and writer, Robida produced a work that was *objet d'art* as well as pulp fiction, satire as well as conjecture. Willems, who provides a wide-ranging introduction in addition to notes on the translation and artwork and a biography of the author, describes the book as a milestone of the genre. In his techniques of image/narrative interplay, Robida prefigures the developments that have eventually led to the contemporary "graphic novel" and the *bande dessinée*. Also, in its fully realized depiction of daily life in the 1950's, the novel was one of the first science fiction works to detail the day-to-day social effects of unrestrained technological and capitalistic growth. Robida later followed it with two additional works, *La Guerre au vingtième siècle* (1887) and *La Vie électrique* (1892), to make a trilogy. In addition to being a writer and an illustrator, Robida was also a satirical cartoonist and served throughout his career as the chief editor of the satirical weekly *La Caricature*. Willems is a professor of French at Northern Illinois University at De Kalb; his research examines nineteenth century word-and image interplay in fiction.

Rousseau, Jean-Jacques. *Letter to D'Alembert and Writings for the Theater; The Collected Writings of Rousseau, Vol. 10*. Translated and edited by **Allan Bloom**, **Charles Butterworth**, and **Christopher Kelly**. Hanover, NH: University Press of New England, 2004. 443 pp. Cloth: \$70.00; ISBN 1-58465-353-1.

In 1758, Jean-Jacques Rousseau and Jean Le Rond d'Alembert began an argument that would produce one of the most important philosophical discussions on the political importance of the arts. D'Alembert's proposal for the public establishment of a theater in Geneva aroused fierce opposition from Rousseau and sparked a series of letters between the two leading figures of the Enlightenment, one whose debate over the position of women, censorship, and popular versus high culture would polarize contemporary philosophers and social theorists. These letters are printed for the first time in this edition, along with Rousseau's play and

opera libretti. Among these are *Le Devin du village* (“*The Village Soothsayer*”), the most popular French opera of the eighteenth century, and *Pygmalion*, in which Rousseau describes the relationship of an artist to his creation according to the Greek myth. Extra material includes a preface, chronology of works, a note on the text, and introduction by the editors. Allan Bloom’s books include *The Closing of the American Mind* (1987) and *Love and Friendship* (1993). Charles E. Butterworth is a professor of government and politics at the University of Maryland-College Park and has translated *The Reveries of the Solitary Walker* for this same series of collected writings. Christopher Kelly is a professor of political science at Boston College and author of *Rousseau’s Exemplary Life* (1987) and *Rousseau as Author* (2003).

Rousso, Henry, ed. *Stalinism & Nazism: History and Memory Compared*. English edition edited and introduced by **Richard J. Golsan**; translated by **Lucy B. Golsan**, **Thomas C. Hilde**, and **Peter S. Rogers**. Lincoln: University of Nebraska Press, 2004. 325 pp. Cloth: \$75.00; ISBN 0-8032-3945-9. Paper: \$39.95; ISBN 0-8032-9000-4. [*Stalinisme et nazisme: Histoire et mémoire comparées*. Brussels: Éditions Complexe, 1999.]

The difficulties in providing historical insight into the era of Stalinism and Nazism lie in the urge to find similarities between the two philosophies rather than differences, and in the discrepancies between the stated aims of both systems and the manners in which they were executed. This volume contains essays by Europe’s leading historians in which they discuss the impact made by the regimes on both historical and individual levels. The first section deals with the rise to power of Hitler and Stalin and their manipulation of the ideals of their respective parties, while the second explores the impact on countries that experienced both types of rule. A third section, entitled “Commentaries,” contains postscripts and appended thoughts on these topics. Additional material includes Rousso’s original introduction, “The Legitimacy of an Empirical Comparison,” and Golsan’s introduction to this edition, “The Politics of History and Memory in France in the 1990s.” Henry Rousso has written *The Haunting Past: History, Memory, and Justice in Contemporary France* (1998) and *The Vichy Syndrome: History and Memory in France since 1914* (1994). Richard Golsan is a professor of French at Texas A&M University and the author of *Vichy’s Afterlife: History and Counterhistory in Postwar France*. Lucy Golsan has worked closely with Richard Golsan to translate *The Papon Affair: Memory and Justice on Trial* (2000) and *Memory, the Holocaust, and French Justice: The Bousquet and Touvier Affairs* (1996). Thomas Hilde has co-edited *The Agrarian Roots of Pragmatism* (Vanderbilt Library of American Philosophy, 2000) and has contributed to *The Internet in Public Life* (Institute for Philosophy and Public Policy Studies, 2004). Peter S. Rogers has translated *Awakenings: A Translation of Marcel’s Autobiography, En Chemin, Vers Quel Eveil?* (2003).

Schuhl, Jean-Jacques. *Ingrid Caven*. Translated by **Michael Pye**. San Francisco: City Lights Books, 2004. 250 pp. Paper: \$12.95; ISBN 0-87286-427-8. [*Ingrid Caven*. Paris: Gallimard, 2000.]

Ingrid Caven is a fictionalized account of the life of the German cabaret singer and film star Ingrid Caven, who, in addition to being the one-time wife and muse of Rainer Werner Fassbinder and Yves Saint Laurent, is the current wife of author Jean-Jacques Schuhl. Based on real and invented events and memories, Schuhl’s novel portrays glamorous European counterculture still haunted by the specter of World War II. *Ingrid Caven* won the 2000 Prix Goncourt and has been translated into seventeen languages. Schuhl is regarded as a “Parisian dandy” and is the author of *Rose poussière* (1972). Michael Pye is the author of, among others, *The Buddha* (1979) and *Emerging from Meditation (Tominaga Nakamoto)* (1990).

Tzara, Tristan. *Twenty Five and One Poems*. Translated by **Nick Moudry**. Reno, NV: Toad Press, 2004. 39 pp. Paper: \$5.00. (For ordering, contact toadpress@hotmail.com.) [*Vingt-cinq et un poèmes*. Paris: Collection l'Age d'Or, 1946].

As a prolific poet, playwright, and critic, Tzara was a key figure in both the Dada and Surrealism movements. The translation follows the 1946 Paris edition, which contains the poem "The Great Lament of My Obscurity Three," not included in the original 1918 Zürich edition from the Collection Dada. Nick Moudry has also translated works by Philippe Soupault and Pierre Albert-Birot.

Vian, Boris. *Heartsnatcher*. Translated by **Stanley Chapman**. Normal, IL: Dalkey Archive Press, 2003. 245 pp. Paper: \$13.95; ISBN 1-56478-299-9. [*L'Arrache-coeur*. Paris: Éditions Pro-Francia Vrille, 1953.]

In addition to being one of the most idiosyncratic writers of his day, Boris Vian was an engineer, poet, actor, scriptwriter, translator, composer, and jazz trumpeter, a mélange of quirks that is essential to *Heartsnatcher*. In the strange town that is the setting of Vian's novel, the elderly are auctioned off at an Old Folks Fair, townspeople attack their priest to cause rain, Clémentine punishes her husband for forcing her to undergo childbirth, and the psychiatrist Timortis finds that only a maid and neutered cat are suitable patients. *Heartsnatcher* is Vian's last work before his death in 1959 and has been largely unrecognized by the American public. (This edition from Dalkey is the first in the U.S., although Chapman's translation appeared previously in Britain.) His earlier work *J'irai cracher sur vos tombes* ("I Spit On Your Graves") was a bestseller and was made into a movie in 1959. Chapman's translation includes the original foreword written by Raymond Queneau. Stanley Chapman contributed to the translation of Robert Desnos's *Liberty or Love!* (1994).

Zola, Émile. *Germinal*. Translated by **Roger Pearson**. New York: Penguin Books, 2004. 592 pp. Paper: \$9.00; ISBN 0-140-44742-3. [*Germinal*. Paris: Lacroix, 1885.]

Germinal represents the thirteenth novel in Zola's *Les Rougon Macquart* sequence, which depicts the natural and social progress of a family struggling through the Second Empire. Zola, regarded by many as the founder of the Naturalist movement in literature, used his gifts not only to develop the genre, but also to voice social criticisms. *Germinal*, which came on the heels of novels that addressed prostitution and the Parisian working class, describes the mining industry as seen by its workers. This translation replaces the Tancock translation (1954) for Penguin Classics and is based upon the 1964 Pléiade edition from Gallimard, edited by Henri Mitterand. It is accompanied by an introduction that examines the social and political background of *Germinal*, as well as the relationship between labor and capital in Zola's works. Also included are lists of suggested further reading, a filmography, a chronology, notes, and a glossary. Pearson is a professor of French at Oxford and tutor in French at Queen's College. He has translated and edited, among others, Voltaire's *Candide and Other Stories* (1990) and Zola's *La Bête humaine* (1996).

German

Andersch, Alfred. *The Cherries of Freedom: A Report*. Translated by **Michael Hulse**. New Milford, CT: Toby Press, 2004. c. 200 pp. Paper: \$19.95; ISBN 1-59264-052-4. [*Die Kirschen der Freiheit: ein Bericht*. Frankfurt: Frankfurter Verlagsanstalt, 1952.]

The Cherries of Freedom serves as explanation for Andersch's desertion from the Wehrmacht in 1944 and the significance of this act in his life. Andersch, a devout Communist, was

appalled by the Third Reich and its wartime actions. His decision to leave the army was not, he maintains, a result of political influence, insensitivity for his home, or fear of death, but his decision to value life and freedom over totalitarianism. Michael Hulse, who earned distinction with his translations of W. G. Sebald, also provides a foreword. He teaches English and comparative literature at the University of Warwick.

Bachmann, Ingeborg. *Letters to Felician*. Bilingual. Translated and edited by **Damion Searls**. Copenhagen/Los Angeles: Green Integer, 2004. 100 pp. Paper: \$10.95; ISBN 1-931243-16-6. [*Briefe an Felician*. Munich: R. Piper, 1991.]

Letters to Felician was written at the author's shift from poetry to prose and fiction, as reflected in the somewhat poetic style of some the letters. The poems and letters tell of a young girl's first love for an older man, at the same time providing stunning descriptions of the landscape, written when Bachmann herself was eighteen and acutely aware of her surroundings. This edition, along with a translator's note, introduction, and original German text facing the English translation, also contains three poems never before printed. Among Bachmann's other work is *Malina* (1971) and *Three Paths to the Lake*, a collection of short stories published in the 1960s. Damion Searls is also the translator of *A Trip to Klagenfurt: In the Footsteps of Ingeborg Bachmann* (2004) by Uwe Johnson and is co-author of *Lend Me Your Character*, due to be released in the early summer of 2005.

Benjamin, Walter. *Selected Writings: Volume 1, 1913-1926*. Edited by **Marcus Bullock** and **Michael W. Jennings**. Cambridge, MA: Belknap Press of Harvard University Press, 1996; 2004. 520 pp. Cloth: \$47.50; ISBN 0674-94585-9. Paper: \$18.95; ISBN 0-674-01355-7.

For years, even after interest in the Frankfurt School surged during the 1960s, many of Benjamin's most important works remained unavailable in English. In 1996, Harvard University Press, under the Belknap imprint, began publishing a four-volume *Selected Writings* of Benjamin, the final clothbound volume appearing in 2003. (During that time, Harvard also published editions of Benjamin's *The Arcades Project* and his correspondence with Adorno.) The publisher is now issuing paper editions of the *Selected Writings*, with the second volume expected in 2005. Volume 1 contains the essay "The Task of the Translator," which Benjamin published in 1923 as the foreword to a German translation of Baudelaire's "Tableaux parisiens." Various translators are responsible for the included selections. The translations themselves are based on the standard German edition of Benjamin, *Gesammelte Schriften* (Suhrkamp, 1972-1989). Jennings, a professor of German at Princeton University, is the general editor for the project.

Broder, Henryk. *A Jew in the New Germany*. Translated by the **Broder Translators' Collective**, edited by **Sander L. Gilman** and **Lilian M. Friedberg**. Chicago: University of Illinois Press, 2004. 160 pp. Cloth: \$29.95; ISBN 0-252-02856-2.

This collection of essays, never before translated into English, contains eighteen works by one of Germany's most controversial political critics. Beginning in 1979 and continuing through and after the events of September 11, 2001, the essays examine such topics as the war on terrorism in Europe, a Holocaust memorial in Berlin, German reunification, and new German nationalism. Broder also discusses relationships within the Jewish community and those between Jews and non-Jews, suggesting that the situation has not changed for Jews in Germany to the extent that many believe. Broder's commentary, while scathing, is witty and written with an acute sense of history and his own place in it, a mixture that has earned Broder his reputation as an essayist. This volume, which contains an introduction by Gilman, is the first work translated into English by the Broder Translators' Collective.

Büchner, Georg. *Woyzeck*. Translated by **Dan Farrelly**. Dublin, Ireland: Carysfort Press, 2004. 64 pp. Paper: \$17.95; ISBN 1-904505-02-3.

Woyzeck was long thought to be an “open” play, with the loose scenes and sequences that have formed a part of modern theater. The sequence of scenes had been, for the most part, agreed upon by scholars after examining Walther Lehmann’s 1967 edition of the text, but recent review of the original has yielded new conclusions. In a movement led by Thomas Michael Mayer and Burghard Dedner, the former decisions have been challenged and this newest translation produced from their interpretations. The aim is to allow readers of *Woyzeck* to re-examine their previous assumptions and find a new structure to an older play. This translation contains a short biography of Büchner, his uses of dialect, and a possible addition to Scene 25. Dan Farrelly is a playwright who has translated numerous works from German to English, including Goethe’s *Under the Curse* (2003).

Cohen, Hermann. *Ethics of Maimonides*. Translated by **Almut Sh. Bruckstein**. Madison: University of Wisconsin Press, 2004. 248 pp. Paper: \$24.95; ISBN 0-299-17764-5. Cloth: \$50.00; ISBN 0-299-17760-2. [*Charakteristik der ethic Maimunis*. Leipzig: Gustav Fock, 1908.]

The significance of Cohen’s essay on Maimonides lies in the relations it demonstrates between Platonic, prophetic, Maimonidean, and Kantian philosophy. Rather than looking to earlier scholars to interpret Maimonides’s works, Cohen views them as guides toward an uncertain future. Bruckstein translates Cohen’s essay in a manner that, according to Jewish scholarly tradition, appreciates the eventual result of the translation and commentary as well as the act of commentary itself. This edition contains a preface, notes, and a foreword by Robert Gibbs. Bruckstein is a lecturer in Jewish philosophy at the Hebrew University of Jerusalem. She is also the author of *Die Maske des Moses* (2001).

Doerry, Martin, ed. *My Wounded Heart: The Life of Lilli Jahn, 1900-1944*. Translated by **John Brownjohn**. New York: Bloomsbury, 2004. 288 pp. Cloth: \$24.95; ISBN 1-58234-370-5. [*“Mein verwundetes Herz”*: *das Leben der Lilli Jahn 1900-1944*. Stuttgart: Deutsche Verlagsanstalt, 2002.]

The letters contained in *My Wounded Heart* follow Jewish writer Lilli Jahn through life with her persecuted family in Cologne to her time spent in Breitenau labor camp. Thanks to the miraculous survival of Jahn’s letters, readers witness her attempts to raise her children while living in the camp, and the children’s hope and fear for their mother’s well-being. Lilli Jahn’s letters, which have been compared to the diaries of Victor Klemperer and Anne Frank in importance, demonstrate the life lead by an ordinary Jewish woman in Hitler’s Germany. This edition, edited by Jahn’s grandson, is accompanied by an introduction, epilogue, and appendix containing a chronology, list of contemporaries, and map of the Kassel Region. John Brownjohn is the translator of *Where Do We Go From Here?* (2001) by Dorris Dorrie and *The Swiss, the Gold and the Dead: How Swiss Bankers Helped Finance the Nazi War Machine* (1999) by Jean Ziegler.

Gitelman, Claudia, ed. *Liebe Hanya: Mary Wigman’s Letters to Hanya Holm*. Translated by **Marianne Forster, Shelley Frisch, Catherine T. Klingler,** and **Joanna Ratyck**. Madison: University of Wisconsin Press, 2003. 200 pp. Paper: \$29.95; ISBN 0-299-19074-9.

The letters printed in *Liebe Hanya* have never before been translated into English and provide insight into the development of modern dance and the importance of art in Europe and the United States. From 1920 to 1971, Mary Wigman, whose choreography established dance as a true art in Germany, and her disciple Hanya Holm corresponded about business, love, art, dance in America, and Wigman’s work within the Third Reich. This collection is introduced

by Hedwig Müller and annotated by editor Claudia Gitelman. Gitelman is Professor Emerita of Dance in Mason Gross School of the Arts at Rutgers University and author of another book about Hanya Holm, *Dancing with Principle: Hanya Holm in Colorado, 1941-1983*. Shelley Frisch is translator of Rudiger Safranski's *Nietzsche: A Philosophical Biography* (2003).

Grill, Evelyn. *Winter Quarters*. Translated by **Jean M. Snook**. Riverside, CA: Ariadne Press, 2004. 124 pp. Paper: \$14.00; ISBN 1-572-41123-6. [*Winterquartier*. Weitra: Bibliothek der Provinz, 1994.]

Winter Quarters is Grill's exploration of the human psyche and the limits to which it can be pushed. Her protagonist, a quiet tailor named Roswitha, undergoes a series of disruptive events when a drunken construction worker moves in with her, and violent episodes ensue. Finally, after remaining in the apartment with her friends and his for an entire night and most of the next day, two people are dead. The novel examines the events that led up to this incident and Roswitha's reactions. *Winter Quarters* is Grill's first work to appear in English. Snook is a professor of German at Memorial University of Newfoundland. She has translated Else Lasker-Schüler's *Concert* (1994) and Luise Rinser's *Abelard's Love* (1998).

Grimm, Jacob and Wilhelm. *The Annotated Brothers Grimm*. Translated and edited by **Maria Tatar**. New York: W.W. Norton & Company, 2004. 416 pp. Cloth: \$35.00; ISBN 0-393-05848-4.

This collection of traditional children's stories from perhaps the best-known storytellers is one of the most complete and intriguing volumes of the Grimms' works. Tatar, a prominent figure in the study of folklore, has selected not only the best-known stories, such as "Cinderella," "Snow White," and "Rapunzel," for inclusion in this work, but also those stories previously considered too bawdy or too dark for publication. These include stories about cannibalism and others that forego the customary happy ending. Tatar's annotations also detail the origins of the stories, their cultural background, and the psychological impact on readers. In addition to new translations, this edition includes more than 150 illustrations by such artists as George Cruikshank, Walter Crane, Kay Nielsen, and Arthur Rackham. Accompanying the body of the text are an introduction by A. S. Byatt, the Grimms' original prefaces, two essays by Tatar on the Grimms' lives and the histories of their tales, and Tatar's commentaries on the tales. Maria Tatar is Dean for the Humanities and John J. Loeb Professor of Germanic Languages and Literatures at Harvard University. She is the editor of *The Annotated Classical Fairy Tales* (2002).

Gross, Claudia. *Scholarium*. Translated by **Helen Atkins**. New Milford, CT: Toby Press, 2003. c. 400 pp. Paper: \$19.95; ISBN 1-59264-056-7. [*Das Scholarium*. Munich: Deutscher Taschenbuch, 2002.]

Claudia Gross combines her education in medieval philosophy with fiction in *Scholarium*. The novel chronicles the search for a murderer while it also incorporates works by such philosophers as Thomas Aquinas and details about medieval scholarship and society. Helen Atkins has also translated *Morpheus* (2000) by Katharina Hacker.

Heidelberger, Michael. *Nature From Within: Gustav Theodor Fechner and His Psychophysical Worldview*. Translated by **Cynthia Kloth**. Pittsburgh: University of Pittsburgh Press, 2004. 456 pp. Cloth: \$49.95; ISBN 0-8229-4210-0. [*Die innere Seite der Natur: Gustav Theodor Fechners wissenschaftlich-philosophische Weltauffassung*. Frankfurt: V. Klostermann, 1993.]

Gustav Theodor Fechner was the founder of psychophysics, in which he sought to find connections between mental processes and physical actions. Fechner's work in philosophy, experimental psychology, and physics helped to create a bridge between philosophy and the "hard sciences" and other scientific movements that had previously been thought irreconcilable. Heidelberger's examination discusses Fechner from historical, philosophical, and what Fechner termed "day view" points of view. Heidelberger includes biographical information, Fechner's background and research, and, in conclusion, the impact that Fechner's discoveries had on the scientific community. Klohr has also translated Henrik Walter's *Neurophilosophy of Free Will: From Libertarian Illusions to a Concept of Natural Autonomy* (2001).

Hofmann, Gert. *Lichtenberg and the Little Flower Girl*. Translated by **Michael Hofmann**. New York: New Directions, 2004. 245 pp. Cloth: \$23.95; ISBN 0-8112-1568. [*Die kleine Stechardin*. Munich: Carl Hanser Verlag, 1994.]

Georg Christoph Lichtenberg (1742-1799) was a mathematician, physicist, astronomer, aphorist, and satirist whose skills were respected and praised by such figures as Goethe, Nietzsche, Schopenhauer, Kierkegaard, Wittgenstein, Tolstoy, and Einstein. In *Lichtenberg and the Little Flower Girl*, Gert Hofmann creates a fictionalized account of Lichtenberg's actual romance with a flower seller that he meets one day near his laboratory. The novel reflects Lichtenberg's constant curiosity and scientific considerations, while interweaving fictional stories with real published meditations and aphorisms. This, Gert Hofmann's last novel, is translated by his son Michael in such a way that the interwoven humor and gravity of the original is not lost. Michael Hofmann includes an afterword that discusses his thoughts on his father, on Lichtenberg, and on the translation itself. Gert Hofmann taught German literature in Europe and the United States, wrote plays, and, in 1979, began writing novels and short stories, and continued to produce a book a year for the rest of his life. Michael Hofmann has translated works by Bertolt Brecht, Joseph Roth, Wim Wenders, and Franz Kafka, among many others.

----- *Luck*. Translated by **Michael Hofmann**. New York: New Directions, 2004. 272 pp. Paper: \$14.95; ISBN 0-8112-1607-1. [*Das Glück*. Munich: Carl Hanser Verlag, 1992.]

The relationship between the author, translator, and protagonist of *Luck* can hardly fail to be recognized: the novel is an account of the day a young man is to leave with his father after his parents' marriage has dissolved, and is translated by the author's son. These factors contribute to a translation that retains the deep emotions hidden under a series of seemingly superficial flashbacks and memories, as the author mixes humor and sadness to great effect. Gert Hofmann earned his reputation from writing radio plays, but he became a prose writer when his first novel work was published and he returned to Germany. Michael Hofmann has translated, in addition to numerous other works from German, *Lichtenberg and the Little Flower Girl*, the last novel written by his father.

Jungk, Peter Stephan. *The Perfect American*. Translated by **Michael Hofmann**. New York: Handsel Books, 2004. 186 pp. Cloth: \$18.00; ISBN 1-59051-115-8. [*Der König von Amerika*. Stuttgart: Klett-Cotta, 2001.]

In *The Perfect American*, Jungk continues to build upon the genre of fictionalized biography, as he tells the life of Walt Disney as observed through Wilhelm Dantine, an Austrian cartoonist illustrating scenes for *Sleeping Beauty*. Through Dantine, Jungk explores Disney's personality, from his almost megalomaniacal delusions of immortality to his impotent identification with Mickey Mouse. Jungk incorporates actual figures such as Disney's wife

Lillian, his children, Salvador Dalí, Andy Warhol, and Peter Ustinov into a work that combines extensive research with exhaustive imagination. Hofmann has earned multiple international accolades for his work in translation and has recently published a book of poetry, *Approximately Nowhere* (1999), and a book of literary criticism, *Behind the Lines* (2002).

----- *Tigor*. Translated by **Michael Hofmann**. New York: Handsel Books, 2002. 219 pp. Cloth: \$19.00; ISBN 1-59051-118-2. [*Tigor*. Frankfurt: S. Fischer, 1991.]

The plot of *Tigor* revolves around academia and erudition, and examines the effects of these elements on people who delve too deeply into them. Jungk's protagonist, a professor of mathematics whose dedication to Euclid has been shaken by chaos theorists, flees from a conference to Mount Ararat, where he intends to find the remnants of Noah's Ark. *Tigor* was a finalist for the British Foreign Book Award in 2003. Jungk is also the author of the Franz Werfel biography *A Life From Prague to Hollywood* (1990), and *The Perfect American* (2004). Hofmann is the son of Gert Hofmann and one of the best-known translators from German to English.

Kafka, Franz. *Amerika (The Man Who Disappeared)*. Translated by **Michael Hofmann**. New York: New Directions, 2004. 240 pp. Paper: \$12.95; ISBN 0-8112-1569-5. [*Der Verschollene*, 1927 (but see also the annotation for more on publication history).]

Hofmann's ability to overcome the obstacles presented by this particular work from Kafka marks this as the best translation to date. *Amerika* was written piecemeal over Kafka's life and, when published, was edited by Kafka's friend and biographer Max Brod to such an extent that chapters were renamed and the ending changed to something very different from what Kafka intended. Hofmann returns to the original text which, while appearing more incomplete than the edition based on Brod's work, is undeniably that which Kafka intended for publication. Thus, the first appearance of Hofmann's version, from Penguin in Britain in 1996, can be seen as the first publication of this text in more ways than one. In this text, Kafka depicts America not as the shining land of opportunity imagined by most Europeans of his age, but as a darker and more dangerous place, a position contrary to that projected by many earlier versions of the work. Kafka's protagonist, Karl Rossman, begins his journey through America having been banished by his family over a scandal. His travels unfold revelations about himself, his dreams, and the country that was an object of so much fascination at this stage of history. Hofmann is a renowned translator from German to English and the recipient of the Independent Foreign Fiction Prize in 1995 for his translation of *The Film Explainer* by his father, Gert Hofmann.

Kluge, Alexander. *The Devil's Blind Spot: Tales from the New Century*. Translated by **Martin Chalmers** and **Michael Hulse**. New York: New Directions, 2004. 322 pp. Cloth: \$25.95; ISBN 0-8112-1595-4.

The short stories selected here (about one-third of the 500 stories contained in the original German edition, *Die Lücke, die der Teufel lässt*, from Suhrkamp in 2003) demonstrate how Kluge uses shorter, condensed narratives to communicate a variety of themes. The stories are divided into five sections on the virtues of the Devil, all forms of love, the effects of power, the cosmos, and the conflict between knowledge and emotion. Kluge's talent lies in his ability to use a few small facts or incidents in each story to address a much broader subject. Such stories are "Origin of Iraq as a Case for the Flies," "The Devil in the White House," and "The Law of Love." This edition includes a foreword and notes to the text. Martin Chambers is the editor of *Beneath Black Stars* (2002) and has translated works by such authors as Erich

Fried, Ernst Weiss, Herta Muller, Hubert Fichte, and Bertolt Brecht. Michael Hulse has translated numerous works by W. G. Sebald, Ute Kieseeyer, Benedikt Tascher, and Botho Strauss, in addition to being one of the translators featured in *Beneath Black Stars*.

Langbein, Hermann. *People in Auschwitz*. Translated by **Harry Zohn**. Chapel Hill: University of North Carolina Press, 2004. 568 pp. Cloth: \$39.95; ISBN 0-8078-2816-5. [*Menschen in Auschwitz*. Vienna: Europaverl, 1972.]

Hermann Langbein was afforded a unique perspective during his imprisonment at Auschwitz. As a non-Jewish political prisoner, Langbein was assigned as clerk to the chief SS physician and obtained access to Nazi documents and conversations that would otherwise have gone unreported. Langbein's account of his experiences at Auschwitz includes his observations as well as comments and stories from inmates, SS guards, administrators, and industrial and military personnel. He tells his story objectively, with a clarity that resembles journalistic writing and will become essential to the body of accounts and testimonies about the Holocaust. A foreword by Henry Friedlander is included in this edition. Langbein was a member of the International Brigade in the Spanish Civil War, which earned him his imprisonment. He has written multiple books about Nazi Germany and the concentration camps. Zohn has written, edited, or translated forty books, among them Langbein's *Against All Hope: Resistance in the Nazi Concentration Camps, 1938-1945* (1996).

Lavant, Christine. *Memoirs from a Madhouse*. Translated by **Renate Latimer**. Riverside, CA: Ariadne Press, 2004. 106 pp. Cloth: \$18.00; ISBN 1-57241-122-8. [*Aufzeichnungen aus einem Irrenhaus*. Salisburg: Otto Müller, 2001.]

No other work expresses Lavant's psychological and emotional conflicts as profoundly as *Memoirs from a Madhouse*, which was written in 1946 but not published until 2001 because the author considered the material too personal to be released. Lavant, a clinical introvert and suffering from frequent health problems, committed herself to a mental asylum for six weeks, where she wrote this memoir. Her use of new and invented words that have previously lent a mysterious atmosphere to her writing has an even greater effect on the episodes described in *Memoirs from a Madhouse*, where Lavant tells of her fellow patients, her exhaustion, and her attempted suicide. This edition includes a preface and afterword by Ursula Schneider and Annette Steinsiek. Latimer has translated Herbert Eisenreich's *Farewell to Love* (1995) and Inge Merkel's *Odysseus and Penelope: An Ordinary Marriage* (2000).

Michaels, Axel. *Hinduism: Past and Present*. Translated by **Barbara Harshav**. Princeton, NJ: Princeton University Press, 2004. 456 pp. Paper: \$19.95; ISBN 0-691-08953-1. Cloth: \$65.00; ISBN 0-691-08952-3. [*Der Hinduismus: geschichte und gegenwart*. Munich: C. H. Beck, 1998.]

In *Hinduism*, Axel Michaels seeks to define Hindu practices and beliefs as a whole, a task that has proved daunting to many theologians and historians because of the thousands of gods and traditions that comprise Hinduism. Michaels differentiates aspects of Hinduism that vary regionally or from sect to sect and also attempts to find those qualities that unite all variations of the religion. He supports his arguments with historical facts and interpretations of Hindu rituals, caste systems, and heroism, and uses his conclusions to explore reasons why Hinduism has remained largely uninfluenced by Western theology. *Hinduism* is written for both scholars and laypersons interested in a better understanding of Hindu religion. Michaels is a professor of Classical Indology at the South Asia Institute at the University of Heidelberg. Barbara Harshav is a distinguished translator from German to English. Among the works that she has translated are Emmanuel Levinas's *Entre Nous* (2000), Michael

Theunissen's *Kirkegaard's Concept of Despair* (2005), and Yehudit Katzir's *Closing the Sea* (1992).

Nossack, Hans Erich. *The End: Hamburg 1943*. Translated by **Joel Agee**. Chicago: University of Chicago Press, 2004. 112 pp. Cloth: \$20.00; ISBN 0-226-59556-0. [*Der Untergang: Hamburg 1943*. Hamburg: E. Kabel, 1981.]

The End is Nossack's memoir of the Allied bombing of his hometown of Hamburg in 1943, which he watched being destroyed from across the Elbe River. It stands out from the body of World War II literature as one of the few works to accurately convey the events of the bombing and the emotions of those who survived. (W. G. Sebald identified it as the only worthy representation of the air war's consequences for the German civilian population.) Written only three months after the events it details, the memoir is as descriptive as it is poignant. This first-ever English translation includes a foreword by the translator, and the text is accompanied by photographs taken by Erich Andres. Agee has translated works by Rainer Maria Rilke, Friedrich Dürrenmatt, and Elias Canetti. He has also written two memoirs, *Twelve Years: An American Boyhood in East Germany* and *In the House of My Fear*.

Rank, Otto. *The Myth of the Birth of the Hero: A Psychological Exploration of Myth*. Translated by **Gregory C. Richter** and **E. James Lieberman**. Baltimore, MD: Johns Hopkins University Press, 2004. 200 pp. Cloth: \$49.95; ISBN 0-8018-7883-7. [*Der Mythos von der Geburt des Helden: Versuch einer Psychologischen Mythendeutung*. Leipzig and Vienna: Franz Deuticke, 1922 (1909).]

Otto Rank's work in psychoanalysis in 1909 closely paralleled that of his mentor, Freud. His *Myth of the Birth of the Hero* employed mythological stories to understand the human mind—using, among others, Oedipus, Moses, and Sargon as archetypes of repressed desires finally satisfied—and as a means for explaining many patients' dreams. Rank later amended this work to include new psychoanalytical, mythological, and ethnological discoveries, as well as anthropological interpretations of the roles that mythological figures may play in society. He included Dionysus, Kullervo, Trakham, and Tristan in his list of influential mythological figures. This new translation includes Rank's expansions, as well as an introductory essay by Robert A. Segal and Rank's essay "The Play in *Hamlet*" (1914). Richter is a professor of German and linguistics at Truman State University. Lieberman is a psychiatrist and clinical professor of psychiatry at George Washington University. Richter and Lieberman previously translated Rank's *Psychology and the Soul* (2003).

Rosmus, Anna Elisabeth. *Out of Passau: Leaving a City Hitler Called Home*. Translated by **Imogen von Tannenberg**. Columbia: University of South Carolina Press, 2004. 216 pp. Cloth: \$29.95; ISBN 1-57003-508-3. [*Out of Passau: von einer, die auszog, die Heimat zu finden*. Freiburg: Herder, 1999.]

Rosmus started her writing career with a research project on her hometown of Passau. Her research led her to information connecting Passau to the Third Reich, revealing the teaching position held by Heinrich Himmler's father at her college preparatory school, Hitler's home across the Danube, and the town's role in war crimes. Rosmus's publication of her discoveries prompted persecution and attacks, both physical and verbal, by lifelong friends, and ostracism from Passau. This second novel chronicling the effects of her writings tells of her decision to move to America and her attempts to continue her research there. Rosmus has earned the Conscience in Media Award from the American Society of Journalists and Authors and the Sarnat Prize from the Anti-Defamation League, among many others. Tannenberg served as director of translations at the Survivors of the Shoah Visual History

Foundation and is adjunct faculty member at the University of Southern California. She has also translated Rosmus's *Wintergreen: Suppressed Murders* (see below).

-----, *Wintergreen: Suppressed Murders*. Translated by **Imogen von Tannenberg**. Columbia: University of South Carolina Press, 2004. 192 pp. Cloth: \$29.95; ISBN 1-57003-509-1. [*Wintergrün. verdrängte Morde*. Konstanz: Labhard, 1993.]

Rosmus continues her campaign to uncover the truth about Nazi Germany in this account of attempts to conceal treatment of foreign workers, Jews, women, and children. Rosmus details the abuse of women in Poland, Russia, Ukraine, and other countries, the mistreatment of children in so-called shelters, and the slaughter of Russian prisoners held in Passau, Rosmus's hometown, as German surrender grew imminent. Rosmus continues to highlight the complicity of the citizens of Passau, not only in giving aid to the Nazis, but in their persistent dedication to forgetting what was done. Ignatz Bubis provides the foreword to this account. Tannenberg has translated many of Rosmus's other works and has played an active role in recording Holocaust reports.

Roth, Joseph. *Report from a Parisian Paradise: Essays from France 1925-1939*. Translated by **Michael Hofmann**. New York: W.W. Norton & Company, 2004. 304 pp. Paper: \$24.95; ISBN 0-393-05145-5. [*Im Bistro nach Mitternacht*. Cologne: Kiepenheuer & Witsch, 1999.]

Believed to be one of the greatest foreign correspondents of his age, Roth's prose and journalism provide great insight into Europe in the 1920s and '30s. This collection of essays begins with his exile from Weimar Germany in 1925 and ends with his death in 1939, capturing the atmosphere of a France attempting to sustain its links to Old Europe, while moving continuously closer to social collapse. Roth's commentary encompasses those he dubs "The White Cities" (Lyons, Marseilles, Vienne, Avignon, and others), the situation of Jews in Paris, and his remarks on *Kristallnacht*. Among Roth's other works are *What I Saw: Reports from Berlin 1920-1933* and *The Wandering Jews* (1927). Michael Hofmann won the PEN/Book-of-the-Month Club Prize for his translation of Roth's *The Tale of the 1,002nd Night* (1999).

Rühm, Gerhard. *I My Feet: Selected Poems and Constellations*. Translated by **Rosmarie Waldrop**. Providence, RI: Burning Deck, 2004. 120 pp. Paper: \$10.00; ISBN 1-886224-75-7.

Rühm is best known as an experimentalist, one whose methods consist of breaking apart a word, idea, or image to remake it. His poems vary in style from the use of repetition, to the random use of accents, to his "concrete power tree," in which he renders a word on the page so as to make it appear as what it names. His work, whether in music, visual art, or poetry, is always original and guaranteed to surprise, and the poems selected here exemplify his aesthetic. Rühm's other works include sound poetry such as *Gebet* (1954), *Visuelle Poesie: Arbeiten aus vier Jahrzehnten* (1996), and *Reisefieber: Theatralische Ereignisse in fünf Teilen* (1989). Rosmarie Waldrop published her memoir, *Lavish Absence: Recalling and Rereading Edmond Jabès*, in 2002. Her books of poetry include *Blindsight* (2003) and *The Reproduction of Profiles* (1987), and she has translated works by Edmond Jabès, Jacques Roubaud, and Friederike Mayröcker.

Said. *Landscapes of a Distant Mother*. Translated by **Kenneth J. Northcott**. Chicago: University of Chicago Press, 2004. 118 pp. Cloth: \$20.00; ISBN 0-226-73376-9. [*Landschaften einer fernen Mutter*. Munich: C. H. Beck, 2001.]

Said has spent most of his life exiled from both his family and his homeland. Living in Germany since migrating from his home in Tehran, he was also separated from his mother

when his parents divorced. *Landscapes of a Distant Mother* is his memoir of a reunion with his mother, overshadowed by their prolonged separation and the Islamic dictatorship that has caused them such hardship. Said (who publishes only under his first name for reasons of security) expresses feelings of complete alienation from his surroundings—including politics, his country, his mother—and does so in an evocative and distinctive voice. His book of poetry *Be to Me the Night: Love Poems* (2000) is his only other work to be translated into English. Northcott has also co-translated Thomas Bernhard's *3 Novellas: Amras, Playing Watten* (1969), *Walking* (1971) (2003).

Sebald, W. G. *Unrecounted*. Translated by **Michael Hamburger**. New York: New Directions, 2004. 109 pp. Cloth: \$22.95; ISBN 0-8112-1596-2. [*Unerzählt*. Munich: Carl Hanser Verlag, 2003.]

Unrecounted contains 33 short poems (“micropoems”) by W. G. Sebald, published facing 33 lithographs by his childhood friend, artist Jan Peter Tripp. The pictures and poems were never meant to be published together, and, instead of matching one another, seem engaged in a conversation and tell different halves of a story. The eyes portrayed in the lithographs belong to Beckett, Borges, Proust, Jasper Johns, Francis Bacon, Tripp, Sebald, and Sebald’s dog. Included with this collection are essays by Sebald and Andrea Köhler, two poems by Hans Magnus Enzensberger, and a note by the translator. Hamburger has translated works by such writers as Paul Celan, Charles Baudelaire, and Friedrich Hölderlin, and is the author of *The Truth of Poetry: Tensions in Modernist Poetry Since Baudelaire* (1997).

Storm, Theodor. *Paul the Puppeteer and Other Short Fiction*. Translated by **Denis Jackson**. London: Angel Books, 2004. 224 pp. Paper: \$21.95; ISBN 1-946162-70-0.

Storm’s short stories have earned him a reputation as a master of atmosphere. His ability to blend realistic details with surreal plots has prompted comparisons to Chekhov, Hardy, and Alain-Fournier. “Paul the Puppeteer” paints a picture of a magical marionette theater while observing the social boundaries that impact gypsy-wanderers. “The Village on the Moor” tells of a mysterious death possibly caused by a girl with a sinister presence. “Renate” describes the love of a Lutheran minister for a farmer’s daughter accused of witchcraft. Additional material includes the translator’s introduction and endnotes, as well as maps that aid appreciation for Storm’s works. Jackson is a specialist in Storm’s writing, and this is his third set of translations of Storm’s works. He is a member of the Society of Authors and the Translators Association, London, and Bundesverband der Dolmetscher und Übersetzer e.V. (BDÜ), Berlin.

Weber, Elisabeth. *Questioning Judaism*. Translated by **Rachel Bowlby**. Stanford, CA: Stanford University Press, 2004. 192 pp. Paper: \$21.95; ISBN 0-8047-4220-0. Cloth: \$50.00; ISBN 0-8047-4219-7. [*Jüdisches Denken in Frankreich*. Frankfurt: Jüdischer Verlag, 1994.]

Questioning Judaism is a collection of interviews on modern Judaism conducted by Weber with French authors and thinkers. The interviews concern individual relationships to Judaism, rather than perceptions of the religion as a whole, and take into consideration the impact of the Dreyfus affair and the Holocaust on French Judaism. Authors interviewed are Jacques Derrida, Emmanuel Levinas, Jean-François Lyotard, Léon Poliakov, Luc Rosenzweig, Rita Thalmann, and Pierre Vidal-Naquet. The collection includes a translator’s note and Weber’s notes on the interviews. Weber is professor of German and comparative literature at the University of California, Santa Barbara. Bowlby is the author of *Feminist Destinations and Further Essays on Virginia Woolf* (1997), the co-translator of Jacques Derrida’s *Of Spirit: Heidegger and the Question* (1991), and the translator of Elisabeth Roudinesco’s *Why Psychoanalysis?* (2002).

Weinrich, Harald. *Lethe: The Art and Critique of Forgetting*. Translated by **Steven Rendall**. Ithaca, NY: Cornell University Press, 2004. 272 pp. Cloth: \$35.00; ISBN 0-8014-4193-5. [*Lethe: Kunst und Kritik des Vergessens*. Munich: C. H. Beck, 1997.]

Lethe, the first of Weinrich's books to be translated into English, has met with success in Italy, Japan, Poland, Portugal, Spain, and elsewhere. Weinrich analyzes forgetting as an equally essential part of Western thought as remembering (in the sense of the rhetorical arts), as well as addressing such phenomena as the human inclination to forget that which is most painful, but potentially most informative. Works examined are those by Augustine, Bellow, Borges, Dante, Descartes, Nietzsche, Ovid, Plato, Proust, Sartre, Wiesel, and others. Analyses are divided into sections such as "Enlightened Forgetting," "On the Risks of Remembering and Forgetting," "New Power from the Art of Forgetting," and "Auschwitz and No Forgetting." Weinrich's "Epilogue on Scientific Forgetting" precedes his notes and considers the art of forgetting in the context of the modern information age and the natural sciences. Rendall has also translated *Black Fire on White Fire: An Essay on Jewish Hermeneutics: From Midrash to Kabbalah* (1998) by Betty Rojzman and Moshe Idel.

Zweig, Stefanie. *Nowhere in Africa: An Autobiographical Novel*. Translated by **Marlies Comjean**. Madison: University of Wisconsin Press, 2004. 272 pp. Cloth: \$24.95; ISBN 0-299-19960-6. [*Nirgendwo in Afrika: autobiographischer Roman*. Munich: Wilhelm Heyne, 1995.]

Nowhere in Africa is the story of a Jewish family who leaves Nazi Germany for a farm in Kenya, mirroring Zweig's own experiences as a child living in Africa. The novel follows each member of the family as they realize their distance from their home and the consequences of the war, but their lives are again disrupted by the eventual decision to return to Germany. *Nowhere in Africa* was received with enthusiasm in the United States and was made into a film that won the 2002 Academy Award for Best Foreign Film. The sequel, *Somewhere in Germany*, is anticipated in the next few months. Stefanie Zweig has been the chief editor of the culture section of the *Abendpost-Nachtausgabe* in Frankfurt, and has written multiple youth books and novels. This is the first major work translated by Marlies Comjean.

Greek (Classical)

Isocrates. *Isocrates II*. Translated by **Terry L. Papillon**. Austin: University of Texas Press, 2004. 352 pp. Cloth: \$50.00; ISBN 0-292-70245-0. Paper: \$22.95; ISBN 0-292-70246-9.

Isocrates was one of the foremost intellectual figures of fourth-century Athens. The speeches here focus both on Athens and on wider political issues. This volume, the seventh in a collection of Classical Greek orators released by the University of Texas Press, contains Isocrates' orations 4 through 6, 8, 12, 14, and all of his letters. Supplementary material includes a series introduction by Michael Gagarin, an introduction to Isocrates co-authored by Michael Gagarin, David Mirhady, Terry L. Papillon, and Yun Lee Too, and a text introduction by Papillon. Papillon is the author of *Rhetorical Studies in the Aristocratea of Demosthenes* (1998).

Hebrew

Hoffman, Yoel. *The Shunra and the Schmetterling*. Translated by **Peter Cole**. New York: New Directions, 2004. 96 pp. Paper: \$16.95; ISBN 0-8112-1567-9. [*Ha-shunra va ha-shmetterling*. Jerusalem: Keter Publishing House, 2002.]

Hoffman, considered to be one of Israel's greatest avant-garde writers, demonstrates a blend of poetry and fiction in this newest work. He combines a fascination with Hebrew literature, Western philosophy, and Japanese Buddhism in his protagonist, a young boy whose consciousness develops as he registers the realities of his world. *The Shunra and the Schmetterling* has been likened to "a ten-year-old child's delirious color mad adventure inside a Chagall painting" and is hailed as a masterpiece for its portrayal of childhood amazement without the bitterness of adult retrospection. Hoffman is a professor of Eastern Philosophy at the University of Haifa and the recipient of the 1998 Koret Jewish Book Award. His other books include *Katschen & The Book of Joseph* (1997) and *The Christ of Fish* (1995). Peter Cole has translated from medieval and contemporary Hebrew and has published a book of poems, *Hymns & Qualms* (1998).

Levin, Hanoch. *The Labor of Life: Selected Plays*. Translated by **Barbara Harshav**. Stanford: Stanford University Press, 2003. 352 pp. Cloth: \$70.00; ISBN 0-8047-3712-6. Paper: \$27.95; ISBN 0-8047-4858-6.

Levin criticizes Israeli society and ideology while exploring themes of death and existentialism. While his plays have had a great impact upon theater and playwriting in Israel, his work is not well-known in the rest of the world. This volume of his plays represents the first effort to translate Levin's works from Hebrew to English. Plays included are *The Rubber Barons (A Tale of 30,000 Condoms): A Play with Songs*, *The Torments of Job*, *The Labor of Life*, *Murder: A Play in Three Acts and an Epilogue*, and *Requiem (Based on Three Stories by Chekhov)*. Additional material includes an introduction and list of suggested reading by the translator. Harshav has translated and edited numerous works, among them S. Y. Agnon's *Only Yesterday* (2002) and Meir Shalev's *The Loves of Judith* (1999), and co-edited *American Yiddish Poetry: A Bilingual Anthology* (1986).

Matalon, Ronit. *Bliss*. Translated by **Jessica Cohen**. New York: Metropolitan Books/Henry Holt, 2003. 262 pp. Cloth: \$23.00; ISBN 0-8050-6602-0. [*Sarah, Sarah*. Tel Aviv: Am Oved, 2000.]

Set in France and Tel Aviv, *Bliss* is a story of love, friendship, regret, and war. In her second novel, Matalon tells the story of two women, two loves, two partings, and two worlds against a backdrop of national conflict. *Bliss* confronts the dilemma of choosing between one's desires and one's beliefs. Matalon is also the author of *The One Facing Us*, a best-selling novel in Israel that has been translated into many languages. Cohen has also translated Matalon's *Her body knows* and *Friendship-Israel-Fiction*.

Vermes, Geza, translator. *The Complete Dead Sea Scrolls in English*. New York: Penguin Books, 2004 (1962, 1965, 1968, 1975, 1987, 1995, 1997). 694 pp. Paper: \$19.00; ISBN 0-140-4452-3.

This most recent update of Vermes's scholarly edition of the Qumran texts accounts for recently released manuscripts and updates the bibliographies. The edition strives to make key material more accessible to the general public through a clearer and better-organized translation. Introductory material consists of maps, a chronology, essays on the history and religion of the Essene community, and summaries of the archaeological and scholarly research on Qumran. All is cohesively presented by Vermes, who is regarded as the world's leading expert on the Dead Sea Scrolls. Dr. Vermes is Professor Emeritus of Jewish Studies,

Emeritus Fellow of Wolfson College, and director of the Oxford Forum for Qumran Research at the Oxford Centre for Hebrew and Jewish Studies. His published works include *The Dead Sea Scrolls: Qumran in Perspective* (1977) and *The Essenes According to the Classical Sources* (1989), and he played a key part in the rewriting of Emil Schürer's *The History of the Jewish People in the Age of Jesus Christ* (1973-87).

Yehoshua, A. B. *The Liberated Bride*. Translated by **Hillel Halkin**. New York: Harcourt, 2003. 568 pp. Cloth: \$27.00; ISBN 0-15-100653-9. Paper: \$14.00; ISBN 0-1560-3016-0. [*Kalah Ha-Meshaohreret*. Tel Aviv: A.B.Y. and Ha-Kibbutz Ha-Me'uhad Press, 2001.]

Yehoshua is one of Israel's preeminent contemporary writers. His novels include *The Lover*, *A Late Divorce*, *Five Seasons*, *Mr. Mani*, *Open Heart*, and *A Journey to the End of the Millennium*. *The Liberated Bride* is about a professor of Near Eastern Studies who is determined to understand the causes of the Algerian civil war of the 1990s and the reason and mystery behind his son's divorce. He is in search of truth and explores relationships that are both personal and political. Hillel Halkin is the author of *Letters to an American Jewish Friend: A Zionist's Polemic*.

Indonesian

Mangunwijaya, Y. B. *Durga/Umayi: A Novel*. Translated by **Ward Keeler**. Seattle, WA: University of Washington Press, 2004. 242 pgs. Paper: \$20.00; ISBN 0-295-98392-2. [*Durga/Umayi*. Jakarta: Pustaka Utama Grafiti, 1991.]

This story centers on the life of a Javanese village woman who becomes an influential servant and concubine in the household of Indonesian President Sukarno. In mastering the art of accommodation, she also experiences the loss of identity and the pain of suffering the consequences of one's choices. Mangunwijaya sets his story against the backdrop of Indonesia's independence and post-independence eras—the historic transformation of Indonesia from its idealistic independence movement to the failure of its ideals and its human tragedy—in a novel which follows the narrative conventions of puppeteering and the Javanese shadow play. Keeler's introduction, translation notes, and afterword discuss the importance that the author himself laid on the narrative mode of the novel—the special intonation and the comic, unheroic technique of puppeteers that is essential to the kind of anti-epic that Mangunwijaya wrote. Mangunwijaya was an Indonesian political activist, writer, engineer, architect, and Catholic priest. One other novel by Mangunwijaya available in English is *The Weaverbirds* (1991). Keeler is a professor of anthropology at the University of Texas at Austin. He has published *Javanese Shadow Puppets* (1992) and *Javanese Shadow Plays, Javanese Selves* (1987), among others.

Italian

Alighieri, Dante. *The Inferno of Dante Alighieri*. Translated by **Ciaran Carson**. New York: Granta Books, 2002. 296 pp. Cloth: \$22.95; ISBN 1-86207-525-5.

Dante's *Divine Comedy* was originally written in colloquial Italian and was meant as entertainment for the average reader. This new translation by Irish writer Ciaran Carson attempts to convey both Dante's thought-provoking wit and the idiomatic elements that made *The Inferno* more palatable to contemporary readers. Carson does so by incorporating Hiberno-English idioms into the English translation, a decision that has earned him comparison to Seamus Heaney and Ted Hughes. Introduction and notes accompany the

translation. Ciaran Carson has written such poetry and prose as *Fishing for Amber* (2000), *The Star Factory* (1998), and *Shamrock Tea* (2002), which was long-listed for the Booker Prize and selected by the *Los Angeles Times* as one of the best books of the year. Carson has won the *Irish Times* Literature Prize for Poetry, the T.S. Eliot Prize, and the *Yorkshire Post* prize.

Campana, Dino. *Canti Orfici / Orphic Songs*. Bilingual. Translated by **Luigi Bonaffini**. Boca Raton: Bordighera Press, 2003. 375 pp. Paper: \$25.00; ISBN 1-884419-56-9. [*Canti Orfici (Die tragödie des letzten Germanen in Italien)*. Marradi, Italy: Ravagli, 1914.]

Canti Orfici is the product of Campana's conflicted emotions, turbulent life, and skill with imagery. Campana, whose unstable mental condition marked all of his relationships since age fifteen, wrote in a manner that was complex in both meaning and aesthetic style, using punctuation subjectively, illogically repeating himself, and using a rhythmic style that resembles spiraling music. This volume of poems, part of which was almost lost, begins thematically with memory, progressing to love, death, and human work. The edition is presented as a parallel text, with the Italian following the 1985 edition by Fiorenza Cenagioli. Supplemental material includes an introduction and a note on the translation. Luigi Bonaffini is the author of *La poesia visionaria di Dino Campana* and the translator of books by Mario Luzi, Cesare Ruffato, and Vittorio Sereni, among others. He was awarded the Translation Prize from the Italian Ministry for Foreign Affairs and the Translation Prize from the Italian Ministry for Cultural Affairs.

Campiglia, Maddalena. *Flori, a Pastoral Drama*. Bilingual. Translated by **Virginia Cox**. Chicago: University of Chicago Press, 2004. 360 pp. Paper: \$25.00; ISBN 0-226-09223-2. [*Flori favola bascareccia*. Venice: Brunelli, 1588.]

This edition of Campiglia's underappreciated novel contains an introduction and notes by editors Virginia Cox and Lisa Sampson, as well as a note on the Italian text and Campiglia's portrait. Campiglia's work serves as an aid to understanding women's perspectives and autonomous ideals in the sixteenth century and is essential to the study of the literature and sexuality of this era. The translation of *Flori* comes during a revival of the works of Isabella Andreini, Moderata Fonte, and Veronica Franco, similar writers from this period who have garnered more attention than those of Campiglia. Virginia Cox is a professor of Italian at New York University, the author of *The Renaissance Dialogue: Literary Dialogue in its Social and Political Contexts, Castiglione to Galileo* (1992), and the translator of Moderata Fonte's *The Worth of Women* (1997).

Lombroso, Cesare and Guglielmo Ferrero. *Criminal Woman, the Prostitute, and the Normal Woman*. Translated by **Nicole Hahn Rafter** and **Mary Gibson**. Durham, NC: Duke University Press, 2004. 320 pp. Cloth: \$74.95; ISBN 0-8223-3207-8. Paper: \$21.95; ISBN 0-8223-3246-9. [*La donna delinquente: la prostituta e la donna normale*. Torino, Italy: Roux, 1893.]

Lombroso is one of the most significant figures in the development of criminology. His theory of the "born" criminal and his studies of criminal behavior in women, both of which are still debated in modern criminology studies, earned him distinction. In *Criminal Woman, the Prostitute, and the Normal Woman*, Lombroso established the pathology of female criminal behavior by arguing from Darwinian evolutionary theory. While his proposition that women are fundamentally more cunning, and therefore more dangerous, than men has been refuted, its contemporary significance to the understanding of criminal thought cannot be overstated. This translation offers a newer interpretation of Lombroso's criminology and

is printed with an editors' introduction, notes, glossary, and many of Lombroso's illustrations. Rafter is a research fellow at Northeastern University and is the author of such works as *Partial Justice: Women, Prisons, and Social Control* and *Creating Born Criminals*. Gibson is a professor of history at John Jay College and the Graduate Center of the City University of New York. She is the author of *Prostitution and the State in Italy, 1860-1915* and *Born to Crime: Cesare Lombroso and the Origins of Biological Criminology*.

Manzoni, Alessandro. *Alessandro Manzoni's The Count of Carmagnola and Adelchis*. Translated by **Federica Brunori Deigan**. Baltimore: Johns Hopkins University Press, 2004. 360 pp. Cloth: \$45.95; ISBN 0-8018-7881-0.

Manzoni was a leading figure in Italian romanticism and the Risorgimento whose work has been praised by such figures as Goethe and Georg Lukács. He received the most recognition for the novel *The Betrothed*, but he was also a playwright and considered his tragedies, *The Count of Carmagnola* and *Adelchis*, equally important in his body of work if not more. *Adelchis* tells of the fall of the Lombard Kingdom under Desiderius and his son Adelchis, while *The Count of Carmagnola* describes a feud between an Italian general and the Venetian government. The emphasis in both plays is on the conflict between stated Christian values and Machiavellian military and political action, leading to conclusions about free will. Additional material in this edition includes a translator's note and an introduction that discusses Manzoni's life, the development of Italy, and the impact of Manzoni's plays on audiences. Federica Brunori Deigan currently teaches Italian language and literature at the University of Maryland.

Morata, Olympia. *The Complete Writings of an Italian Heretic*. Translated and edited by **Holt N. Parker**. Chicago: University of Chicago Press, 2003. 256 pp. Cloth: \$60.00; ISBN 0-226-53668-8. Paper: \$22.50; ISBN 0-226-53669-6.

This collection makes available the collected writings of one of the most controversial and outspoken figures of the sixteenth century. Olympia Morata was educated with young noblewomen at the court of Ferrara in Italy, and later lectured and commented on Cicero and Homer. She wrote poems and orations in both Latin and Greek, and also became known as a Protestant evangelical who corresponded extensively with some of the leading theologians of the Reformation. Morata later fled to Germany to seek religious asylum, where she translated the Psalms into Greek hexameters and Sapphics, works which some consider to be her finest. Her works contained here, and accompanied by an introduction and note by the translator, are significant not only to feminists but to those who wish to gain a greater impression of the effects of the Reformation on scholars as a whole. Parker is a professor of classics at the University of Cincinnati and a fellow of the American Academy in Rome. He has received the Rome Prize and the Women's Classical Caucus Prize for Scholarship.

Pavese, Cesare. *Among Women Only*. Translated by **D. D. Paige**. London / Chester Springs, PA: Peter Owen Ltd. / Dufour Editions, 2004. 198 pp. Paper: \$19.95; ISBN 0-7206-1214-4. [*Tra donne sole*, 1950.]

Among Women Only was the last novel written by Pavese before his suicide in 1950 and is an example of the dark atmosphere of much post-World War II Italian literature. The novel focuses on Clelia, who opens a salon in Turin after World War II and becomes acquainted with a crowd of young people who represent the nihilistic attitude of many Europeans in the mid-twentieth century. Pavese was not only a great writer, but a translator of many essential works of English into Italian. Paige's translation was first published in 1953. He also translated Pavese's *Devil in the Hills* and Remo Lugli's *The Shadowed Mind* (1954).

Japanese

Mostow, Joshua S., translator and ed. *At the House of Gathered Leaves: Shorter Biographical and Autobiographical Narratives from Japanese Court Literature*. Honolulu: University of Hawai'i Press, 2004. 224 pp. Cloth: \$44.00; 0-8248-2778-3.

The five narrative examples of women's diary literature, or *nikki bungaku*, printed in this edition have been reinterpreted by the Mostow as significant political works, rather than simple confessionals, as previously thought. The collection includes *The Takamitsu Journal*, *Tales of Toyokage*, and the first English translations of *Hon'in no Jijū*, *The Collected Poems of Lady Ise*, and *Tales of Takamura*. Mostow also provides an introduction to the translations, in which he explains that this type of literature was regarded as important by the Fujiwara, as it served to portray the men of the Japanese court in a favorable light. He is a professor of Asian studies at the University of British Columbia and has translated many Japanese works into English, in addition to co-authoring *The Columbia Companion to Modern East Asian Literature* (2003) and co-editing *Gender and Power in the Japanese Visual Field* (2003).

Oe, Kenzaburo. *Somersault*. Translated by **Philip Gabriel**. New York: Grove Press, 2003. 570 pp. Paper: \$26.00; ISBN 0-8021-1738-4. [*Chūgaeri*. Tokyo: Kōdansha, 1999.]

When Oe accepted the Nobel Prize almost ten years ago, he announced that he would cease writing fiction, or if he were to write again, it would be markedly different from his previous work. And so it is. *Somersault* deviates from the largely autobiographical nature of Oe's previous novels and deals instead with the broader implications of faith, zealotry, and the charismatic leaders who confuse the two. Oe is acknowledged as one of the first truly modern Japanese writers and one of the most revolutionary to emerge from post-World War II Japan. His personal experiences of living through this period are combined with influences from Henry Miller, Jean-Paul Sartre, and Albert Camus to produce views on moral failure, despair, and the human predicament. Other works include *A Personal Matter* (1968), *The Silent Cry* (1974), *Teach Us To Outgrow Our Madness* (1977), and *Hiroshima Notes* (1982). In addition to the 1994 Nobel Prize for Literature, Oe also received the 1989 Prix Europalia. Gabriel is a professor of modern Japanese literature at the University of Arizona in Tuscon. He has translated works such as Senji Kuroi's *Life in the Cul-de Sac* (2001) and Haruki Murakami's *Sputnik Sweetheart* (2002), and received the 2001 Sasakawa Prize for Japanese Literature.

Shūzō, Kuki. *A Philosopher's Poetry and Poetics*. Translated and edited by **Michael F. Marra**. Honolulu: University of Hawai'i Press, 2004. 376 pp. Cloth: \$56.00; ISBN 0-8248-2755-4.

Kuki Shūzō, one of Japan's most original thinkers, is best known for his interpretations of Western Continental philosophy. His poetry is less well-known but no less important to understanding Kuki's philosophy. In addition to works from Japan, this volume contains works on and of poetry written in the eight years Kuki spent in France during the 1920s, many of which are written in the *tanka* style. Along with these selections are verses appended to "Rhymes in Japanese Poetry" (1931), an essay on poetry, and translations of two major critical essays on poetry, "The Genealogy of Feelings: A Guide to Poetry" (1938) and "The Metaphysics of Literature" (1940). Marra includes an essay detailing the state of Kuki's studies in English and an interpretation of his writings, suggesting a tension between Kuki's desire to free himself from the rigidity of French and German philosophy, and his inability to do so. Marra is a professor of Japanese literature, aesthetics, and hermeneutics at the University of California, Los Angeles, and is one of the world's foremost authorities on modern Japanese aesthetics.

Takahashi, Takako. *Lonely Women*. Translated by **Maryellen Toman Mori**. New York: Columbia University Press, 2004. 155 pp. Cloth: \$24.50; ISBN 0-231-13126-7. [*Ronrii ūman*. Tokyo: Shueisha, 1977.]

Lonely Woman is a compilation of five individually titled short stories, all linked by certain characters, themes, and plot elements. Takahashi's five stories, while all true to the title, offer the fantasies and obsessions of women desperately seeking to escape from the subjugation of traditional Japanese society. Takahashi is one of Japan's most acclaimed and prolific writers. Her novel *Child of Wrath* won the prestigious Yomiuri Prize. She has published in several genres: short stories, novels, essays, memoirs and translations of French literature. Mori has published numerous essays on Japanese literature and her translation of Abe Kobo's novel, *Kangaru noto (Kangaroo Notebook)*, won the 1997 PEN Center USA West Literary Award in Translation.

Ueshiba, Kisshomaru. *The Art of Aikido: Principles and Essential Techniques*. Translated by **John Stevens**. New York: Kodansha America, 2004. 208 pp. Cloth: \$35.00; ISBN 4-7700-2945-4. [*Aikido Shintei*. Tokyo: Kodansha, 1986.]

Ueshiba, as the son of Aikido founder Morihei Ueshiba, was the second *Doshu*, living symbol of the spirit of Aikido. The aim of Aikido, whose philosophy was originally taught as an esoteric body of knowledge and was limited to a few practitioners, is to promote harmony in the body by refining the mind. Kisshomaru simplified the philosophy and revised the techniques in such a way that a dedicated trainee could practice this unique martial art (*Budo*). *The Art of Aikido* is a collection of Kisshomaru's writings that explain how to master Aikido skills and how better to understand its principles. It includes vivid photographs of Aikido techniques and an introduction by the current *Doshu*, Kisshomaru's son Moriteru. John Stevens is a world-renowned Aikidoka and an authority on Aikido and Buddhist philosophy. He has translated many books on Aikido and is a professor at Tohoku Fukushi University, in Sendai, Japan.

Khmer

Stewart, Frank and Sharon May, eds. *In the Shadow of Angkor: Contemporary Writing from Cambodia*. Translated by **Jean Toyama, et al.** Honolulu: University of Hawai'i Press, 2004. 200 pp. Paper: \$16.00; ISBN 0-8248-2849-6.

In the Shadow of Angkor arrives on the twenty-fifth anniversary of the defeat of the Khmer Rouge in Cambodia. Under the leadership of Pol Pot, the Khmer Rouge campaigned to destroy all literature created prior to their control in an attempt to render the Cambodian people illiterate, an effort in which they almost succeeded. This collection of contemporary writing features writers seeking to revive Cambodia's literary history and establish themselves in the global literary community. In addition to poetry by U Sam Oeur and fiction by such writers as Khun Srun, contents include rap lyrics by praCh, a script from a documentary by filmmaker Rithy Panh, interviews, and memoirs printed in translations that closely follow the originals. This volume is issue 16:1 (summer 2004) of *Mānoa*, a literary publication from the University of Hawai'i. Stewart is general editor of *Mānoa*; May researched the Khmer Rouge atrocities for the Columbia University Center for the Study of Human Rights.

Latin

Balmer, Josephine. *Chasing Catullus: Poems, Translations, & Transgressions.* Tarsset, UK / Chester Springs, PA: Bloodaxe Books / Dufour Editions, 2004. 64 pp. Paper: \$19.95; ISBN 1-85224-646-4.

Chasing Catullus juxtaposes ancient poetry with modern—but classically influenced—works written in response to an emotional time in Balmer’s life. Balmer, an accomplished translator of Catullus, includes new translations of classical texts by Euripides, Virgil, and Propertius and original poems that use the Latin texts as a palimpsest. Balmer’s writing in this literary experiment echoes the classical poets in its wit, humor, and depth of sentiment. A preface and notes on the translations and the original poems explain and gloss the ways in which the author uses her experiment to explore questions about the relationship between translation and poetry, the faithfulness of a translation, and the originality of a poem. Balmer is a freelance writer and translator who studied classics and ancient history at University College in London. Her other publications include *Sappho: Poems & Fragments* (1992) and the anthology *Classical Women Poets* (1996).

Bruni, Leonardo. *History of the Florentine People, Vol. 2, Books V-VIII.* Bilingual. Translated and edited by **James Hankins.** Cambridge, MA: Harvard University Press, 2004. 584 pp. Cloth: \$29.95; ISBN 0-674-01066-3. [*Historiae Florentini populi.* Florence: 1442.]

The History of the Florentine People is considered the first work of history. Bruni was recognized not only as a historian, but as a translator, orator, apostolic secretary to four popes, and the best selling author of the fifteenth century. Bruni’s *History*, unavailable in English translation before this project (volume 1 was published in 2001), contains accounts of the political, military, and religious structure of fifteenth-century Florence from the perspective of its leading civic humanist. Hankins’ translation, a volume in the I Tatti Renaissance Library from Harvard, contains maps, an index, and Hankins’ notes on the text and translation, including a note that explains the relevance to this edition of the recently collated codex Amiatinus 4 of the Laurentian Library. Hankins is a professor of history at Harvard University, as well as general editor of the I Tatti Renaissance Library, and has edited such works as Ficino’s *Platonic Theology* and Maffeo Vegio’s *Short Epics* (2004).

Catullus. *Poems of Love and Hate.* Translated by **Josephine Balmer.** Tarsset, UK / Chester Springs, PA: Bloodaxe Books / Dufour Editions, 2004. 160 pp. Paper: \$23.95; ISBN 1-85224-645-6.

Catullus distinguished himself from other Roman poets by combining traditional Roman writing styles with Greek forms and scandalous content. This volume includes the full complement of his shorter poems, which contain such memorable characters as Suffenus the poet, Egnatius who cleans his teeth in the “Spanish” fashion, and the poets’ tormenting “lover,” Lesbia. Balmer’s translation preserves Catullus’s wit and lyrical writing style. The collection is supplemented by an introduction, notes, a cast of characters, a glossary, a key to the poems, and a list of ancient writers and sources. Balmer is the author of, among others, *Chasing Catullus: Poems, Translations, & Transgressions* (see earlier entry).

Cyriac of Ancona. *Later Travels.* Bilingual. Translated and edited by **Edward D. Bodnar** with **Clive Foss.** Cambridge, MA: Harvard University Press, 2004. 457 pp. Cloth: \$29.95; ISBN 0-674-00758-1.

Early Renaissance humanists rediscovered previously lost Greek and Roman texts. Cyriac of Ancona, a merchant and diplomat in the late fourteenth and early fifteenth centuries, was one of the first to examine in person the physical remains of these works. Regarded by many as

the father of archaeology, Cyriac's materials included descriptions of classical sites, drawings of his findings, and copies of Greek and Latin inscriptions. His travels from 1443 to 1449, the accounts of which are included in this volume, took him to the eastern shore of the Adriatic, the Greek mainland, the Aegean islands, Anatolia and Thrace, Mount Athos, Constantinople, the Cyclades, and Crete. Additional material includes maps, illustrations, notes, an introduction, and copies of inscriptions written by Cyriac. Original text faces the translation by Edward Bodnar in this recent addition to Harvard's I Tatti Renaissance Library. Bodnar is emeritus professor of classics at Georgetown University. Foss is a visiting professor of history at Georgetown University and has written books on such far-ranging topics as Fidel Castro, Juan and Eva Perón, and Roman historical coins. He is the author of, among others, *Byzantine Fortifications* (1986) and co-author of *Rome and Byzantium* (1977).

Ficino, Marsilio. *Platonic Theology: Vol. 4, Books XII-XIV.* Bilingual. Translated by **Michael J. B. Allen.** Edited by **James Hankins** with **William Bowen.** Cambridge, MA: Harvard University Press, 2004. 371 pp. Cloth: \$29.95; ISBN 0-674-01482-0. [*Theologia Platonica.* Florence: 1482.]

Ficino was largely responsible for the revival of Platonic thought in the Renaissance, due in no small part to *Platonic Theology*. This monumental work represents Ficino's attempts to reconcile Platonism with Christianity and bring about another golden age of thought. Planned for six volumes in Harvard's I Tatti Renaissance Library, this project provides the first appearance of Ficino's text in English. Appended material includes a prefatory note and notes on the text and translation by Allen and Hankins. Allen is a professor of English at the University of California, Los Angeles. Hankins is a professor of history at Harvard University. Bowen is Director of the Centre for Reformation and Renaissance Studies at the University of Toronto.

Horace. *Odes and Epodes.* Bilingual. Translated and edited by **Niall Rudd.** Cambridge, MA: Harvard University Press, 2004. 350 pp. Cloth: \$21.50; ISBN 0-674-99609-7.

Horace was the first Roman to write a body of lyric poetry. His poems are set in a Roman context, while drawing inspiration from such sources as Sappho, Pindar, and Alcaeus. Horace's odes are mostly private, giving advice to friends or relating amusing stories, but some are more public, giving praise to the gods or exalting traditional Roman values. Horace called his epodes *iambi*, which he modeled on the iambic poetry of the Greek poet Archilochus. The themes in the epodes are as wide-ranging as in the odes, from satire to thoughts on love. This edition, part of the Loeb Classical Library, contains a new translation accompanied by an introduction, an annotated list of the meters that Horace used, and indices of first lines and names. Rudd is professor emeritus of classics at the University of Bristol. He has published an edition of Juvenal's *Satires*, a book on Dr. Johnson's adaptations of Juvenal, and has written *Lines of Inquiry: Studies in Latin Poetry* (2005).

Juvenal and Persius. Translated and edited by **Susanna Morton Braund.** Cambridge, MA: Harvard University Press, 2004. 536 pp. Cloth: \$21.50; ISBN 0-674-99612-7.

This edition from the Loeb Classical Library presents two of Rome's greatest satirists in a new translation with facing Latin text. Persius, followed by Juvenal about 60 years later, continued and elaborated the tradition established by Lucilius and Horace of indignant criticism of Roman society. Their sardonic wit, which was directed to sophisticated urban audiences, targeted decadence, materialism, the folly of prayer, and the emperor's abuse of power. The collection includes annotations, a preface, and an introduction. Susanna Braund is a professor of classics at Stanford University; her published work includes *The Roman*

Satirists and their Masks (1996) and *Vile Bodies: Roman Satire and Corporeal Discourse* (1998).

Petrarca, Francesco (Petrarch). *Invectives*. Bilingual. Translated and edited by **David Marsh**. Cambridge, MA: Harvard University Press, 2004. 539 pp. Cloth: \$29.95; ISBN 0-674-01154-6.

During the Renaissance, Petrarca, known to most as Petrarch, was the leader in humanistic thought and in the movement to revive Roman language and literature lost in the previous centuries. *Invectives* follows a pattern Petrarch first established with his epic *Africa* and continued with *On Illustrious Men*, in which he pays homage to classical writers by mimicking their style (the former imitates Virgil, the latter Livy). Petrarch's *Invectives* defend literary culture while attacking scholastic philosophy and the dominance of French culture. This edition, part of the I Tatti Renaissance Library, provides a new critical edition of the Latin text based on the two autograph copies and presents the first English translation of three of the four invectives. Marsh includes an introduction and notes on the text and translation. He is a professor of Italian at Rutgers University and the author of *Lucian and the Latins: Humor and Humanism in the Early Renaissance* (1999).

Ovid. *Metamorphoses*. Translated by **Charles Martin**. New York: W. W. Norton, 2004. 597 pp. Cloth: \$35.00; ISBN 0-393-05810-7.

The arrival of this new, blank-verse translation of the *Metamorphoses* was anticipated by the publication, in various journals, of sections of the work in progress. In his introduction, Bernard Knox observes that the text reveals Martin's expertise as poet, translator, scholar, and literary critic. It has been widely hailed as the best English rendition of this work in at least a half century. The text is accompanied by a translator's note, endnotes, and a glossary of people, places, and personifications. Martin also won acclaim for his translation of *The Poems of Catullus*. His own poetry has received multiple Pulitzer nominations and a 2001 Pushcart Prize.

Pius II. *Commentaries*. Bilingual. Edited by **Margaret Meserve** and **Marcello Simonetta**. Cambridge, MA: Harvard University Press, 2004. 421 pp. Cloth: \$29.95; ISBN 0-674-01164-3. [*Commentarii rerum memorabilium*. Rome: 1584.]

Commentaries is the only autobiography written by a pope and demonstrates Pius's close connection to Renaissance thought in both its writing style (modeled on Cicero and Caesar) and its display of humanistic thought. This edition, from the I Tatti Renaissance Library, contains an updated Latin text based on the last manuscript of Pius's lifetime (Simonetta); Gragg's 1937 translation has also been updated and corrected (Meserve). The text is accompanied by an introduction, maps, and notes on the text and translations. Meserve is a professor of history at the University of Notre Dame, and Simonetta is a professor of romance languages and literature at Wesleyan University.

Poliziano, Angelo. *Silvae*. Bilingual. Translated and edited by **Charles Fantazzi**. Cambridge, MA: Harvard University Press, 2004. 215 pp. Cloth: \$29.95; ISBN 0-674-01480-4.

Angelo Poliziano was a professor, poet, scholar, and one of the leading figures in the personal circle of Lorenzo de' Medici "il Magnifico" in fifteenth-century Florence. *Silvae* consists of poetic introductions to lectures that Poliziano gave at the University of Florence. The poems offer insight into the political and scholarly thoughts of a man at the heart of the Italian Renaissance. The Latin hexameter originals are printed facing their English prose translations

in this I Tatti Renaissance Library edition. Fantazzi, a visiting professor of classics and Italian at East Carolina University, provides an introduction and notes on the text and translations.

Statius. *Thebaid: Books 1-7*. Bilingual. 459 pp. Cloth: \$21.50; ISBN 0-674-01208-9. *Thebaid: Books 8-12 and Achilleid*. Bilingual. 442 pp. Cloth: \$21.50; ISBN 0-674-01209-7. Translated and edited by **D. R. Shackleton Bailey**. Cambridge, MA: Harvard University Press, 2004.

These two volumes (along with the *Silvae*, in 2003) complete the Loeb Classical Library's three-volume updated edition of Statius, with freshly edited Latin texts and new translations by Shackleton Bailey. *Thebaid*, Statius' greatest work, recounts the legendary struggle between the sons of Oedipus over the throne of Thebes. His themes of civil war and of political domination, however, also resonated with political realities in first-century Rome. The tone of the existing *Achilleid* text (only partly finished by Statius) is quite different from the *Thebaid* and focuses on Achilles' (pre-*Iliad*) life as a hero. The first volume contains Shackleton Bailey's introduction and a survey of recent scholarship by Kathleen M. Coleman, while the second volume contains the indexes. Shackleton Bailey is an eminent scholar of Latin classics and has translated such works as Cicero's *Letters to Friends* (2001) and Martial's *Epigrams* (1993).

Vegio, Maffeo. *Short Epics*. Bilingual. Translated and edited by **Michael C. J. Putnam** with James Hankins. Cambridge, MA: Harvard University Press, 2004. 256 pp. Cloth: \$29.95; ISBN 0-674-01483-9.

Maffeo Vegio was the preeminent Latin poet of the first half of the fifteenth century. This edition from the I Tatti Renaissance Library contains *Astyanax* (based on the *Iliad*), *The Golden Fleece*, *Antoniad* (based on the life of St. Antony of the Desert and considered the first Christian epic of the Renaissance), and Vegio's "Book XIII" of the *Aeneid* (a continuation of Vergil's epic). The Latin texts for *Antonias* and *Astyanax* are the first modern editions for those works. Putnam includes an introduction, plus notes to the text and translation. He is a professor of classics and comparative literature at Brown University.

Polish

Norwid, Cyprian Kamil. *Selected Poems*. Translated by **Adam Czerniawski**. London: Anvil Press, 2004. 96 pp. Paper: \$13.95; ISBN 0-85646-369-8.

Norwid's poetry is distinct in the body of Polish literature for its innovative form and for its reflection of the author's enigmatic life. A nineteenth-century, self-taught poet dogged by financial difficulties most of his life, Norwid produced work that critics have compared to that of Robert Browning and Emily Dickinson. He writes with sensitivity to the social factors surrounding him, and his work reflects the influence of a variety of genres, including lyrical passages that call to mind his close friendship with Frédéric Chopin. His poems use irregular pauses and colloquialisms for dramatic effect, and among the sub-genres and styles he developed were "Black flowers" (short poetry and prose pieces) and the quasi-narrative poem. This collection from Czerniawski includes several poems never before translated into English. The volume is introduced by the noted poet Bogdan Czaykowski. Czerniawski has translated many works from Polish, including Tadeusz Różewicz's *They Came to See a Poet* (2004; see entry below); he has also published his own poetry, stories, criticism, and a memoir in Polish.

Różewicz, Tadeusz. *They Came to See a Poet: Selected Poems.* Translated by **Adam Czerniawski.** London: Anvil Press, 2004. 271 pp. Paper: \$19.95; ISBN 0-85646-361-2.

The work of Różewicz, like much post-1945 Polish literature, is marked by the trauma of the war. Unlike his contemporaries, however, Różewicz opts for a starkly direct and conversational style, as opposed to the more embellished style popular when these poems were written. This collection contains poems about the war, art, childhood, innocence, eroticism, and modern civilization, and it provides a more intimate view of the poet than most English readers have seen. This is a revised and expanded edition, first published under this title in 1991; it also appeared in a shorter version in 1982, under the title *Conversation with the Prince*. Czerniawski was born in Warsaw and has translated widely from Polish to English, including Cyprian Norwid's *Selected Poems* (2004; see entry above).

Twardowski, Jan. *Serious Angel.* Translated by **Sarah Lawson** and **Malgorzata Koraszewska.** Dublin / Chester Springs, PA: The Dedalus Press / Dufour Editions, 2003. 30 pp. Paper: \$15.95; ISBN 1-904556-17-5.

Twardowski is a popular Polish poet and a retired Catholic priest. He has been writing and publishing since 1959; however, he is almost completely unknown in the English-speaking world. He came to national prominence in 1970 with the publication of *Znaki ufności* (The Signs of Trust). Here he admits that, as a priest, he did not have all the answers and that he was sometimes just as mystified and troubled as his parishioners. He writes from experience about death, love, and loss, with poems full of concrete images and startling juxtapositions. Sarah Lawson has translated the medieval feminist Christine de Pisan and the modern surrealist Jacques Prévert from Spanish, and is now working on a translation of Cervantes. Malgorzata Koraszewska translates a variety of English and American fiction and non-fiction into Polish.

Portuguese

Almeida, Germano. *The Last Will and Testament of Senhor da Silva Araújo.* Translated by **Sheila Faria Glaser.** New York: New Directions, 2004. 176 pp. Paper: \$14.95; ISBN 0-8112-1565-2. [*O Testamento do Sr. Napumoceno da Silva Araújo.* Lisbon: Editorial Caminho, 1991.]

Almeida's novel takes the form of a memoir that one Sr. da Silva Araújo uses to search for his life's justification. The style used in the story mirrors the cadence and rhythm of its Cape Verde setting. Francisco Manso directed a film version of this work in 1998, which won first prize in the Latin-American Film Festival of Gramado, Brazil. Glaser is an editor at the *New York Times Magazine* and the translator of Jean Baudrillard's *Simulacra and Simulation* (1995) and Michel Serres's *The Troubadour of Knowledge* (1998).

Antunes, António Lobo. *The Inquisitors' Manual.* Translated by **Richard Zenith.** New York: Grove Press, 2003. 435 pp. Cloth: \$25.00; ISBN 0-8021-1732-5. Paper: \$15.00; ISBN 0-8021-4052-1. [*O Manual dos Inquisidores.* Lisbon: Publicações Don Quixote, 1996.]

The Inquisitor's Manual is the novel that established Antunes' reputation in Europe. The story chronicles the decadence of a society morally and spiritually vitiated by four decades of totalitarian rule. Using stream of consciousness, Antunes approaches the depravity of Portugal's Salazar dictatorship through the lives of the people who suffered under his regime. Trained as a psychiatrist, Antunes also spent four years in the Portuguese army during the Angolan war. He is the author of *Act of the Damned*, which won the Portuguese Writers' Association Grand Prize for Fiction, as well as *An Explanation of the Birds*, *Fado*

Alexandrino, and *The Return of the Caravals*. Zenith has translated other books by Antunes, including *The Natural Order of Things*, and *An Explanation of the Birds*. He is also the translator of *The Selected Prose of Fernando Pessoa* and *Pessoa & Co.: Selected Poems*.

Romanian

Cesereanu, Ruxandra. *Lunacies*. Translated by **Adam J. Sorkin** and the poet, with **Claudia Litvinchievici**. New York: Meeting Eyes Bindery, 2004. 51 pp. Paper: \$10.00; ISBN 0-923389-67-9.

Cesereanu, a young poet and novelist widely known in Romania, uses this collection to give voice to her personal demons. The poems' frequent darkness and violence evoke in readers a wide range of responses that reveal the author's range of feeling. The poet worked closely on the translations with Sorkin, who has translated extensively from Romanian, and with Litvinchievici. Sorkin is a professor of English at Penn State Delaware County and has translated Marin Sorescu's *The Bridge* (2004) and Daniela Crăsnaru's *Sea-Level Zero* (1999), in addition to many other works in Romanian. He received the *International Quarterly Crossing Boundaries Translation Award* and the *Kenneth Rexroth Memorial Translation Prize*. Litvinchievici has also translated Cesereanu's *Schizoid Ocean* (1997).

Dabija, Nicolae. *Mierla Domesticita: Blackbird Once Wild, Now Tame*. Bilingual. Translated by **John Flynn**. Providence, RI: Be Movie Press, 2003. 76 pp. Paper: \$11.00; ISBN 0-9678242-3-0. [*Mierla Domesticita*. Chisinau, Moldova: Writer's Union of Moldova, 1992.]

Moldovan poet Nicolae Dabija writes in Romanian, the language of the majority of Moldovans. In *Blackbird Once Wild, Now Tame* the poet expresses anger and regret at the passivity of the Moldovan people, who, he believes, have neglected their cultural heritage. Collections of his poetry have appeared in translation in ten different countries. In addition, he has translated works of Lorca, Jukovski, and Goethe into Romanian. John Flynn received the Best Poetry Award in 1998 for *Moments Between Cities*. His other books include *Washing Apples in Streams*, *Street Signs: A Worcester Anthology*, and *Something Grand*.

Ieronim, Ioana. *41: poeme/poems*. Bilingual. Translated by **Adam J. Sorkin** and the poet. Bucharest: Cartea Romaneasca, 2003. 116 pp. Paper; ISBN 973-23-0001-9.

Ieronim's poetry often displays sharply divided, "black and white" categories: reality or dream; concrete or fictional self; man-made or natural; Romanian or non-Romanian. This collection of poetry is a broad sampling of the author's work, the translation of which she actively participated in. The title is an example of her desire to separate contrasting elements, as "41" is a reference to the Romanian practice of throwing 41 magic beans to read the future, and serves to remind non-Romanian readers of their distance from the author. The text is accompanied by an afterword by Dan Cristea. Ieronim is now program director for Fulbright U.S.-Romanian exchanges in Bucharest. Sorkin is the most active current translator from Romanian to English.

Sorescu, Marin. *The Bridge*. Translated by **Adam J. Sorkin** and **Lidia Vianu**. Tarsset, UK / Chester Springs, PA: Bloodaxe Books / Dufour Editions, 2004. 96 pp. Paper: \$22.95; ISBN 1-85224-577-8. [*Puntea: ultimele*. Bucharest: Editura Creuzet, 1997.]

The Bridge is the poet's farewell to life, a book of poems composed from his sickbed over five weeks as he waited for death. Three other books of his poems have been published by Bloodaxe: *Selected Poems*, *The Biggest Egg in the World*, and *Censored Poems*. Sorkin's translations of *The Triumph of the Water Witch*, prose poems by Ioana Ieronim, and *The Sky*

Behind the Forest: Selected Poems by Liliana Ursu were both short-listed for the Weidenfeld Prize. He has won the *International Quarterly* Crossing Boundaries Translation Award, and the Kenneth Rexroth Memorial Translation Prize. Lidia Vianu is a Romanian poet, novelist, critic, and translator. She is a professor of English at the University of Bucharest and has published four books of literary criticism.

Sorkin, Adam J., Cristina Cîrstea, and Sean Cotter, translators and editors. *Singular Destinies: Contemporary Poets of Bessarabia*. Bucharest: Cartier, 2003. 164 pp. ISBN 9975-79-182-4.

Bessarabia, a land-locked area about the size of Maryland that is officially called the Republic of Moldova, lies between Romania and Ukraine. Annexed from Romania by the Soviet Union after World War II, then made independent in 1991, this diverse country is home to a Romanian-speaking majority as well as large groups of Russian and Ukrainian speakers. This anthology is the first attempt to translate poems from the wide range of Bessarabian peoples, including poems written in Romanian, Russian, German, Hebrew, and Bulgarian. The 42 poets include some of the most important contemporary poets of Romania as well as Bessarabia, such as the brothers Mihai and Alexandru Vakulovski and Emilian Galaicu-Păun. *Singular Destinies* contains a preface by the editors and biographical information on the poets and translators. This anthology won two prizes from the Moldovan Writers Union, one going to the publishing house and another to the translators. Sorkin, the translator of *Medea and Her War Machines* (2002) by Ioan Flora and *The Triumph of the Water Witch* by Ioana Ieronim (2000), has twice been short listed for the Weidenfeld prize. Cîrstea, an accomplished poet, is editor of the Romanian-Russian cultural magazine *Kitej-grad* and a member of the Writers' Union of Romania and the COPYRO Foundation. Her published books of poetry include *We, the Progeny of the Snail* (1997) and *Something to Remind Me of Myself* (2000). Cotter has translated such works as *Second-Hand Souls: Selected Writings* by Nichita Danilov (2003), *Dinner at the Table of Silence: Writers from Gorj* (with Liliana Ursu, 2002), and *Goldsmith Market* by Liliana Ursu (2003).

Stănescu, Saviana. *Diary of a Clone*. Translated by **Adam J. Sorkin, Jana Rotescu, Aura Sibișan, Liviu Bleoca**, and the poet. New York: Meeting Eyes Bindery, 2003. 66 pp. Paper: \$10.00; ISBN 0-923389-61-X.

Stănescu's work represents the new directions taken by twenty-first century writers, combining bizarre imagery and equally experimental syntax with the spectrum of human emotions to create a unique brand of literature. This uniqueness of style led her to work with the translators of this collection to ensure that the English not only parallels the Romanian in literal meaning, but also conveys the atmospheric meaning of the original. Stănescu is a poet and playwright who has been writer-in-residence at KulturKontakt in Vienna, a fellow of the British Council Seminar at Cambridge University, and currently is working in the MFA program in Dramatic Writing at New York University. She has published three books of poetry in Romanian, *Love on Barbed Wire* (1994), *Advice for Housewives and Muses* (1996), and *Outcast* (1997), as well as several plays that have been produced in multiple countries. Rotescu is a professional translator of English and Italian, Sibișan teaches and translates at the University of Brașov in Romania, and Bleoca, the editor in chief of *The Romanian Courier* in Bucharest, is a novelist, essayist, editor, and translator. Sorkin, of course, is well known to those familiar with Romanian literature in English.

Ursu, Liliana. *Goldsmith Market*. Bilingual. Translated by **Sean Cotter**. Brookline, MA: Zephyr Press, 2003. 185 pp. Paper: \$16.95; ISBN 0-93901079-8. [*Piața Aurarilor*. Bucharest: Editura Cartea Românească, 1980.]

The title of this collection derives from a small quarter in the Romanian city of Sibiu (Ursu's birthplace), a quarter where Romanian poets, critics, and prose writers took refuge during World War II from the Allied bombing in the southern oilfields and the Nazi presence in the northwest. In light of this history, "goldsmith market" serves the poet not only as a concrete physical referent, but as a metaphor for those who craft words into the gold of poetry. The work of Ursu, an active translator from English, bears the influence of the American Modernists and, as Cotter observes, the translated poems can be considered reflections of reflections—poetic artifacts that carry transmuted echoes of the poetic space into which they are being carried. Ursu has published seventeen books in Romanian, but this is the first of her books to be translated intact into English. In addition to her writing, she produces radio programs in Bucharest and has taught at Penn State (under two Fulbright grants), the University of Louisville, and the University of Bucharest. Cotter, currently a professor at the University of Texas at Dallas, worked in Romania as a Peace Corps volunteer from 1994 to 1996 and returned again on a research grant in 2001-2002. He has also translated Nichita Danilov's *Second-Hand Souls* (2003) and contributed to *Singular Destinies: Contemporary Poets of Bessarabia* (see earlier entry).

Russian

Druzhnikov, Yuri. *Passport to Yesterday: A Novel in Eleven Stories*. Translated by **Thomas Moore**. London / Chester Springs, PA: Peter Owen / Dufour Editions, 2004. 204 pp. Cloth: \$34.95; ISBN 0-7206-1218-7. [*Viza v pozavchera*. Tenafly, NJ: Hermitage Publishers, 1998.]

Yuri Druzhnikov was nominated for the Nobel Prize for literature in 2001, and his novel *Angels on the Head of a Pin* was named in 1999 as one of the ten best Russian novels of the twentieth century. *Passport to Yesterday* displays Druzhnikov's gift for using limpid prose style and points of view that distance the reader from the novel as tools to convey the novel's hidden emotion. A series of vignettes follows violinist Oleg Nemets' return visit to his home in the Soviet Union, an experience that forces him to remember the past that he has tried to leave behind. Druzhnikov is a professor of Russian literature at the University of California at Davis. Thomas Moore has also translated *Angels on the Head of a Pin* (1979) and is the author of *Dark Eros: The Imagination of Sadism* (1995).

Gabrielyan, Nina. *Master of the Grass*. Translated by **Kathleen Cook, Joanne Turnbull, Jean MacKenzie, and Sofi Cook**. Moscow / Chicago: Glas Publishers / Northwestern University Press, 2004. 200 pp. Paper: \$17.95; ISBN 5-7172-0066-8.

Nina Gabrielyan is both a painter and a writer, one in whose short stories the two often commingle. She moves between the real and surreal in a manner that has been likened to Hoffmann, Kafka, and Golgol, using vivid imagery to blend dreams and reality. *Master of the Grass* contains a novel by the same name and six short stories, among them "Bee Heaven," "The Lilac Dressing Gown," and "The Studio Apartment." Her characters are lonely, narcissistic, imaginative, and sensitive, and could be as much a part of Gabrielyan's paintings as of her writing. Gabrielyan is author of two collections of poems and two collections of stories, and has translated Armenian poetry from the Middle Ages to the present. *Master of the Grass* marks her first appearance in English. Kathleen Cook has translated A. Pogorelsky's *Little Black Hen* (1984). Joanne Turnbull has translated Lev Rubinstein's *Here I*

Am (2002) and edited *Stamp Album: A Collection of Things, People, Relationships, and Words* (2002).

Polonskaya, Anzhelina. *A Voice: Selected Poems.* Translated and edited by **Andrew Wachtel.** Evanston, IL: Northwestern University Press, 2004. 67 pp. Cloth: \$49.95; ISBN 0-8101-2088-7. Paper: \$14.95; ISBN 0-8101-2089-5. [*Golos*. 2002.]

Polonskaya is one of the freshest voices among young Russian poets today. *A Voice* explores the poet's ongoing fascinations with desolate places, long journeys, and the presence of death. Formerly an ice dancer in a traveling Russian troupe, Polonskaya is the author of four collections in Russian: *A Voice*, *The Sky Through a Private's Eye*, *Poems*, and *My Heavenly Torch*. Wachtel is a professor and dean of the Graduate School at Northwestern University, as well as director of the Center for International and Comparative Studies. He has published translations of poetry and prose from Russian, Slovenian, Bosnian/Croatian/Serbian, and Bulgarian.

Shrayer-Petrov, David. *Jonah and Sarah: Jewish Stories of Russia and America.* Translated by **Thomas Epstein, et al.** Edited by **Maxim D. Shrayer.** Syracuse, NY: Syracuse University Press, 2003. 192 pp. Cloth: \$24.95; ISBN 0-8156-0764-4.

David Shrayer-Petrov directs his energies to conveying the situation of Jews and Jewish immigrants in America. As he fluctuates between irony, dialogue, and invective, he is able to illustrate the isolation and prejudice felt by émigrés, as well as the hope of establishing a new life. The stories vary thematically, from the narrative *Apple Cider Vinegar* to the surrealist story *Dismemberers* to the magical atmosphere of *Jonah and Sarah*. Supplementary material includes a preface and afterword by the editor. Shrayer-Petrov's sixteen published works include *Töstemaa Castle*, the poetry collection *Form of Love*, and *Herbert and Nelly*, for which he was nominated for the Booker Russian Prize. Maxim Shrayer is professor of Russian and English at Boston College and the author of *Russian Poet/Soviet Jew* and the *Anthology of Jewish-Russian Literature, 1800-2000*. Translators include Thomas Epstein, who teaches humanities in the Honors Program at Boston College and has translated from French, Italian, and Russian; Margarit Tadevosyan, a doctoral candidate in English at Boston College; and Emilia Shrayer, the author's wife.

Slovak

Vilikovský, Pavel. *Ever Green Is . . . : Selected Prose.* Translated by **Charles Sabatos.** Evanston, IL: Northwestern University Press, 2002. 193 pp. Cloth: \$49.95; ISBN 0-8101-1907-2. Paper: \$15.95; ISBN 0-8101-1908-0.

In 1997, Vilikovský received the Vilenica Award for Central European literature. Although most of his work had only been published in the preceding eight years, Vilikovský had been writing for more than three decades. He withheld his work from the Czechoslovakian censors for at least twenty years, publishing little or nothing between 1965 and 1989. This is the first book-length translation of his work to be published in English. The stories in this collection use satire, linguistic play, and fictionalized historical and literary figures to explore language, memory, death and dying, imagination and literature, and the play of social forces with wit and intelligence. During his years of self-imposed silence, Vilikovský worked as an editor and translator, becoming one of Slovakia's leading translators of British and American literature, including such authors as William Faulkner and Virginia Woolf. Charles Sabatos is a doctoral student at the University of Michigan.

Spanish

Boullosa, Carmen. *Cleopatra Dismounts*. Translated by **Geoff Hargreaves**. New York: Grove Press, 2003. 224 pp. Cloth: \$22.00; ISBN 0-8021-1753-8. [*De un salto descabalgó la reina*. Madrid: Editorial Debate, S.A., 2002.]

In this novel Boullosa takes on one of history's most powerful and legendary women, Egyptian queen Cleopatra, whom literature has both lauded and vilified ever since her reign. *Cleopatra Dismounts* is an imagined life of Cleopatra, called Queen of Kings by her subjects and widely said to be the incarnation of the goddess Isis. Through the intervention of Cleopatra's scribe and informer, Diomedes, Boullosa creates two previous Cleopatras and, in effect, two deliriously wild lives for the young queen. In each adventure, Cleopatra reveals the roots of her genius by losing herself in different worlds. The fiction rescues Cleopatra from the weak, tragic heroine of Shakespeare and reveals her brilliance and power. Boullosa writes plays and poetry as well as novels, among which are *Leaving Tabasco* and *They're Cows, We're Pigs*. Recently she appeared in the collection *Reversible Monuments: An Anthology of Contemporary Mexican Poetry*. Hargreaves has translated Boullosa's *Leaving Tabasco*, *Santiago's Way* by Patricia Laurent Kullick, and *Toolbox* by Fabio Morábito.

Cerda, Carlos. *An Empty House*. Translated by **Andrea G. Labinger**. Lincoln: University of Nebraska Press, 2003. 245 pp. Cloth: \$50.00; ISBN 0-8032-1524-X. Paper: \$20.00; ISBN 0-8032-6425-9. [*Una casa vacía*. Santiago: Aguilar Chilena de Ediciones, 1996.]

An Empty House is a story of contemporary Chile by one of the country's most prominent novelists. The narrative depicts the dissolution of an upper-class family against a background of exile and return, portraying the ways in which the horrors perpetrated in Chile over several decades still resonate through the culture after so many years. The novel received three of Chile's most prestigious literary prizes: the Premio Municipal de Literatura, the Premio del Consejo Nacional del Libro, and the Premio del Círculo de Críticos de Arte. Cerda lived in East Berlin following the coup that deposed Salvador Allende. He returned to Chile in 1985. Labinger is a professor of Spanish at the University of La Verne, California. Among her other translated works are Cerda's *To Die in Berlin*, Alicia Steimberg's *Call Me Magdalena*, and *Clara* by Luisa Valenzuela.

Cernuda, Luis. *Written in Water: The Prose Poems of Luis Cernuda*. Translated by **Stephen Kessler**. San Francisco: City Lights Books, 2004. 156 pp. Paper: \$15.95; ISBN 0-87286-431-6. [*Ocnos*. London: The Dolphin, 1942; and *Variaciones sobre tema mexicano*. Mexico: Porrúa y Obregón, 1952.]

Cernuda was one of Spain's leading 20th-century poets. His collected poems, *La realidad y el deseo* (*Reality and Desire*), is one of the landmark books of the Generation of 1927. He left Spain during the Civil War in 1937, never to return. *Written in Water* is the first English translation of his prose poems, presented in an edition that combines two volumes, *Ocnos* and *Variaciones sobre tema mexicano* (*Variations on a Mexican Theme*). The book works as a chronicle of a geographic and spiritual journey in the form of vivid vignettes. Kessler has also translated works by Vicente Aleixandre, Jorge Luis Borges, Julio Cortázar, Pablo Neruda, and César Vallejo. He is a contributing editor of *Poetry Flash* and the editor of *The Redwood Coast Review*, and he received a 2001 NEA fellowship for his translations of Cernuda.

De Prada, Juan Manuel. *The Tempest*. Translated by **Paul Antill**. Woodstock and New York: Overlook Press, 2003. 341 pp. Cloth: \$24.95; ISBN 1-58569-387-0. [*La tempestad*. Barcelona: Planeta, 1997.]

A tale of intrigue, murder, love, and betrayal, *The Tempest* was awarded the prestigious Planeta Prize when first published in Spanish and sold over 400,000 copies in its Spanish editions. It was also nominated for the 2002 International IMPAC Dublin Literary Award. The novel explores the boundaries between art and reality, intellect and passion. Its story of mystery and subterfuge is set in Venice and mimics the dark pull of the canals and the foundering glory of the city. *The Tempest* has been compared to the best-selling novels of Arturo Pérez-Reverte, Umberto Eco, and Lain Pears. De Prada was also awarded the 2003 Primavera Prize for his novel *La Vida Invisible*.

Desnoes, Edmundo. *Memories of Underdevelopment: A Novel from Cuba*. Translated by **Al Schaller**. Pittsburgh, PA: Latin American Literary Review Press, 2004. 110 pp. Paper: \$14.95; ISBN 1-891270-19-2. [*Memorias del subdesarrollo*, 1965.]

Memories of Underdevelopment debuted in the 1960s, when Che Guevara was still alive and dreaming of a Latin American revolution. The novel is an examination of cultural and political underdevelopment against the backdrop of one of the most controversial revolutions of history. In addition to being widely translated, it was also adapted into a classic film. Desnoes is a leading writer and intellectual in post-revolutionary Cuba. He is the author of three novels and numerous critical and literary essays. He fled Cuba in 1980, ultimately settling in the United States where he has been teaching, most recently at New York University.

Guerra, Alirio Díaz. *Lucas Guevara*. Translated by **Ethriam Cash Brammer**. Houston, TX: Arte Público Press, 2003. 336 pp. Paper: \$12.95; ISBN 1-55885-390-1. [*Lucas Guevara*. New York: York Printing Co., 1914.]

Lucas Guevara, originally published in 1914, is the first Spanish-language novel to deal with immigration to the United States. The novel centers on a naïve Latin American migrant who arrives in the U. S. inspired by the opportunities that New York supposedly affords, but who nevertheless suffers a series of misfortunes because of his inability to adapt to the new culture. Noteworthy are Díaz Guerra's satirical descriptions of the nightlife in the Bowery and the culture of New York boarding houses during a period when at least forty percent of the city's inhabitants were immigrants. Brammer, a widely published poet, screenwriter and writer of fiction, also translated *The Adventures of Don Chipote, or When Parrots Breast Feed* (Arte Público, 2000; author unknown).

Hofer, Jen, ed. and trans. *Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women*. Bilingual. Pittsburgh: University of Pittsburgh Press, 2003. 256 pp. Paper: \$22.50; ISBN 0-8229-5798-1.

The poems published in *Sin puertas visibles* have not previously appeared in English. They represent traditional Mexican poetry blended with new Latin American feminism and display a broad range of irony, sensuality, tenderness, and the literary creativity that has come to be associated with this young group of writers. Featured poets are Cristina Rivera-Garza, Carla Faesler, Anjélica Tornero, Ana Belén López, Silvia Eugenia Castellero, Mónica Nepote, Dana Gelinas, María Rivera, Ofelia Pérez Sepúlveda, Dolores Dorantes, and Laura Solórzano. Additional material, such as the introduction, notes, bibliography, etc., are presented bilingually just as the poems. Jen Hofer is a published poet and translator. She is the author of *slide rule* (2002) and *The 3:15 Experiment* (2001).

Machado, Antonio. *Border of a Dream: Selected Poems.* Bilingual. Translated by **Willis Barnstone.** Port Townsend, WA: Copper Canyon Press, 2004. 526 pp. Paper: \$17.00; ISBN 1-55659-198-5.

Machado's sense of connection to Spain, the effects of the civil war and the poverty that followed, and his own talent for introspection all contribute to his poetry. He preferred to write in images instead of abstract philosophical concepts, and thus his poetry leaves room for readers to develop their own interpretations. This edition is supplemented by a foreword by John Dos Passos (from 1957) and a "reminiscence" by Nobel laureate Juan Ramón Jiménez (from 1940). Willis Barnstone's recent translations include *The New Covenant: The Four Gospels and Apocalypse* (2002). He is a former Guggenheim fellow and Pulitzer finalist in poetry.

Molina, Antonio Munoz. *Sepharad.* Translated by **Margaret Sayers Peden.** New York: Harcourt, 2003. 385 pp. Cloth: \$27.00; ISBN 0-15-100901-5. [*Sefarad.* Madrid: Alfaguara, 2001.]

Sepharad is at once a fiction, a history, and a memoir that draws on the Sephardic diaspora, the Holocaust, and Stalin's purges. Shifting between the past and the present and following the routes of escape across countries and continents, the author evokes people real and imagined who come together in a richly allusive pattern. Munoz Molina has twice been awarded the Premio Nacional de Literatura. His books have been published to wide acclaim across Europe. Among Peden's other translations are *Portrait in Sepia* by Isabel Allende and *The Law of Love* by Laura Esquivel. She has also published a book on Latin American short stories, *The Latin American Short Story: Critical History.*

Padilla, Ignacio. *Antipodes.* Translated by **Alastair Reid.** New York: Farrar, Straus, and Giroux, 2004. 144 pp. Cloth: \$18.00; ISBN 0-374-10533-2. [*Las Antipodas y el siglo.* Madrid: Espasa Calpe, 2001.]

Padilla's short stories, translated here for the first time into English, have been compared to the work of Jorge Luis Borges and Italo Calvino. Padilla, who garnered worldwide attention for his novel *Shadow Without a Name* (2003), is one of the leading figures in the "Crack" literature movement, as reflected in the diverse stories he tells. These vary from the tale of a Scottish engineer who convinces desert nomads to build a replica of Edinburgh to that of a monk who calls upon the devil to prove that he truly exists—tales whose blend of magical realism and sharp humor mark Padilla's contemporary style. Alastair Reid is a poet, prose writer, translator, and frequent contributor to *The New Yorker.* He has been translating works by leading Latin American authors such as Borges and Neruda for decades.

Parra, Nicanor. *Antipoems: How to Look Better & Feel Great.* Bilingual. Antitranslated by **Liz Werner.** New York: New Directions, 2004. 144 pp. Paper: \$14.95; ISBN 0-8112-1597-0.

This antitranslation (a term supplied by Parra), was produced while the translator lived in the poet's house and translated ("rewrote," according to Parra) the antipoems along with him. Parra, regarded as one of the three greatest Chilean poets, earned his reputation as a humorist, one whose poetry calls readers' attention to the pretensions of daily life and literature.

Antipoems is the first bilingual collection of his work to be published in twenty years. The first twenty-three poems in this collection come from *Hojas de Parra* (1985), two are from *Páginas en blanco* (2001), and the rest are taken from notebooks that have never before been collected. In addition, this volume contains Parra's "Visual *Artefactos*," sketches and notes that he deems the newest version of the antipoem. Liz Werner is a poet and novelist living in New York.

Ribeyro, Julio Ramon. *Chronicle of San Gabriel*. Translated by **John Penuel**. Pittsburgh: Latin American Literary Review Press, 2004. 151 pp. Paper: \$14.95; ISBN 1-891270-19-2. [*Cronica de San Gabriel*. Lima: Ediciones Tawantinsuyu, 1960.]

This is the first appearance in English of this widely acclaimed Peruvian writer's first novel. Ribeyro is best known in Spanish-language literature as a master of the short story genre. Rural indigenous writing had reigned for over forty years in Peru when Ribeyro revitalized Peruvian literature with his focus on urban narratives. He infused astute social criticism with traces of the fantastic. Only two of his short story collections, *Marginal Voices* and *Silvio in the Rose Garden*, are available in English. He also wrote plays, a diary, a book of critical essays, and two other novels, *Cambio de Guardia* and *Los Geniecillos Dominicales*, none of which have been translated into English. In *Chronicle of San Gabriel*, Ribeyro recounts an adolescent city dweller's ironic recollection of a stay at his uncle's hacienda; the boy's story shatters the myth of an idyllic countryside filled with humble inhabitants and folkloric Indians. Ribeyro received the Juan Rulfo Prize for Latin American and Caribbean Literature shortly before his death in 1994.

Richard, Nelly. *The Insubordination of Signs: Political Change, Cultural Transformation, and Poetics of the Crisis*. 152 pp. Cloth: \$69.95; ISBN 0-8223-3327-9. Paper: \$19.95; ISBN 0-8223-3339-2. *Masculine/Feminine: Practices of Difference(s)*. 112 pp. Cloth: \$69.95; ISBN 0-8223-3302-3. Paper: \$19.95; ISBN 0-8223-3314-7. Durham, NC: Duke University Press, 2004. Translated by **Alice A. Nelson** and **Silvia R. Tandeciarz**.

Richard is one of the most prominent cultural theorists in Latin America. Her works include *La estratificación de los márgenes* and *Políticas y estéticas de la memoria*. She is founder and director of *Revista de crítica cultural*, a journal vital to the dissemination of modern work by Latin American authors. *The Insubordination of Signs* continues Richard's insights on the development of democracy in Latin America, a study which began as she stretched the boundaries imposed by General Pinochet's regime in Chile from 1973 to 1990. These essays discuss the reactions and responsibilities of the new Chilean left wing after military rule, as well as the possibility of return to authoritarianism if the energies of the democratizing process exhaust themselves. *Masculine/Feminine* is the development and discussion of topics brought before the 1987 International Conference on Latin American Women's Literature, organized in part by Richard. In this collection, Richard explores the impact of feminism in the Latin American community as a whole and in relation to military dictatorship. She also covers such topics as poverty, prostitution, gay culture, and the image of the transvestite in Chilean literature. The essays in these volumes, which are titles in the Post-Contemporary Interventions series from Duke, are accompanied by an author's note, translators' note, and preface. Nelson is on the faculty at Evergreen State College and is the author of *Political Bodies: Gender, History, and the Struggle for Narrative Power in Recent Chilean Literature* (2002). Tandeciarz is a professor of Hispanic studies at the College of William and Mary and author of *Exorcismos* (2002), a book of poems.

Ruiz, Luis Manuel. *Only One Thing Missing*. Translated by **Alfred Mac Adam**. New York: Grove Press, 2003. 308 pp. Cloth: \$24.00; ISBN 0-8021-1730-0. [*Solo una cosa no hay*. Madrid: Alfaguara, 2000.]

Only One Thing Missing is a thriller that takes readers through the labyrinthine streets of contemporary Seville into the devil-worshipping underworld of medieval Lisbon. The novel is at once a love story, a chilling tale of the occult, and an exploration of the timeless themes of memory, obsession, and loss. Ruiz is a freelance journalist from Lisbon. He frequently writes for *El País* and other publications. His first book, *El criterio de las moscas* (Alfaguara, 1998),

won the Novela Corta Universidad Sevilla Prize. Alfred Mac Adam also translated *The Years with Laura Diaz*, *The Orange Tree*, and *Diana, the goddess who hunts alone* by Carlos Fuentes. He is the author of *Modern Latin American Narratives*, and *Textual Confrontations: Comparative Readings in Latin*.

Salom, Jaime. *Three Comedies: Behind the Scenes in Eden, Rigmaroles, and The Other William*. Translated by **Marion Peter Holt, Gregory J. Racz, and Phyllis Zatlin**. Edited by **Gregory J. Racz**. Boulder: University Press of Colorado, 2004. 227 pp. Cloth: \$45.00; ISBN 0-87081-780-9. Paper: \$18.95; 0-87081-781-7.

This first collection of plays from Salom to appear in English contains: a feminist version of the Garden of Eden in *Behind the Scenes in Eden* (1978); a view of author Juan Timoneda's domestic troubles in *Rigmaroles* (1990); and a picture of Shakespeare as an opportunistic plagiarist in *The Other William* (1998). Salom is considered one of the most important contemporary Spanish playwrights. His body of work includes mysteries, domestic dramas, and metaphysical meditations, but his veiled critiques of the Franco regime earned him the most attention. These plays are significant in that they were written later in Salom's life, under a nominally democratic Spain, and provide a detailed picture of Spanish life as such. The protagonists in these plays, however, are unable to escape the image of a distant authoritarian figure, despite their attempts to establish their own identities. Racz has translated Benito Pérez Galdós's novel *Gerona* (1993), as well as many Spanish and Latin American poems. Holt has translated plays by Antonio Buero-Vallejo, José López Rubio, Antonio Skármeta, José María Rodríguez Méndez, and Sergi Belbel. Zatlin is editor of the *ESTRENO Contemporary Spanish Plays* series and the translator of Salom's *Bonfire at Dawn*.

Yiddish

Charmatz, Konrad. *Nightmares: Memoirs of the Years of Horror Under Nazi Rule In Europe, 1939-1945*. Translated by **Miriam Dashkin Beckerman**. Syracuse: Syracuse University Press, 2003. 256 pp. Paper: \$24.95; ISBN 0-8156-0706-7.

In *Nightmares*, Charmatz recalls the unfolding of the Holocaust in journalistic detail. His account of seven years of suffering during World War II chronicles his journey from life as a prosperous businessman in Poland to the Warsaw ghetto, transport trains to Auschwitz and Dachau, and the liberation by Allied forces. Charmatz became a Yiddish newspaper editor after the war and in 1985 was awarded the literary prize of the World Federation of Jewish Partisans and Holocaust Survivors for the Yiddish edition of *Nightmares*. Now, finally translated into English, his memoirs can be added to the large body of Holocaust testimonies available to English readers. Beckerman has recently co-published *Thousand Threads: A Story Told Through Yiddish Letters* and has translated works by Dovid Katz, Avner Meiri, and Rivka Lozansky Bogomolnaya.

Translation Studies

Rothenberg, Jerome. *Writing Through: Translations and Variations*. Middletown, CT: Wesleyan University Press, 2004. 240 pp. Paper: \$24.95; ISBN 0-8195-6588-1.

Rothenberg's latest book presents a selection of his poetic translations over a period of forty years, including collaborative translations and adaptations from languages as varied as Hebrew and Navajo to German and Spanish, as well as visual translations of the aural

elements of Navajo and Seneca song poetry. *Writing Through* is comprised of three sections: translations of contemporary poets, ethnopoems that originate from “deep cultures” (Native American) or ancient traditions (Kabbala), and Rothenberg’s poetic variations of translated poetry. Also of interest are extensive commentaries, mini essays, and introductory notes with detailed comments on the reconstruction of the translation process. The appendix contains an update of his “Total Translation” theory as applied to his rendering of Native American poetry. Rothenberg has authored seventy books of poetry and poetry translation, and he has edited six anthologies. In 2003, he published an autobiography titled *A Book of Witness: Spells and Gris Gris*, and in 2004, he received the Alfonso el Sabio X Award for his contributions to Translation Studies.

Weiss, Timothy. *Translating Orients: Between Ideology and Utopia*. Toronto: University of Toronto Press, 2004. 249 pp. Cloth: \$60.00; ISBN 0-802-8958-5.

Weiss draws on Buddhist thought to offer (among other aims) a response to Edward Said’s classic work on Orientalism. *Translating Orients* reinterprets Orientalism and shows the vital presence of the Orient in twentieth-century and contemporary world literatures. The author argues that all interpretations can be viewed as translations (with utopian and ideological elements) that “orient” us to the emergence and possibilities of the world. The translational approach to literary and cultural interpretations adds depth to his analysis of works by Jorge Luis Borges, Paul Bowles, V.S. Naipaul, Salman Rushdie, and Kazuo Ishiguro. A professor of English at the Chinese University of Hong Kong, Weiss is also the author of *On the Margins: The Art of Exile in V.S. Naipaul*.

Reference

Judson, Adoniram. *The Burmese-English Dictionary*. Portland: Trubner & Company, 2004. 1132 pp. Cloth: \$331.50; ISBN 18445 3110-4.

This is the most recently revised edition of the standard Burmese-English reference originally compiled in the nineteenth century by Judson, an American Baptist missionary. It was previously revised in 1893 and 1913. Contents include a section on colloquialisms, sayings, and proverbs, all printed in Burmese script (as are the lexical entries themselves), a pronunciation guide and examples of word and phrase usage. Expanded endnotes accompany many entries.

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