

ANNOTATED BOOKS RECEIVED

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LITERARY WORKS

ANTHOLOGIES

(French) *The Belgian School of the Bizarre: An Anthology of Short Stories*. Ed. and tr. Kim Connell. Associated University Presses. 1998. 218 pp. Cloth: ISBN 0-8386-3717-5. Nineteen Belgian short stories of concrete fantasy introduce readers to *L'école belge de l'étrange*. Authors include Marcel Mariën, Jean Muno, Marcel Thiry, Anne Richter, Nadine Monfils, Thomas Owen, Albert Ayguesparse, Paul-Aloïse de Bock, Pierre Mertens, Paul Willems, Gaston Compère, Franz Hellens, Michel de Ghelderode, and Fernand Dumont. Although the Belgian school of the bizarre has links to both French surrealism and the magic realism of Márquez and other South American authors, Belgium's *le fantastique réel* is actually more akin to realism. Belgian writers have had to struggle for recognition because the French have long dismissed them as provincial and because Paris continues to be the artistic capital of the francophone world. The question of whether or not Belgium has a national literature continues to be controversial, due primarily to the country's "never-ending linguistic squabbles" between French and Dutch, but Kim Connell argues that the Belgian School of the Bizarre is "different from anything the French have produced." Connell's translations of other Belgian short stories have appeared in journals such as *The Literary Review*, *The New England Review*, and *Translation*.

(Sanskrit) *The Cane Groves of the Narmada River: Erotic Poems of Old India*. Tr. Andrew Schelling. City Lights Books. 1998. 90 pp. Paperback original: \$9.95. ISBN 0-87286-346-8. Of the world's ancient poetry, classical Indian verse is the most vividly erotic. During this time, human love was intricately entwined with the natural world and these verses make a claim not only for sexual freedom but preservation of the wild. Composed from roughly 200 CE until about the 11th century, the poems are divided into two sections. The first is a selection from the earliest secular anthology of Indian poetry, collected and recorded in a literary vernacular by a civilization that was rural, agricultural, and often tribal. The second part consists of lyrics from the slightly later court tradition, works written in Sanskrit that made eroticism its special study. Among the poets are many women who deserve to be known as the peers of Sappho, Lady Ono no Komachi, or Li Ch'ing-chao. Andrew Schilling is a poet, editor, and translator whose previous works include *Dropping the Bow: Poems from*

Ancient India and For Love of the Dark One: Songs of Mirabai.

(Chinese) *Chinese Zen Poems: What Hold Has This Mountain?* Tr. Larry Smith & Mei Hui Huang. 1998. Bottom Dog Press. 112 pp. Paper: \$9.95; ISBN 0-933087-49-7. Laughing Buddha Series. Bilingual. More than 100 poems drawn from twenty centuries of Chinese writing were selected for this volume and translated for their Zen spirit. Poets represented include Han Shan, Shih Te, Wang Wei, Li Po, Pai Chu I, Chiao Jan, Yin Luan, Su Shih, Chin Kung, and Chun An. The poems are arranged chronologically by dynastic period: Pre-T'ang, T'ang, Sung, Yuan, Ming, and Ch'ing Dynasties. Of these translations, Larry Smith states, "Like all Zen art, the poems refuse to pose or preach; rather, they open and bloom, fresh flowers in a public Zen garden. These fine ancient voices are forever contemporary. As long lost friends, they speak to and through us."

(Greek) *Dances for Flute and Thunder: Praises, Prayers, and Insults.* Tr. Brooks Haxton. Viking. 1999. 96 pp. Paper: \$20.00; ISBN 0-670-88728-5. The poems in this volume range from love notes to curses to graphic tales of combat. These verses are striking in their modernity, like a mirror held up to us across three millennia. From the naked simplicity of battle lust to the wit of social satire, Haxton's translations of thirty-eight poets ranging over thirteen centuries, from Sappho to Theokritos to the anonymous Greek poets of the Roman Empire, restore the music and intense, timeless humanity to these classical Greek lyrics and epigrams now ripe for rediscovery. Haxton, whose previous translations range from ancient Greek verse to Victor Hugo, is currently writing variations on lines from the Psalms.

(Romanian) *Day After Night: Twenty Romanian Poets for the Twenty-First Century.* Tr. Adam J. Sorkin. Ed. Gabriel Stanesco and Adam J. Sorkin. Criterion Publishing. 1999. 160 pp. Paper: ISBN 1-887304-14-2. Gabriel Stanesco states, "Modern and contemporary Romanian poetry represents a relatively small, blank area on the map of the world's poetry. This is due to the scarcity of translations in the Western world, especially in English, itself a consequence of the fact that Romanian is not a widely-spoken language." *Day After Night* is a collection of works by notable Romanian poets who gained prominence over the past two decades. This book is designed to reflect both the imaginative variety and the depth of Romanian poetic achievement and intended to help bring about for these writers the international recognition their work deserves. Adam J. Sorkin has published seven books of translation of contemporary Romanian poetry. His most recent book is *City of Dreams and Whispers* (1998), which won prizes for translation at the National Book Fair in Cluj and the "Frontiera Poesis" Poetry Festival.

(Italian and dialects) *Dialect Poetry of Southern Italy: Texts and Criticism.* Ed. Luigi Bonaffini. Legas. 1997. 511 pp. Paper:

\$32.00; ISBN 1-881901-13-0. Italian Poetry in Translation 2. Trilingual. This anthology is a testimony to the remarkable resurgence of Italian dialect poetry. While the dialects are losing ground to standard Italian as a means of communication, they are being seen more and more as the privileged language of poetry. This is the first volume to concentrate on Southern Italian poets, including many who have been until now unjustly neglected, and the first trilingual anthology of its kind, whose aim is to introduce the tradition of dialect poetry to English-speaking readers. Contents are arranged by region—Abruzzo, Latium, Molise, Apulia, Campania, Basilicata, Calabria, Sicily, and Sardinia—with introductory essays for each section. Translators represented include Luigi and Novella Bonaffini, Gaetano Cipolla, John DuVal, Luigi Fontanella, Ruth Feldman, Anthony Molino, Michael Palma, Joseph Perricone, John Shepley, and Justin Vitiello.

(Yiddish) *God, Man, and Devil: Yiddish Plays in Translation.* Tr. and ed. Nahma Sandrow. Syracuse University Press. 1999. 321 pp. Cloth: ISBN 0-8156-2786-6. Paper: ISBN 0-8156-2787-4. Judaic Traditions in Literature, Music, and Art. Before the modern Yiddish secular culture evolved as we know it, Yiddish plays were being written for about a century. As Yiddish-speaking communities flourished, so did their love for the theatre. This anthology of five Yiddish plays written by well-known playwrights in the first quarter of the twentieth century includes *God, Man, and Devil* (1900) by Jacob Gordin, *Green Fields* (1916) by Peretz Hirschbein, *Shop* (1926) by H. Leivick, *The Treasure* (1906) by David Pinski, and *Bronx Express* (1919-1926) by Osip Dymov. Also included are scenes from *Messiah in America* (1919) by Isaac Moïshe Nadir, and *Yankl the Blacksmith* (1906) by David Pinski. The settings of the plays range widely, from a luxurious parlor and a farmyard to a haunted graveyard, a sweatshop on strike, and the Boardwalk in Atlantic City. Edited to make them more accessible for both reading and performance, each play is accompanied by an introduction that provides historical context, production histories, and bibliographic references. The volume concludes with a list of Yiddish plays available in English translation.

(German) *Into the Sunset: Anthology of Nineteenth-Century Austrian Prose.* Tr. and intro. Richard Hacken. Ariadne Press. 1999. 455 pp. Cloth: ISBN 1-57241-077-9. Studies in Austrian Literature, Culture, and Thought. Translation Series. While some of the works in this collection are available for the first time in English, all of them have been newly reworked and footnoted to carry meaning to a modern-day readership. The themes found in these stories (most of them in novella form) are old and new, full of bright hope and laden with cynical despair. Yet together they can be regarded, in a figurative sense, as a literary montage of departure into the sunset of the Austro-Hungarian empire. The contents are divided into two sections: Prose written before 1848, which contains stories by Caroline von Pichler, Ernst von Feuchtersleben, Adalbert

Stifter, Betty Paoli, and Franz Grillparzer; and prose written after 1848, with works by Fredrich Halm, Leopold Kompert, Leopold von Sacher-Masoch, Karl Emil Franzos, Ada Christen, Marie von Edner-Eschenbach, Ludwig Anzengruber, Peter Rosegger, and Ferdinand von Saar.

(Various) David Ferry. *Of No Country I Know: New and Selected Poems and Translations*. University of Chicago Press. 1999. 294 pp. Cloth: ISBN 0-226-24486-5. Paper: \$14.00; ISBN 0-226-24487-3. David Ferry's latest collection provides a gathering of his new poems and translations of individual poems by Rilke, Goethe, Hölderlin, Catullus, Babylonian, and Ovid, as well as excerpts from his books *Strangers: A Book of Poems* (1983) and *Dwelling Places: Poems and Translations* (1993), selections from *On the Way to the Island* (1960), and from his celebrated translations of *Gilgamesh* (1992), *The Odes of Horace* (1998), and *The Eclogues of Virgil* (1999). This is David Ferry's fullest and most resonant book, demonstrating the depth and breadth of forty years of a life in poetry.

(Greek) *Greek Elegiac Poetry From the Seventh to the Fifth Centuries BC*. Ed. and tr. Douglas E. Gerber. Harvard University Press. 1999. 491 pp. Cloth: \$19.95; ISBN 0-674-99582-1. Loeb Classical Library No. 258. Bilingual. The archaic Greek poetry known as elegy was composed primarily for banquets and convivial gatherings. Its subject matter consists of almost any topic, excluding only the scurilous and obscene. In this completely new edition, Douglas Gerber provides a faithful translation of the fragments and significant testimonia that have come down to us, with full explanatory notes. His aim has been to provide a text and translations of the elegiac poets contained in the second edition of M. L. West's two volumes, *Iambi et Elegi Graeci* (Oxford 1989 and 1992). Poets represented are Callinus, Tyrtaeus, Minnermus, Solon, Theognis, Philiadas, Demodocus, Xenophanes, Asius, Dionysus Chalcus, Euenus, Critias, and Adespota.

(Greek) *Greek Iambic Poetry From the Seventh to the Fifth Centuries B.C.* Ed. and tr. Douglas E. Gerber. Harvard University Press. 1999. 551 pp. Cloth: ISBN 0-674-99581-3. Loeb Classical Library 259. Bilingual. Poetry of the archaic iambic period is characterized by scornful criticism of friend and foe and by sexual license. The purpose of these poems is unclear, but they seem to have some connection with cult songs used in religious festivals. This new edition features a fully annotated translation of the main iambic poets contained in the second edition of M. L. West's two-volume *Iambi et Elegi Graeci* (Oxford, 1989 and 1992). Poets represented are Archilochus, Semonides, Hipponax, Ananius, Susarion, Hermippus, Scythinus, Diphilus, Panarces, and Adespota.

(Norwegian) Robert Hedlin. *The Old Liberators: New and Selected Poems and Translations*. Holy Cow! Press. 1998. 105 pp. Cloth: ISBN 0-930100-81-6. Paper: \$12.95; ISBN 0-930100-80-8. In addition to Robert Hedlin's own poetry, this volume contains a number of translations of the poetry of Rolf Jacobsen

(1907-1994), the distinguished Norwegian writer whose work Hedlin has been translating for the last ten years. The twenty-eight translated poems reveal Jacobsen's characteristic themes of modern alienation, his subtle and wry voice, as well as his remarkable ability to recover some of the original grandeur and mystery of the universe. Widely recognized as having played a critical role in introducing modernism to Scandinavian poetry, Rolf Jacobsen published numerous volumes of poetry that have since been translated into more than twenty languages.

(Chinese) *Hong Kong Stories: Old Themes, New Voices*. Ed. Eva Hung. Renditions/The Chinese University of Hong Kong. 1999. 160 pp. Paper: \$14.95; ISBN 962-7255-20-3. In telling the Hong Kong story, young local writers face up to such issues as rapid economic and political changes as well as the continuous impact of Western ideas and mores. The writers represented here make a conscious effort to explore their own identities from a Hong Kong perspective, and to describe Hong Kong's special way of life. Contents include the Foreword by LO Wai Luen (tr. TAM Pak Shan and Eva Hung), "Father," by Virginia NG Suk Yin (tr. Duncan Hewitt), "The Angel and the Angel's Halo" by Patsy KWAN Lai Shan (tr. D. E. Pollard), "Tied Together by Fate" by CHAN Wai Ying (tr. Howard Goldblatt), "Addendum to a Conversation" by CHAN Po Chun (tr. Janice Wickeri), "The Young Shen Nong" by DUNG Kai Cheung (tr. Ian Chapman), and "Plenty and Sorrow" by WONG Bik Wan (tr. Janice Wickeri). None of these works have previously been translated into English.

(Spanish and Portuguese) *The House of Memory: Stories by Jewish Women Writers of Latin America*. Ed. Marjorie Agosin. Translation ed. Elizabeth Rosa Horan. Trs. Susan Bassnett, Dina Castillo-Mendoza, Joan E. Friedman, Dick Gerdes, Roberta Gordenstein, Elizabeth Rosa Horan, Celeste Kostopulos-Cooperman, Andrea G. Labinger, Alexis Levitin, Martha Manier, Giovanni Pontiero, and Margaret Stanton. Feminist Press at City University of New York. 1999. 246 pp. Cloth: ISBN 1-55861-208-4. Paper: ISBN 1-55861-209-2. The Helen Rose Scheuer Jewish Women's Series. To be Jewish, Latin American, and female is to be immersed in multiple rich and complex worlds. Collected in *The House of Memory* are nearly two dozen stories set at the intersections of cultures—stories that reflect influences that range from the folk stories of Eastern Europe to the Magic Realist fiction of Latin America to the *testimonio* of Latin American women writers. Contributors include such internationally acclaimed writers as Brazilian Clarice Lispector and Mexican Margo Glantz, along with writers from Argentina, Venezuela, Chile, Uruguay, Costa Rica, and Cuba, many of whom are here translated into English for the first time.

(French) *The Key to Our Aborted Dreams: Five Plays by Contemporary Belgian Women Writers*. Tr. Anne-Marie Glasheen. Peter Lang. 1998. 203 pp. Cloth: \$45.95; ISBN 0-8204-3769-7. Belgian Francophone Library 9. "Throughout

history, men and women have had their dreams but more often than not women have had to abort theirs." So begins the introduction to this collection of contemporary dramas written by Belgian women. Contents include: *Claire Lacombe* by Michèle Fabien (first performed and published by Actes Sud-Papiers in 1989); *Alma Mahler* by Françoise Lalande (first performed in 1987, first published by Actes Sud-Papiers in 1989); *Tenants All [Tous Locataires]* by Françoise Lison-Leroy and Colette Nys-Mazure (first performed and published by La Bartavelle in 1993); *The Telltale [La Rapporteuse]* by Pascale Tison (first published by Editions Promotion-Théâtre in 1989, first performed in 1991); and *Charlotte or Mexican Night: A Play in Twelve Parts [Charlotte ou la nuit mexicaine]* by Liliane Wouters (first performed and published by les éperonniers in 1989). Anne-Marie Glasheen is best known for her translation of Henry Bauchau's *Oedipus on the Road* (Arcade, 1997).

(Yiddish) *The Last Lullaby: Poetry from the Holocaust*. Ed. and tr. by Aaron Kramer. Syracuse University Press. 1998. 256 pp. Cloth: ISBN 0-8156-0478-5. Paper: \$19.95; ISBN 0-8156-0579-X. In his preface to *The Last Lullaby*, Aaron Kramer states that his major focus as a translator has been on those poems originally composed in Yiddish, "because that language has fewer and fewer readers left, because that language was the mother tongue of Hitler's chief victims, because that language—as Nobel Laureate Isaac Bashevis Singer reminded his Stockholm audience—was itself a victim and did not die a natural death but was murdered." The poems are brutal and moving documents of humanity, focusing on Europe's Jews but resonant of all genocides, both past and present. Aaron Kramer's translations include *Rilke: Visions of Christ* (1967), and *The Emperor of Atlantis* (1975), a work created in the Terezin death camp which became the libretto for an opera in 1977. Kramer's translations from the work of 135 Yiddish poets appeared in the anthology *A Century of Yiddish Poetry* (1989), which he also edited. He was honored with a Festschrift volume: *The Second First Art: Poetry in Translation and Essays on the Art of Translating* (1993) and in 1995, Kramer published a bilingual collection of poems by Dora Teitelboim entitled *All My Yesterdays Were Steps*.

(French) *Modern Poets of France: A Bilingual Anthology*. Ed. and tr. Louis Simpson. Story Line Press. 1997. 468 pp. Paper: \$16.95; ISBN 1-885266-44-8. Bilingual. Pulitzer Prize-winning poet Louis Simpson has translated masterpieces of French poetry that formed the taste of generations of readers throughout the world. Here are the 'moderns' of 1848, the Symbolist poets of the end of the century, the Dadaists, and the Surrealists who flourished in the 1930s. Simpson's translations are both readable and accurate, "always keeping the original in sight, not altering the author's meaning, form, or style in any important way. But," Simpson notes in his Preface, "poems are written with imagination and translations have to be too." The volume includes extensive biographies of the poets and descriptions of major literary movements.

(Spanish) *A Necklace of Words: Stories by Mexican Women*. Ed. Marjorie Agosin & Nancy Abraham Hall. Tr. Nancy Abraham Hall and others. White Pine Press. 1998. 148 pp. Paper: \$15.00; 1-877727-73-3. This anthology, the first of its kind in the U. S., gathers the voices of twenty-two noteworthy Mexican women writers of the twentieth century in English translation. The majority of the stories are by authors who began to write and publish in the sixties, when an emergent middle class supported an unprecedented boom in Mexican letters. Contributors include well-known authors such as Elena Poniatowska and Rosario Castellanos, as well as emerging talents like Martha Cerda and Angeles Mastretta. Joining their sisters from across Latin America, these authors have built a sense of solidarity across national boundaries as women who, through their use of language, their lyricism, and their eroticism, help readers discover the real Mexico. The book's sections focus on the history of Mexico, the arrival of the Europeans and the mixing of the races, the often confining spaces inhabited by women within the social fabric of their country, and the rich interior lives of women who live in these confined spaces.

(Spanish) *The Picador Book of Latin American Stories*. Ed. Carlos Fuentes and Julio Ortega. Picador/Macmillan. 1998. 333 pp. Cloth: ISBN 0-330-33954-0. "Today the short story is the most popular genre in Latin America, not simply because of its versatility and variety, and the writer's inner vitality, but also due to its place in the modern tradition. It is not just an appealing and engaging saga but also a form of cultural self-reflection." (from the Introduction by Julio Ortega, translated by Matt Jameson-Evans) This collection brings together voices from Latin America, gathered from Mexico to Argentina, from Peru to Brazil. Some of the thirty-nine writers, such as Borges and García Márquez, are familiar to millions, but many have never received the recognition they deserve. Translators include Thomas di Giovanni, Luis Harss, William L. Grossman, Mark Schafer, Daniel Balderston, Paul Blackburn, Jeremy Munday, Gregory Rabassa, Nick Caistor, Diane J. Forbes, Alita Kelley, Alfred MacAdam, Clementine Rabassa, Bruce Morgan, Eloah F. Giacomelli, David Unger, Leland H. Chambers, and Amy Schildhouse.

(Italian) *Sicilian Erotica: A Bilingual Anthology of Erotic Poems by Giovanni Meli, Domenico Tempio and Giuseppe Marco Calvino*. Ed. and tr. by Onat Claypole. Intro. Justin Vitiello. Legas. 1997. 192 pp. Paper: \$20.00; ISBN 1-881901-10-6. Pueti d'Arba Sicula 5. Bilingual. The poems in this collection run the gamut of eroticism from playful and urbane sensuality to frank and often scandalous reflections on love and sex. The three poets featured here have one subject in mind: woman. She may be seen as a goddess beyond the reach of mortals, a vessel of pleasure stripped of her identity and

humanity, or even as an instrument through which to funnel the poet's ideals of social protest. The poems of Domenico Tempio (1750-1821) and Giuseppe Marco Calvino (1785-1833) and some of those of Giovanni Meli (1740-1815), are published here for the first time in translation. The three poets offer a view of a their native literary landscape that is little known outside of Sicily.

(Spanish) *Six Nuevomexicano Folk Dramas for Advent Season*. Tr. Larry Torres. University of New Mexico Press. 1999. 194 pp. Cloth: \$39.95; ISBN 0-8263-1963-7. Paper: \$15.95; ISBN 0-8263-1964-5. Pasó por Aquí Series on the Nuevomexicano Literary Heritage. Bilingual. These folk plays are performed during the period before and after Christmas known as Advent—from December 12 to January 6—but they can be appreciated any time of the year. Whether approached as drama, literature, or vernacular religious experssion, these works are important in New Mexico's literary and cultural heritage. The six works represented here make up the Advent cycle: *The Four Apparitions of Our Lady of Guadalupe/Las Cuatros Apariciones de Guadalupe*; *No Room at the Inn/Las Posadas*; *The Second Shepherd's Play/Los Pastores*; *The Battle of the Christians and Moors/Los Moros y los Cristianos*; *The Matachines/Los Matachines*; and *The Three Wise Men/Los Tres Reyes Magos*. This bilingual collection of Advent drama includes historical notes and production suggestions as well as abundant illustrations to help visualize scenes and characters.

REPRINTS

(Hebrew) *After the First Rain: Israeli Poems on War and Peace*. Ed. Moshe Dor and Barbara Goldberg. Foreword Shimon Peres. Syracuse University Press. 1998 [Dryad Press, 1997]. 172 pp. Cloth: ISBN 0-8156-0524-2. Never before has a book in English assembled the works of so many Israeli poets that express the despair of war and the fierce craving for peace. Many of the poets in this volume, from Yehudi Amichai to Zelda, are familiar names in their own country and have often been translated; others are translated here into English for the first time. Among the thirty-six distinguished translators are a Pulitzer Prize winner, a former president of the Poetry Society of America, several state poet laureates, and others who have received national translation awards. Moshe Dor and Barbara Goldberg also co-edited, with Giora Leshem, *The Stones Remember: Native Israeli Poetry* (The Word Works, 1991), which received the Witter Bynner Foundation Award.

(Japanese) Marsuo Basho. *The Narrow Road to Oku [Oku no Hosomichi]*. Tr. Donald Keene. Kodansha International (Tokyo) and Kodansha America. 1998 [1996]. 188 pp. Paper: \$25.00; ISBN 4-7700-2028-7. Bilingual. Also known as *The Narrow Road to the Deep North*, this is one of the best known and most beloved pieces of classical literature in Japan. There are over a hundred commentated editions to help beginners over the

difficulties of Basho's style. There are also translations into various European languages, some of them quite beautiful, according to Donald Keene, despite the difficulty of conveying the special qualities of Japanese poetry and poetic prose. *The Narrow Road to Oku* is the condensed and highly poetic account of the last of five journeys made by Matsuo Basho through the northern regions of Japan in the late 17th century. This handsome edition also contains many of Basho's finest *haiku*, displayed in the original Japanese and accompanied by color paper illustrations created by reknown *kiri-e* ("cut pictures") artist, Miyata Masayuki. Keene's translations of Japanese literary works include *The Tale of the Bamboo Cutter* (1956), *Essays in Idleness* (1967), *The Treasury of Loyal Retainers* (1971), and fiction by Mishima Yukio and Dazai Osamu.

(German) Jurek Becker. *Bronstein's Children [Bronsteins Kinder]* Tr. Leila Vennewitz. University of Chicago Press. 1999 [Suhrkamp Verlag, 1986; HBJ, 1988]. 272 pp. Paper: \$15.00; ISBN 0-226-04127-1. New in paperback. "East Berlin, 1973: an 18-year-old Jew discovers that his father's friends are holding prisoner a former Nazi concentration camp guard in the family cottage. The three older men have handcuffed the ex-Nazi to the bed and are interrogating and torturing him in an attempt to get him to admit to his war crimes . . . Becker keenly shows the tension between members of the Holocaust generation and their children, who are unable to understand the complexity of that nightmarish era of human history." (quoted from *Booklist*). Jurek Becker (1937-1998) is also the author of *Jacob the Liar*, *Sleepless Days*, *The Boxer*, and *Amanda Herzlos*.

(French) *French Poets of Today*. Ed. Jean-Yves Reuzeau. Guernica. 1999 [1987]. 195 pp. Paper: \$13.00; ISBN 0-920717-82-9. Essential Poets Series 21. Bilingual. Virtually all the writers grouped in this collection have been active in the French poetry scene for many years. Although these thirteen writers have crossed paths, their literary domains remain somewhat far apart, a situation that contributes to the varied panorama of poetry in France today. Poets and their translators include Patrice Beray (tr. Geoffrey Patten), Patrice Delbourg (tr. Glenda George), Olivier Kaepelin (tr. Pierre Joris), Leslie Kaplan (tr. Pierre Joris), Dominique Labarrière (tr. Charles John Crowle), Yves Martin (tr. Pierre Joris), Jean-Yves Reuzeau (tr. Sylvia Paskin, Christine Thoret, and Jay Ramsay), James Sacré (tr. David Ball), Serge Safran (tr. Pierre Joris), Serge Sautreau (tr. Pierre Joris), André Velter (tr. Catherine Chattard and Pierre Joris), Franck Venaille (tr. Pierre Joris), and Marc Villard (tr. Paul Buck).

(French) Sylvie Germain. *Night of Amber [Nuits-d'ambre]*. Tr. Christine Donougher. Verba Mundi Original by David R. Godine. 1999 [Editions Gallimard, Paris, 1987; Dedalus, Great Britain, 1995]. 336 pp. Cloth: \$23.95; ISBN 1-56792-090-X. The sequel to Sylvie Germain's acclaimed *The Book of Nights*

(Godine, 1993), which this present work brings to conclusion, *Night of Amber* continues the grotesque, fantastic, and riveting story of the Peniel family. The hero of the story is Charles-Victor, whom everyone would call Night-of-amber-Wind-of-fire. His lonely childhood lands him in Paris during the May 1968 riots, where he becomes involved with a band of dangerous companions in a whirlwind situation that spins uncontrollably into sadism, murder, and ultimately, redemption. Christine Donougher's translation of *The Book of Nights* won the Scott-Moncrieff Translation Prize. She has also translated works by Françoise Sagan, Camillo Boito, and Jan Potocki.

(German) Stefan Heym. *The Wandering Jew [Ahasver]*. Tr. by the author. Northwestern University Press. 1999 [Germany, 1981; Holt, Rinehart and Winston, 1984]. 298 pp. Paper: \$16.95; ISBN 0-8101-1706-1. European Classics. According to the myth of the Wandering Jew, Ahasverus denied Christ a resting place while he was traveling to Golgotha and in turn, Ahasverus was cursed to roam the earth until the Second Coming. Stefan Heym's novel recreates and expands this myth to propose that the right synthesis of love and rebellion can bring humankind to the Kingdom of Heaven. Heym introduces both Ahasverus and Lucifer as angels in free fall, cast out of heaven for their opinions of God's order. The story follows their respective oppositions through the rest of time. Stefan Heym is the author of several other novels, including *The King David Report*, also published by Northwestern.

(Japanese) Morio Kita. *The House of Nire [Nireke no hitobito]*. Tr. Dennis Keene. Kodansha International (Tokyo) and Kodansha America. 1999 [1984; 1985; 1990]. 770 pp. Paper: \$14.00; ISBN 4-7700-2393-6. Japan's Modern Writers edition. Newly back in print, *The House of Nire* relates the history of the Nire family from the end of the First World War to the end of the Second. We meet Kiichiro Nire, founder not only of the family mental hospital but of the family itself, for he has changed their real name to something more sophisticated. In all his vanity, selfishness, and absurdity, Kiichiro is one of the great comic creations of Japanese literature. Kodansha's first hardcover edition of this story was in two volumes: *The House of Nire* (1984) and *The Fall of the House of Nire* (1985). The author is the second son of Mokichi Saito, perhaps the greatest traditional Japanese poet of this century. Kita's first novel, *Ghosts*, a lyrical autobiography, is also available in English from Kodansha. Dennis Keene won the Noma Translation Prize for his translation of Kita's *Ghosts*. He has also translated Saiichi Maruya's *Singular Rebellion*, *Rain in the Wind*, and *A Mature Woman*.

(French) Georges Perec. *53 Days [53 Jours]*. Tr. David Bellos. Ed. Harry Mathews & Jacques Roubaud. Verba Mundi Original by David R. Godine. 1999 [Editions P.O.L., Paris, 1989; Harvill, London, 1992]. 272 pp. Cloth: \$23.95; ISBN 1-56792-088-8. The final, unfinished novel by the author of *Life, A User's Manual* and *A Void*, *53 Days* is "the ultimate detective story," in the great tradition of Agatha Christie's *And Then There Were*

None. Famous crime writer Robert Serval has mysteriously vanished, leaving behind the manuscript of his own unfinished novel, which may contain clues to his fate. From this engrossing beginning, Perec lures readers into a labyrinth of mirror-stories whose solutions can only be glimpsed before they "disappear around the corner." Perec had fully completed only eleven chapters of a planned twenty-eight at the time of his death in 1982, but he left extensive drafts and notes from which his friends and fellow novelists Harry Mathews and Jacques Roubaud have assembled this truly original work. David Bellos's translation of *Life, A User's Manual* won the 1988 French-American Foundation translation prize. Bellos is also the author of *Georges Perec: A Life in Words* (Godine, 1993), which won the Prix Goncourt for Biography.

(Portuguese) Fernando Pessoa. *Poems of Fernando Pessoa*. Tr. and ed. Edwin Honig and Susan M. Brown. City Lights Books. 1998 [Ecco Press, 1986]. 240 pp. Paper: \$15.95; ISBN 0-87286-342-5. About this volume, W. S. Merwin writes, "Pessoa is one of the great originals (a fact rendered more striking by his writing as several distinct personalities) of the European poetry of the first part of this century, and has been one of the last poets of comparable stature, in the European languages, to become known in English." Pessoa's poet characters, each with a discrete body of work, reflect his lifelong propensity for drama and depersonalization. He shifts the course of poetic practice in Portugal by dramatizing the lyric, stretching certain syntactic conventions, and often stiling the diction toward English, thereby creating a Portuguese which at times sounds foreign even to the native reader. Although his original intentions seem to have been to bring the heteronymic poems out anonymously, few of them were published during his lifetime. In this volume, the poems of each persona are introduced by concise prose pieces attributed to one or another heteronym—Albertio Caeiro, Álvaro de Campos, Ricardo Reis, and Bernardo Soares. The book also contains selections from Pessoa's English poems in the Appendix.

(Spanish) *Poem of the Cid [Cantar de Mio Cid]*. Tr. Paul Blackburn. Ed. and foreword George Economou. Intro. Luis Cortest. University of Oklahoma Press. 1998 [American R.O.M., 1966]. 174 pp. Cloth: \$19.95; ISBN 0-8061-3021-0. Paper: \$12.95; ISBN 0-8061-3022-9. Few works have shaped a national literature as thoroughly as the *Poem of the Cid* has shaped the Spanish literary tradition. Tracing the life of the 11th-century military commander Rodrigo Díaz de Vivar, called the Cid (from the Arabic *Sayyidi*, "My Lord"), this medieval epic describes a series of events surrounding his exile. The text of the poem survives in only one early 13th century manuscript copied by a single scribe, yet centuries later the figure of El Cid still was celebrated in the Spanish popular ballad tradition. Today almost every theme that characterizes Spanish literature—honor, justice, loyalty, treachery, and jealousy—derives from the *Poem of the Cid*. The original was made to be sung or chanted in the presence of an audience by the *juglar*, or

professional musician, and Paul Blackburn insisted that his translation was "made specifically to be read aloud." This edition of Blackburn's classic translation includes a new introduction, textual corrections, and an updated bibliography.

(Thai) Kukrit Pramoj. *Four Reigns [Si Phaendin]*. Tr. Tulachandra. Silkworm Books/University of Washington Press. 1998 [1981]. 663 pp. Paper: \$16.95; ISBN 974-7100-66-5. M. R. Kukrit Pramjot (1911-1995) achieved distinction in the fields of politics, classical dance, drama, and literature, even appearing in a film with Marlon Brando. His longest book, *Four Reigns*, unfolds from the closing years of the last century through the mid-1940s, interweaving scenes from the lives of minor courtiers under the absolute monarchy of the day. This new translation by Tulachandra brings out the Thai mentality of the novel without resorting to voluminous footnotes and appendices. A pronunciation guide and brief glossary are also included.

(Thai) *The S. E. A. Write Anthology of Thai Short Stories and Poems*. Eds. Nitaya Masavisut and Matthew Grose. Trs. Chamnongsri L. Rutnin, Kuruvn Boon-long, Chancham Bunnag, S. Surang, Duangtip Surintatip, Michael Wright, Sudchit Bhinyoying, and B. Kasemsri. Silkworm Books/University of Washington Press. 1999 [1996]. 134 pp. Paper: \$12.95; ISBN 974-7100-68-1. The selected works of eleven contemporary Thai writers who have won prizes in various categories of the Southeast Asian Writers Award (known as the S. E. A. Write) are translated here for the first time. In addition to their literary value, the works have been judged on the basis of their originality, creativity, and their contribution to society at large. The purpose of this anthology of ten short stories and twelve poems is to give international readers deeper insight into Thai culture and a better understanding of contemporary Thai literature as a whole.

(Hebrew) *The Song of Songs*. A version by Peter Jay. Intro. David Goldstein. Anvil Press Poetry/Dufour Editions. 1998 [1975]. 62 pp. Paper: \$14.95; ISBN 0-85646-286-1. Poetica 31. The extraordinary appeal of *The Song of Songs* lies in its unmatched lyrical beauty and in its supreme evocation of the moods of sexual love. Perhaps the most famous and popular book of the Bible, it is usually thought of erroneously as a single long narrative poem. Scholars have proposed many theories of the book's structure, but none is more natural than the view that it is a small anthology of quite distinct and varied lyric poems, composed over several centuries. Despite knowing no Hebrew, Peter Jay undertook this version, using at first what commentaries and other translations he could find, the Pound and Stock translations being both a model and a point of reference. The division of poems and many points of interpretation have been adopted from the work of Robert Gordis. Peter Jay has translated modern Romanian and Hungarian poetry, and is the translator of Gérard de Nerval's *The Chimeras* (1984).

ARABIC

The Adventures of Sayf Ben Dhi Yazan: An Arab Folk Epic. Tr. & narration Lena Jayyusi. Intro. Harry Norris. Indiana University Press. 1999. 336 pp. Cloth: \$39.95; ISBN 0-253-33034-3. Paper: \$19.95; ISBN 0-253-21342-8. One of the most beautiful and fascinating medieval Arab-Islamic folk romances, *The Adventures of Sayf Ben Dhi Yazan* presents a colorful panorama of fantastic tales recounted by a 6th-century Arab king. Composed between the 13th and 16th centuries during the Mamluk age and presented here in English for the first time in paperback, this romance offers contemporary readers unusual perspectives on issues of gender, religion, race, and ethnicity, as woven into the art of a medieval oral narrative. The language of the text, which is somewhere between written Arabic and the Egyptian vernacular, proved exceedingly difficult for Lena Jayyusi to translate. This version is composed of part translation and part retelling of the "founding cycle" (the latter indicated by a ragged right margin). The translated sections are either central to the development of the tale's fundamental themes and concerns or are particularly rich in detail, language, and imagery. Jayyusi attempts to maintain a continuity of tone and style between the translated and narrated passages, allowing the "story world" to remain consistent and vibrant throughout.

Idris Ali. *Dongola: A Novel of Nubia [Dunqulah: Riwayah Nubiyah]*. Tr. Peter Theroux. University of Arkansas Press. 1998 [General Egyptian Book Organization, Cairo]. 208 pp. Cloth: \$24.00; ISBN 1-55728-531-4. Paper: \$14.00; ISBN 1-55728-532-2. In this, the first Nubian novel ever translated, Awad al-Shalali, a Nubian worker in modern Egypt, dreams of Dongola—the capital of medieval Nubia, a culture lost to flood waters of the Aswan High Dam. In Dongola, the Nubians of old reached a zenith, defeating and dominating Upper Egypt. Halima, Awad's wife, deals with the reality of today's Nubia, a poverty-stricken bottomland, where women remain at home in squalor, dominated by the Islam of their conquerors and ignorant of the glory now covered by the Nile and its reservoirs. Through his characters' pain and suffering, and with a keen sense of history's absurdities, the author paints a compelling story of lost lands, impossible dreams, and abandoned lives. Idris Ali is also the author of *Explosion of a Skull* (Higher Education Institute, 1998). Peter Theroux has translated six previous books, including *Cities of Salt* by Abdelrahman Munif (Random House, 1998).

Samar Attar. *The House on Arnus Square [Al Bayt Fi Sahat 'Arnus]*. Tr. by the author. Passeggiata Press. 1998 [Sydney, 1988, 1997]. 163 pp. Cloth: ISBN 1-57889-091-8. Paper: ISBN 1-57889-090-X. *The House on Arnus Square* explores a young Syrian woman's thoughts and feelings of what her family's house in Damascus meant to her as a child and what

she found, years later, when returning to Syria from her life in the West. The changing political scene and the encroachment of the modern world on traditional culture have left some of the people on Arnus Square clinging to the old, while some instead search for their place in the new. Samar Attar has published extensively in both English and Arabic, including *A Journey at Night: Poems by Salah 'Abd al-Sabur* (Cairo, 1970), and *Lina: A Portrait of a Damascene Girl* (Beirut, 1982; Colorado Springs, 1994). This is the first appearance of *The House on Arnus Square* in English translation.

Yahya Haqqi. *Blood and Mud: Three Novelettes by Yahya Haqqi* [Dima 'wa-tin]. Tr. Pierre Cachia. Passaggiata Press. 1999 [Cairo, 1986]. 133 pp. Paper: ISBN 1-57889-093-4. Yahya Haqqi (1905-1990) was an Egyptian fiction writer noted for his touches of humor, a deft, fine-textured style in which he made free use of the colloquial, and a restrained, often tangential approach to his subject, even at a time when the reading public relished heavy, melodramatic effects. The three narratives collected here are representative of Haqqi's early literary output, each of them with a sufficiently elaborate plot to have the making of a novelette. "The Postmaster" is a tale woven around an actual occurrence, in which a father was driven by a stern code of honor to kill his daughter for having yielded to a sexual temptation. The story entitled, "Abu Foda" is an exposition of elemental passions in a grim environment, and the third work, "The Gypsy," casts an intriguing light on the life of Egypt's gypsy population.

Ghada Samman. *The Square Moon: Supernatural Tales [Al-Qamar Al-Murabba': Qisas Ghara'ibiyya]*. Tr. Issa J. Boullata. University of Arkansas Press. 1998 [Manshurat Ghada Al-Samman, Beirut, 1994]. 208 pp. Cloth: \$28.00; ISBN 1-55728-534-9. Paper: \$16.00; ISBN 1-55728-535-7. Marking collisions of culture and character, these ten short stories arise at the frontiers where Arabic tradition melds with both the modern European world and a Gothic strata of the supernatural. *The Square Moon* mixes the ghoulish with the everyday, the playful and witty with the terrifying, intermingling surprise endings, uncommon turns of plot, and the strange but realistic details of daily life. Ghada Samman has written thirty-one books, which have been translated into ten languages, including *Beirut '75* translated by Nancy N. Roberts, which won the University of Arkansas Press Award for Arabic Literature in Translation. Issa Boullata's translation of *The First Well: A Bethlehem Boyhood* also won the Arabic translation award in 1995.

ARMENIAN

Hmayyag Shems. *For the House of Torkom*. Tr. Vahé Baladouni & John Gery. Cross-Cultural Communication. 1999 [1994]. 47 pp. Cloth: \$15.00; ISBN 0-89304-459-8. Paper: ISBN 0-89304-460-1. Armenian Writers 1. Bilingual. Over the years, critics

have generally described Western Armenian literature as consisting of two strains: *Keghabashd*, the literature of the aesthetics or the senses, and *Imatsabashd*, the literature of the mind. As a Western Armenian poet, Hmayyag Shems was noted for having his own distinctive style, labeled by one critic as a propensity "toward spiritualization." This book collects the original and English translations of nine prose poems composed by Shems between 1937 and 1949. The original text derives from *Hmayyag Shems: Select Works* (Watertown, MA: Baikar Association, 1994), edited by Vahé Baladouni. Baladouni's most recent work, *Armenian Merchants of the Seventeenth and Early Eighteenth Centuries: English East Indian Company Sources*, was published by the American Philosophical Society in 1998. An English-Serbian edition of John Gery's poetry, *American Ghost: Selected Poems*, is forthcoming from Nova Editions in Belgrade.

CHINESE

Chu T'ien-wen. *Notes of a Desolate Man [Huang jen shou chi]*. Tr. Howard Goldblatt and Sylvia Li-chun Lin. Columbia University Press. 1999. 169 pp. Cloth: \$19.95; ISBN 0-231-11608-X. Modern Chinese Literature from Taiwan. One of Chu T'ien-wen's most important works, now available for the first time to English-speaking readers, *Notes of a Desolate Man* is the first-person tale of a contemporary Taiwanese gay man reflecting on his life, loves, and intellectual influences. The death of a lover from AIDS serves as the primary catalyst for the narrator's extended reflections on morality, solitude, and desolation, which form the core of this work. The title is an allusion to Dostoevsky, and the narrator frequently references Western intellectuals, films, and art. The translators Howard Goldblatt and Sylvia Li-chun Lin have rendered standard Chinese into standard English, supplying notes at the end of the novel to help readers understand either the cultural or historical nuances, or when the intentional opacity of the text requires explication. Goldblatt has most recently translated Mo Yan's *Red Sorghum* and *Silver City* by Li Rui. He is also co-editor, with Joseph Lau, of the *Columbia Anthology of Modern Chinese Literature*.

Paul Kahn. *The Secret History of the Mongols: The Origin of Chingis Khan (Expanded Edition)*. Cheng & Tsui. 1998 [1984]. 209 pp. Paper: ISBN 0-88727-299-1. C&T Asian Culture Series. The original *Secret History of the Mongols* is perhaps the oldest text written in the Mongolian language. It was composed in the mid-13th century, just decades after the death of Chingis Khan in 1227, and for many generations was the private property of the royal family. This uniquely detailed account of the rise of the great "world conqueror" no doubt partly served as a confirmation of the Mongolian nobility's status, and therefore may be compared to the *Aeneid* of Virgil and *The Song of Roland*. Since no manuscript of the original Mongolian text has yet been located, the actual source of the

present text is a Chinese version known as the *Yuan Ch'ao Pi Shih*, which was copied out during the Ming Dynasty, after the Mongols had been driven from China. Paul Kahn has adapted the scholarly English translation of Francis Woodman Cleaves into colloquial free verse, making this ancient narrative accessible to all readers. Although it opens in the mythical past, *The Secret History* is also a source of historical facts, not only about the life and career of Chingis Khan, but about the daily life, social structures, and tribal customs of the people of Central Asia.

Luo Guanzhong. *Three Kingdoms: A Historical Novel – Abridged Edition*. Tr. and afterword Moss Roberts. Foreign Languages Press/University of California Press. 1998. 488 pp. Cloth: \$50.00; ISBN 0-520-21584-2. Paper: \$19.95; ISBN 0-520-21585-0. *Three Kingdoms* tells the story of the fateful last reign of the Han dynasty (206 BC–AD 220) when the Chinese empire was divided into three warring kingdoms. Writing some twelve hundred years later, the Ming author Luo Guanzhong drew on histories, dramas, and poems portraying the crisis to fashion a sophisticated, compelling narrative that has become the Chinese national epic. This abridged edition captures the novel's intimate and unsparing view of how power is wielded, how diplomacy is conducted, and how wars are planned and fought. As important for Chinese culture as the Homeric epics have been for the West, this masterpiece continues to be widely influential in China, Korea, Japan, and Vietnam, and remains today a great work of world literature. Moss Roberts has also translated an unabridged edition of *Three Kingdoms* (California, 1992), and is the translator and editor of *Chinese Fairy Tales and Fantasies* (1979).

The Peach Blossom Fan. Tr. and abridged by T. L. Yang. Hong Kong University Press/International Specialized Book Services. 1998. 335 pp. Cloth: \$35.00; ISBN 9-6220-9477-5. Bilingual. In the last days of the Ming Dynasty, the Manchu invaders are already in close proximity to the capital. Instead of fighting the enemy, the great officials of state devote themselves to intrigues, corruption, and self-aggrandizement. A few concerned individuals, mostly members of the literati, spend time in endless debates and take no practical action. It falls to a courtesan, the Perfumed Lady, to show them the way. When her young lover chooses to relinquish the world, in spite of his earlier professions of patriotism, she retires to a convent, broken-hearted, and becomes a nun. The story first appeared as a verse play written by Kong Shangren in 1699, which was transformed into a novel by Gu Sifan and published in 1948 as *The New Peach Blossom Fan*. In 1976, the play was translated into English by Chen Shih-Hsiang and Harold Acton and published by the University of California Press, and it has also been translated into Japanese. This new version by T. L. Yang is believed to be the only translation of Gu Sifan's novel, albeit in a version "just over half the length of what a full translation would be."

The Selected Poems of Po Chü-i. Tr. David Hinton. New Directions. 1999. 192 pp. Paperback original: \$14.95; ISBN 0-8112-1412-5. The first separate edition in English of poetry by

the classical Chinese poet, Po Chü-i (772-846 C.E.), one of the formulators of Zen thought, this volume encompasses the full range of his work, from the early poems of social protest to the later recluse poems that reflect Po Chü-i's lifelong devotion to both Taoist and Ch'an (Zen) Buddhist practice. Writing during the T'ang Dynasty, the period during which Chinese poetry experienced its first great flowering, Po Chü-i composed over 3,000 poems, many of which figure prominently in the 10th-century Japanese novel, *The Tale of the Genji*. David Hinton was awarded the Harold Morton Landon Translation Award from the Academy of American Poets in 1997. Other translations by David Hinton published by New Directions include *The Selected Poems of Tu Fu* and *The Selected Poems of Li Po*.

Geling Yan. *White Snake and Other Stories*. Tr. Lawrence A. Walker. Aunt Lute Books. 1999. 182 pp. Paper: \$10.95; ISBN 1-879960-55-9. In this collection of five short stories and a novella, set mostly in China during and after the Cultural Revolution, Geling Yan presents us with characters who have all, in one way or another, left home. Taking as her territory the disorienting space between home and away, Yan charts the unexpected and illuminating transformation of her characters' hearts and minds as they find themselves thrust into unlikely intimacy with strangers who embody different histories and different desires. Included in the collection is "Celestial Bath," which was adapted by Geling Yan into the screenplay for Joan Chen's recent film *Xiu Xiu, The Sent Down Girl*. Although Yan has published over a dozen books in China, *White Snake* marks the English-language debut of her work. Translator Lawrence A. Walker, a former foreign service officer who is fluent in Chinese, German, Spanish, French, and Portuguese, is also the author's husband.

Yang Lian. *Where the Sea Stands Still: New Poems*. Tr. Brian Hinton. Bloodaxe Books/Dufour Editions. 1999. 192 pp. Paper: \$19.95; ISBN 1-85224-471-2. Bilingual. Unlike his contemporaries from the days of the Beijing Spring in the late 1970s—most of whom have either retreated into a very private poetry or stopped writing altogether—Yang Lian has gone on to forge a complex poetry whose themes are the search for a Yeatsian mature wisdom, the accommodation of modernity within the ancient and book-haunted Chinese tradition, and a *rapprochement* between the literatures of East and West. These fifty poems are presented in five sections: "Darknesses" was written in New York in the spring of 1992; "House Like Shadow" at Yaddo, New York, and "The Sky Shifts" in Auckland, New Zealand, during the summer of 1992; "Pomegranates Denied" and "Where the Sea Stands Still" in Sydney, Australia, from late 1992 to mid-1993. The book concludes with Hinton's insightful essay, "Translating Yan Lian," which addresses, among other topics, the paradox of translation: "We are actors, not playwrights. Though we may create a voice, we are forever speaking someone else's lines—we may speak them with passion, conviction, elegance or grace but we are play-acting, in the end."

CROATIAN

Dubravka Ugrešić. *The Museum of Unconditional Surrender*. Tr. Celia Hawkesworth. New Directions. 1999. 256 pp. Cloth: \$24.95; ISBN 0-8112-1421-4. Reminiscent of a work by Milan Kundera, *The Museum of Unconditional Surrender* is an unconventional novel about the world of a life in exile as told by a 45-yr-old Croatian woman who has lost her home, friends, and job in the Yugoslav Civil War. Composed of "bits and pieces"—short essays, journal entries, stories, factual items, descriptions of place—that combine to evoke a distinct experience, the book explores themes of remembering and forgetting, love and betrayal, exile and loss in order to capture the shattered world of the characters. Other works by Ugrešić available in the U. S. include *Fording the Stream of Consciousness* (Northwestern, 1993), *In the Jaws of Life and Other Stories* (Northwestern, 1993), *Have a Nice Day* (Viking, 1995), and *Culture of Lies* (Pennsylvania, 1998).

CZECH

Ivan Klíma. *Lovers for a Day: New and Collected Stories*. Tr. Gerald Turner. Grove Press. 1999. 229 pp. Cloth: \$24.00; ISBN 0-8021-1651-5. Ivan Klíma has been called "one of the most important literary voices in Eastern Europe, on par with Havel, Konrad, and Harastzi." (*Booklist*). His previous works have established him as a writer with a uniquely intelligent and wry perspective on human affection. This anthology collects work that spans his thirty-year career, incorporating stories from the Czech publications *Milenci na jednu noc* [*Lovers for One Night*], *Milenci na jeden den* [*Lovers for One Day*] and *Milostne rozhovory* [*Intimate Conversations*]. In these stories, the dreams and frustrations of students and factory workers living under the totalitarianism of the 1960s evolve into portraits of people in the 1990s, struggling with responsibility, fidelity, and absence, haunted by a terrible guilt when their desires become reality. Klíma's other books include the bestseller *Waiting for the Dark*, *Waiting for the Light* and *The Ultimate Intimacy*, both of which were *New York Times* Notable Books of the Year.

Miloslava Holubová. *More Than One Life* [*Vic než jeden život*]. Tr. Alex Zucker with Lyn Coffin and Zdenka Brodská. Hydra Books/Northwestern University Press. 1999 [Melantrich, Prague, 1994]. 104 pp. Cloth: \$22.95; ISBN 0-8101-1705-3. *More than One Life* is a chronicle of several generations of an upper-middle-class Czech family, told from the point of view of an unnamed woman who reached adulthood in the 1930s. Beginning in the years preceding WW II, the novel concentrates on the narrator's tragically mismatched parents and the children's attempts to come to terms with each of them. The frustrated father takes his hostility out on his children, his volatility increasing to the point of ultimately abandoning his family. The narrator is forced to

analyze her own half-buried memories and feelings of relief, guilt, and fear. As she tries to reconstruct childhood events by comparing her own recollections with those of her siblings, she comes to view her entire family in a new way, with respect and even forgiveness. This is the first novel by Miloslava Holubová to be translated into English.

DANISH

Ib Michael. *Prince* [*Prins*]. Tr. Barbara Haveland. Farrar, Straus and Giroux. 1999 [Gyldendal, Copenhagen, 1997]. 308 pp. Cloth: \$25.00; ISBN 0-374-23723-9. By turns solemn and whimsical, novelist Ib Michael's American debut brings together a young boy and a dead 19th century sea captain's restless spirit in a luminous exploration of identity and youth. Malte is a 12-year-old abandoned city boy, a charity boarder at the rustic Sea View guesthouse in a Danish fishing village during the summer of 1912. When he finds a coffin on the beach, nobody can identify the corpse of the sailor it contains. But Aviaja, the reclusive old woman who lives at Crow Towers, exhibits a cryptic concern for the deceased. His mysterious identity and his relationship to Aviaja are questions throughout the novel, while Malte's boyish make-believe and mischievous exploits occupy the story's foreground. *Prince* hovers on a seductive borderline between realism and fantasy, between an oceanside summer world and a mythical universe where time and place merge. Ib Michael is one of Denmark's foremost writers and the author of more than twenty books widely translated in Europe. Michael also wrote the libretto for *Operation: Orfeo*, a visual opera performed recently by the Danish experimental theater company Hotel Pro Forma at Brooklyn Academy of Music.

FARSI

Hafiz. *The Gift: Poems by Hafiz, the Great Sufi Master*. Tr. Daniel Ladinsky. Penguin Arkana. 1999. 333 pp. Paperback original: \$13.95; ISBN 0-14-019581-5. Although relatively little known in the Western world, Shams-ud-d-dim Muhammad Hafiz is often considered one of the most beloved poets of Persia, along with Rumi, Kabir, and Saadi. He lived about the same time as Chaucer and when he died at the age of 70, he was thought to have produced as many as 5,000 poems, 500-700 of which have survived. Continuing the effort begun by Ralph Waldo Emerson, who translated Hafiz in the late 1800s, Daniel Ladinsky uses modern language that some might criticize as being too contemporary for such a venerable work. "To that I say—nothing doing," Ladinsky responds in his Preface. "The word *translation* comes from the Latin for 'to bring across.' My goal is to *bring across*, right into your lap, the wondrous spirit of Hafiz that lifts the corners of the mouth. I view this as a primary, no-holds-barred task. And I apologize for any language that may

stop the beguine and not let the reader remain in Hafiz's tender strong embrace." Ladinsky has previously translated Hafiz's *The Subject Tonight is Love* and *I Heard God Laughing*.

FRENCH

Christophe Bataille. *Absinthe [Absinthe]*. Tr. Richard Howard. Marlboro Press/Northwestern. 1999 [Les Editions Arléa, Paris, 1994]. 71 pp. Cloth: \$22.95; ISBN 0-8101-6042-0. *Absinthe* is the story of Jean Marget, whose unique passion for absinthe possessed him one long-ago winter in the cellars of a snowbound fortress in France. Over the years, he became a master distiller known as José, abandoning his wife and children, travelling the world, but eventually returning to Provence, where he brews and distributes his wonderful and bitter drink. He reveals the mysteries of absinthe to a young boy in the village, mesmerizing him with the fabulous stories and emotions that the drink inspires. On 17 March 1915, the production and sale of absinthe is outlawed throughout France and José disappears, taking with him the secrets of his art and his past. But a boy of nine who has learned well at the hand of his old teacher discovers his own past and future in the mysteries of the green liqueur. Of Bataille's three previous novels, *Annam* and *Hourmaster* have been translated into English by Richard Howard, who is also known for his translations of Camus, Foucault, and Barthes.

Hector Berlioz. *Evenings with the Orchestra [Soirées de l'orchestre]*. Tr., ed., and intro. Jacques Barzun. Foreword Peter Bloom. University of Chicago Press. 1999 [Paris, 1952; 1956, 1973]. 407 pp. Paper: \$16.00; ISBN 0-226-04374-6. *Evenings with the Orchestra* is a collection of tales about musicians who are forced to perform in fashionable, insipid operas. These musicians, who perform in a small provincial company in some unidentified but "civilized" town in northern Europe, set aside their instruments and tell tales, read stories, and exchange gossip. In this classic narrative, the brilliant composer-critic Hector Berlioz offers twenty-five evenings—biographical accounts of actual figures along with fictional stories of love, adventure, and revenge—moderated by a whimsical group of musicians, including himself. Reissued with a new foreword by Berlioz scholar Peter Bloom, on the eve of the 250th anniversary of the composer's birth, this new edition of *Evenings with the Orchestra* is proof of the book's enduring charm. Jacques Barzun has translated works by such authors as Becque, Diderot, Mirbeau, Flaubert, Musset, Beaumarchais, Courteline, and others from French, Italian, Spanish, German, and Latin. In addition to this volume, his Berlioz-in-English titles include *New Letters of Berlioz*, a bilingual edition; the libretto of *Lélio or the Return to Life* (six monologues of Berlioz's own composition); and the text of the "dramatic symphony" *Roméo et Juliette*, adapted from Shakespeare by Emile Deschamps.

Georges Bernanos. *The Imposter [Imposture]*. Tr. J. C. Whitehouse. University of Nebraska Press. 1999 [Librarie Plon,

Paris, 1927, 1991]. 250 pp. Cloth: \$40.00; ISBN 0-8032-1290-9. Paper: \$20.00; ISBN 0-8032-6153-5. *The Imposter* is a searching account of the torment that besets Father Cénabre, historian of mysticism and controversial star of the Parisian clergy, when his faith suddenly deserts him. As the priest struggles to cope secretly, he crosses paths with associates on the complex margins of a church facing modern politics in the early twentieth century. These compelling and dark portraits of that shadowy world's inhabitants throw in stark relief the determination of a humble priest, Father Chevance, who alone knows Cénabre's secret and struggles to save him. Georges Bernanos (1888-1948), was considered the most original Roman Catholic writer of his time. J. C. Whitehouse, author of *Vertical Man: The Human Being in the Catholic Novels of Graham Greene, Sigrid Undset, and Georges Bernanos*, has translated a number of books, including Bernanos's *Mouchette*.

Maurice Blanchot. *Awaiting Oblivion [L'Attente l'oubli]*. Tr. John Gregg. Bison Books/University of Nebraska Press. 1999 [Editions Gallimard, 1962]. 107 pp. Cloth: 0-8032-1257-7. Paper: \$15.00; ISBN 0-8032-6157-8. French Modernist Library. *L'Attente l'oubli* occupies a special place in Maurice Blanchot's œuvre, being his most experimental attempt to combine two very different, contradictory, and arguably incompatible modes of writing: narration and fragmentation. The uneasy alliance of these two forms may go a long way toward explaining why this work has received so little critical attention," declares John Gregg in his "Translator's Introduction." The setting of *Awaiting Oblivion* has been almost completely stripped of any references to concrete reality in favor of a minimalist universe. The story line concerns the relationship between a woman and a man who spend an incalculable amount of time together talking as they alternate between waiting for something to happen to them that never does and vainly trying to remember something that may have already happened to them.

Emmanuel Bove. *A Man Who Knows [Un homme qui savait]*. Tr. Janet Louth. Marlboro Press/Northwestern University Press. 1999 [Editions de la Table Ronde, Paris, 1985; Carcanet, Manchester, 1989]. Paper: \$15.95; ISBN 0-8101-6057-9. Maurice Lesca, the sour hero of *A Man Who Knows*, is fifty-seven—older than Bove's other protagonists, not much wiser, no less painfully comical in his failures and confusions. Though he is well-educated, financial and amorous miscalculations have leveled him. A failed doctor, he lives in poverty with his widowed sister, whom he sees only at mealtime. Emmanuel Bove was born in Paris in 1898 and with Colette's patronage, he became a popular writer, dividing his career between pulp fiction and a handful of serious novels upon which his literary reputation rests. Written in 1942 but not published until 1985, *A Man Who Knows* is the last of Emmanuel Bove's major novels and the most mature example of his characteristic method.

Fulvio Caccia. *Agnos and Other Poems [Agnos]*. Tr. Daniel Sloate. Guernica. 1998 [1994]. 59 pp. Paper: \$10.00; ISBN 1-55071-048-6. Essential Poets Series 76. This selection is a first-time translation of Fulvio Caccia's poetry which appeared in the original French-language *Agnos* (Guernica, 1994), winner of the Governor General's Award in 1995. In his preface, Caccia explains that he enjoys "working in a language where the alexandrine's echo is faint but real. I hesitated between using it in a traditional fashion or pushing it to its limits and beyond. I tempered my enthusiasm by imposing on the poems in this collection . . . a certain modern stylistic leanness. . . Each poem probes deeper and deeper to find the exact level of tension produced by opposites co-existing and where words, the poetic language we seek, are transformed." Other collections by Caccia include *Anapurna* and *Interview with the Phoenix* (Guernica, 1997).

Olivier Cadiot. *Art Poetic' [L'art poétique]*. Tr. Cole Swensen. Green Integer. 1999 [P.O.L., Paris, 1988]. 220 pp. Paper: \$12/95; ISBN 1-892295-22-9. Green Integer 36. *Art Poetic'* is a many-voiced, multi-perspective account of a scientist recording observable phenomena, but yet resisting to make any conclusions of the truth of what is perceived, since language inherently shifts, moves, and falls into silence. The questions this study asks—Do the birds enjoy the snow as much as boys do? Where is Margaret?—are unanswerable, and its statements are uninformative. The only truth in this poetics is poetic truth. Cadiot's 1989 book, *Rouge, vert & noir* was translated into English by Charles Bernstein and the author and published as *Red, Green & Black* by Potes & Poets (1990).

Louis Calaferte. *C'est la guerre*. Tr. Austryn Wainhouse. The Marlboro Press/Northwestern University Press. 1999 (Editions Gallimard, Paris, 1993). 196 pp. Cloth: ISBN 0-8101-6032-3. Paper: \$19.95; ISBN 0-8101-6068-4. In *C'est la guerre*, Louis Calaferte (1928-1994) presents the war—from the time its outbreak is announced to the public in 1939 through the unprecedented disaster that ensues, up until France's liberation in 1945—as it registers itself in a single, ever more isolated consciousness: that of a young, nameless boy. The work of one of the most unusual writers in contemporary French literature, this novel is a forceful representation of those times that were among the darkest in that great country's history. Born in Turin in 1928, Calaferte was a playwright, poet, and writer of prose. The first of his many novels to be translated into English is *The Way It Works with Women* (Marlboro Press/Northwestern, 1998). Austryn Wainhouse, founder of Marlboro Press, has also translated the works of the Marquis de Sade and Simone de Beauvoir.

Patrick Chamoiseau. *Chronicle of the Seven Sorrows [Chronique des sept misères]*. Tr. Linda Coverdale. Foreword Edouard Glissant. University of Nebraska. 1999 [Gallimard, 1988]. 226 pp. Cloth: \$25.00; ISBN 0-8032-1495-2. *Chronicle of the Seven Sorrows* is Patrick Chamoiseau's first novel. It traces the rise and fall of Pipi Soleil, "king of the wheelbarrow" at the vegetable

market of Fort-de-France, Martinique. In a place where creatures from folklore walk the land and cultural traditions cling tenuously to life, Chamoiseau's characters confront the crippling heritage of colonialism and the overwhelming advance of modernization with dignity, hilarious resourcefulness, and truly courageous *joie de vivre*. When the poor have nothing else, they have their language. This is Chamoiseau's moving homage to the vanishing art of the Creole storyteller. Linda Coverdale's many translations include Chamoiseau's *School Days* (Nebraska, 1997) and Jorge Semprun's *Literature or Life*, winner of the 1997 French-American Foundation Translation Prize.

Patrick Chamoiseau. *Seven Dreams of Elmira: A Tale of Martinique [Elmire des sept bonheurs]*. Tr. Mark Polizzotti. Zoland Books. 1999 [Editions Gallimard, Paris, 1998]. 64 pp. Cloth: \$20.00; ISBN 1-58195-002-0. A vivid and hallucinatory tale by the winner of France's Prix Goncourt for his novel, *Texaco*, this slim volume is lavishly illustrated with photographic portraits by Jean-Luc Laguarigue. *Seven Dreams of Elmira* takes as its canvas the everyday lives of the workers at the old Saint-Etienne rum distillery in the hills of Martinique, and the strange vision of the beautiful Elmira who appears to only a select few. The book is based on interviews, observations, and invention, exploring themes specific to the West Indies but universally resonant. Chamoiseau's other works include *Creole Folktales*, *School Days*, and *Solibo Magnificent*. Mark Polizzotti is the author of *Revolution of the Mind: The Life of André Breton* and has translated numerous works from the French.

Hélène Cixous. *The Third Body [Le Troisième corp]*. Tr. Keith Cohen. Hydra Books/Northwestern University Press. 1999 [Editions Grasset, Paris, 1970]. 161 pp. Cloth: \$24.95; ISBN 0-8101-1687-1. In *The Third Body*, the poet, novelist, feminist critic, and theorist Hélène Cixous interweaves a loose narrative line with anecdotal presentations, autobiography, myth, dream, fantasy, philosophical insights, and conversations with other authors and thinkers. Cixous evokes the relationship of the female narrator and her lover, a passionate relationship of alternating presences and absences, separations and rejoinings that creates a "third body" out of their entwined bodies. As the lovers fuse to create an entity that is both sum and separate, the text expands in multiple ways, with intertextual and intercultural references revolving around the shifting narrative nucleus. The three dominant texts to which Cixous alludes are Wilhelm Jensen's novel *Gradiva*, Freud's interpretation of that work in the essay "Delusion and Dream," and Kleist's "Earthquake in Chile." Most recently, Cixous has published *Firstdays of the Year* and *Stigmata*.

Catherine Clément. *Theo's Odyssey [Le Voyage de Théo]*. Tr. Steve Cox and Ros Schwartz. Arcade. 1999 [Editions du Seuil, 1997]. 608 pp. Cloth: \$26.95; ISBN 1-55970-499-3. First North American edition. An international bestseller that is

being published in more than 20 countries, *Theo's Odyssey* is the heart-warming story of a child in search of healing and a fascinating exploration of the many forms of religious faith. Theo is a bright young boy whose sudden illness leaves doctors baffled and unable to find a cure. Accompanied by his aunt, Theo sets out on a trek through Europe, the Middle East, Asia, Africa, and the Americas in search of a cure. While the author entertains us with Theo's fascinating journey of discovery, she offers a clear, accessible introduction to the world's religions.

Maryse Condé. *Windward Heights [La migration des coeurs]*. Tr. Richard Philcox. Soho Press. 1999 [Editions Robert Laffont, Paris, 1995; Faber & Faber, 1998]. 352 pp. Cloth: \$24.00; ISBN 1-56947-161-4. Prize-winning Caribbean novelist Maryse Condé reimagines Emily Brontë's passionate novel, *Wuthering Heights*, as a tale of obsessive love between the African Rayzé (a French-Creole word referring to the "barren heath and cliffs" of Guadeloupe) and Cathy, the wild, sensuous mulatto daughter of the man who takes Rayzé in and raises him, but whose treatment goads him into rebellious flight. Rayzé makes his fortune in Cuba, but upon his return he discovers Cathy has wed the weak scion of a socially prominent Creole family that scorns the dark-skinned beauty. Determined to be avenged for the loss of his love, Rayzé's vengeance succeeds into the next generation, haunting both of Cathy's children. Maryse Condé manages to retain the original novel's emotional power while transposing the story to her Caribbean society in the wake of emancipation. First published in English last year in Caryl Phillips' Caribbean series, *Windward Heights* is making its first U.S. appearance in this new edition. Translator Richard Philcox is also Ms. Condé's husband.

Jean-Paul Daoust. *Blue Ashes: Selected Poems 1982-1998*. Tr. Daniel Sloate. Guernica. 1999. 142 pp. Paper: \$13.00; ISBN 1-55071-093-1. Essential Poets 94. "Few taboos are left to incorporate into the literature of the gay world. Nearly everything has been said, sensualized, exploited, done and redone, sometimes well, sometimes self-indulgently," says Daniel Sloate. "But one taboo, sex between adults and children, has received little attention from serious writers for a very good reason: most people, gay or otherwise, find it morally repugnant. Incredibly, Jean-Paul Daoust has turned a relationship of this kind into hypnotic poetry. "Born in 1946, Daoust has published over twenty books and won the 1990 Governor General's Award for the original version of his long poem, *Blue Ashes [Les Ceindres bleues]*, the centerpiece of this collection. Other poems included here were first published in *Black Diva: Selected Poems: 1982-1986* and *111 Wooster Street* (1996). Sloate won the F. A. Savard Award from Columbia University in 1992 for his translation of Marie Uguay's *Selected Poems*.

Assia Djebar. *So Vast the Prison [Vaste est la prison]*. Tr. Betsy Wing. Seven Stories Press. 1999 [Editions Albin Michel S.A., 1995]. 320 pp. Cloth: \$24.95; ISBN 1-58322-009-7. Assia Djebar is an international literary figure who tackles issues of oppression and the subtle ways language and history enforce it.

The tragedies of Algeria and the condition of women in Islam are the primary inspirations for her work. Djebar's third work of fiction to be published in the U.S., *So Vast the Prison* is the double-threaded story of a modern Algerian woman existing in a man's society, and not surprisingly, living a life of contradiction. As the story of one woman's experience, it is a private tale, but one embedded in a vast history. Djebar won the Neustadt International Prize for Contributions to World Literature in 1996 for perceptively crossing borders of culture, language, and history in her fiction and poetry. Her books currently available in English are *A Sister to Scheherezade* (1993), *Fantasia: An Algerian Cavalcade* (1993), and *Women of Algiers in their Apartment* (1992). Betsy Wing translated *The Book of Promethea* by Hélène Cixous, *Michel Foucault* by Didier Eribon, and Paule Constant's *The Governor's Daughter*, as well as poetry and essays by Edouard Glissant (*Black Salt* and *Poetics of Relation*).

Guillaume Dustan. *In My Room [Dans ma chambre]*. Tr. Brad Rumph. Serpent's Tail. 1998 [P. O. L. éditeur, 1996]. 121 pp. Paper: \$12.99; ISBN 1-85242-590-3. *In My Room* is a hedonist trawl through the clubs of Paris. A scandalous success when first published in French, the book features a narrator whose wants are to fornicate, listen to music, and visit London. "Let the Good Times Roll" is the motto of this ecstatic celebration of a way of life unaffected by the demands of safe sex and queer politics. Guillaume Dustan is the pen name of a high-ranking French judge in Australasia. A review of the book by Edmund White refers to Dustan as "the toughest new writer to emerge in a land known for its incorrigibles (Sade, Céline, Genet, Guibert). He explains nothing, apologises for nothing—he merely exults in an evil that has become so banal that the *poète maudit* has turned into a *romancier sans sentiments*."

Jacqueline Harpman. *Orlanda*. Tr. Ros Schwartz. Harvill Press. 1999 [Editions Bernard Grasset, Paris, 1996]. 214 pp. Paper: 1-86046-488-2. How would it be to jump into the skin of another? To be both man and woman at once? *Orlanda* is the story of Aline Berger, mousy, middle-aged college lecturer who struggles to get through Virginia Woolf's *Orlando* while preparing for a seminar. As she reads, her subconscious frustrations with a nagging mother and indifferent lover find their voice in a young man, Lucien Lefrère, who is sitting at a nearby table in the café at the Gare du Nord. Aline takes the train back to her sensible life and is followed by Aline/Lucien, dubbed Orlanda, who brings along chaos, yearning, joy, and a powerful new sense of liberation. Jacqueline Harpman is a psychoanalyst-cum-novelist who was awarded the Prix Médicis for *Orlanda*. Ros Schwartz has translated fiction by authors such as Ousmane Sembene, Andrée Chédid, and Sebastien Japrisot, as well as many non-fiction works.

Michel Houellebecq. *Whatever: A Novel [Extension du domaine de la lutte]*. Tr. Paul Hammond. Serpent's Tail. 1999 [Editions Maurice Nadeau, 1994]. 155 pp. Paper: \$14.99;

ISBN 1-85242-584-9. Just thirty, with a well-paid job and no love-life, the narrator of this novel smokes four packs of cigarettes a day and writes weird animal stories in his spare time. He is tolerably content in his boredom until he's packed off with the "unimaginably ugly" Raphaël to train provincial civil servants in the use of a new computer system. A huge hit in France and now being made into a movie, *Whatever* made poet, essayist, and cultural commentator Michel Houellebecq the spokesman for a new generation. Free from the baggage of history, Houellebecq has found a sarcastic and witty voice with which to capture the rituals of daily life and to articulate the vanishing freedom of a world over-determined by science.

Jules Laforgue. *Selected Poems*. Tr. Graham Dunstan Martin. Penguin Books. 1999 [Great Britain, 1998]. 304 pp. Paper: \$12.95; ISBN 0-14-043626-X. Bilingual. Deeply pessimistic yet full of yearning, tender yet savagely mocking, Jules Laforgue (1860-1887) had a unique voice and vision that mark him as one of the founders of modernism, a major innovator in the language of poetry, and a notable influence for the Americans, Eliot, Pound, and Hart Crane. Like Baudelaire before him, Laforgue was determined to face up to the ugly and 'decadent' as well as to the conventionally poetic aspects of himself and the world around him. He pioneered the use of coarse colloquialism, startling rhymes, and pungent, mostly ironic neologisms considered (much to the poet's delight) to be sacrileges against the inviolable French language. The poems printed here in plain prose translations are selected from Laforgue's *Œuvres complètes* (Mercure de France, 1901-3), with the addition of three early poems which were to have been included in his first projected collection, *Le Sanglot de la Terre*. Of particular interest is the posthumous *Dernier Vers* (1890), his one acknowledged masterpiece and the first complete French volume of free verse.

Andrei Makine. *The Crime of Olga Arbyelina [Le Crime d'Olga Arbélina]*. Tr. Geoffrey Strachan. Arcade. 1999 [1998]. Cloth: \$24.95; ISBN 1-55970-494-2. The summer of '47 in the sleepy town of Villiers-la-Forêt near Paris, the peaceful radiance of the day is interrupted by the discovery that, along a nearby riverbank, the body of a man has washed up, a gaping wound in his skull. Beside him rests a beautiful, nearly bare-breasted woman, her dress soaked and in tatters. An accident, foul play, or crime of passion? Soon there are almost as many speculations and theories as there are townspeople. The woman turns out to be Olga Arbyelina, a Russian princess and refugee from the Bolshevik revolution. About the victim, also a Russian refugee, little is known. Moving back to early in the century, Andrei Makine meticulously recreates Olga's past in this, his third novel to appear in English. His previous works include *Once Upon the River Love* and *Dreams of My Russian Summer*, which won both the Goncourt and Médici prizes, France's two top literary awards.

Gérard de Neval. *Selected Writings*. Tr. Richard Sieburth. Penguin. 1999. 406 pp. Paper: \$13.95; ISBN 0-14-044601-X. A

contemporary of Poe, De Quincey, Gogol, and Heine, Gérard de Neval (1808-1855) introduced into French literature a mode of writing rooted in German romanticism yet already recognizably modernist in its explorations of the uncertain borderlines between dream and reality, irony and madness, autobiography and fiction. This selection of writings provides an overview of Nerval's work as a poet, belletrist, short-story writer, and autobiographer. In addition to "Aurelia," the memoir of his madness, "Sylvie" (considered a masterpiece by Proust), and the sonnets of "The Chimeras," this volume includes Nerval's *Doppelgänger* tales and experimental fictions, and excerpts from his correspondence. Richard Sieburth's previous translations include Friedrich Hölderlin's *Hymns and Fragments*, Walter Benjamin's *Moscow Diary*, and Michel Leris's *Nights as Day*, as well as texts by Blanchot, Michaux, Artaud, and Roubaud.

Jean Orizet. *L'Homme et ses Masques/Man and his Masks*. Tr. Pat Boran. Dedalus Press/Dufour Editions. 1999. 96 pp. Paper: \$14.95; ISBN 1-901233-22-7. Poetry Europe Series No. 4. Bilingual. "In the poetry of Orizet there exists a strange balance between what Octavio Paz called the point of convergence and what Alain Bosquet called the obvious mystery. . . . Real scenes and real lives are presented in the ambiance of wonder, the wonder of how we survive, the wonder of language itself, the wonder of the forms that poems can take," states translator Pat Boran in the preface to *L'Homme et ses Masques*. Born in Marseilles in 1937, Jean Orizet learned Spanish and English at an early age and read the poetry of Nerval, Rimbaud, Saint John Perse, René Char, and Michaux. His own poetry has been translated into several languages. *Tiers of Survival: Selected Poems*, translated by Aletha Reed DeWees, was published by Mundus Artium Press in 1984. Orizet is president of the French PEN-Club and the Académie Mallarmé and vice-president of the European Academy of Poetry.

Claude Péloquin. *Pellucid Waters: Selected Poems [Les Mers Détroublées]*. Tr. Lucie Ranger. Guernica. 1998 [1993]. 62 pp. Paper: \$10.00; ISBN 1-55071-066-4. Essential Poets Series 81. Claude Péloquin is considered to be the *enfant terrible* of Quebec letters. Loved by readers, feared by critics, Péloquin published his first volume of poetry, *Jéricho*, in 1963, which immediately established him as a leading avant-garde poet. His characteristic iconoclastic style explores surrealist images, automatic writing, nonsensical sound-patterns, and rejection of conventional typography. Péloquin has said, "Behind all known language, there exists another language, a name for what has up to now been unnamable, another scream never uttered." This collection includes selections from *Jéricho* as well as from *Red Essays* (1964), *Subjugated Worlds* (1965), *Subsist Manifesto* (1965), *Radiator* (1966), *Parallel Wavelengths* (1967), and *For the Greatness of Man* (1969). Also published by Guernica, Péloquin's *A Dive into My Essence* (1990).

Jean Racine. *Phèdre*. Tr. Ted Hughes. Farrar, Straus and Giroux. 1999 [London, 1998]. 88 pp. Cloth: \$20.00; ISBN 0-374-23114-1. The myth of Phaedra, or Phèdre, is one of the most powerful in all of classical mythology. As interpreted by playwright Jean Racine (1639-99), the story of the dying queen's obsessive love for her stepson, Hippolytus, has come to be known as one of the great dramas of tragic infatuation, a tale of love strong enough to bring down a kingdom. Ted Hughes has replaced Racine's alexandrines with a lean, high-tension English verse that serves eloquently to convey the passions of his protagonists. Last year's highly acclaimed London stage version of *Phèdre* starring Diana Rigg enjoyed a brief run at the Brooklyn Academy of Music in January 1999. His recently published free-verse translation of *The Oresteia of Aeschylus* opened at London's National Theatre in December.

Dominique Rolin. *The Garden of Delights [Le Jardin d'agrément]*. Tr. Monique F. Nagem. Peter Lang. 1998 [1994]. 145 pp. Cloth: \$39.95; ISBN 0-8204-3819-7. Belgian Francophone Library 10. *The Garden of Delights* is Dominique Rolin's latest novel crowning a long and distinguished career that began in 1942 with the publication of *Les Marais [The Marshes]*. Since that time, she has published more than thirty volumes of fiction, works that scrutinize the complex web of family relations and daily life. *The Garden of Delights* is unconventionally structured by alternating first person narration chapters—one is the voice of an 80-year-old writer in the chapters titled, "Here," and the other is a young Belgian girl who yearns to become a novelist in the chapters titled, "Far." In her Translator's Introduction, Monique F. Nagem confesses that there is an element of mystery bordering on the mystical involved in translating a text such as *The Garden of Delights*, for she was often "seized by moments of despair" when faced with Rolin's intricately woven prose. "It is a testament to the precision and integrity of Dominique Rolin's syntax that the mysteries of her more complex sentences would be revealed to me like a light peering from behind a door at first ajar, then gradually being thrown wide open."

Jean-Christophe Rufin. *The Abyssinian [L'Abyssin]*. Tr. Willard Wood. W. W. Norton. 1999 [Editions Gallimard, 1997]. 422 pp. Cloth: \$25.95; ISBN 0-393-14716-4. Cairo, 1699—an exotic center of political and religious intrigue, a far-flung outpost of the French Empire under Louis XIV, and the setting for Jean-Christophe Rufin's action-packed adventure novel, *The Abyssinian*. This book, which won both the Prix Méditerranée and the Prix Goncourt last year for best first novel, has sold nearly 200,000 French copies and has been published in 14 languages. Drawing on the Sun King's actual effort to restore French ties to Abyssinia in 1699, Rufin embellishes historical fact with fascinating characters and exciting plot twists, bringing to vibrant life the conspiratorial world of North Africa at the turn of the 18th century, the perfumed and power-mad court at Versailles, and the palaces and desert landscape of Abyssinia (now modern Ethiopia). Much of the book's drama comes from

Rufin's own career as a doctor who spent much of the last twenty years of his life in some of the world's most dangerous war and disaster zones. The novel's protagonist, dashing young apothecary Jean-Baptiste Poncet, is also the hero of Rufin's second book, *Save Isfahan*, published in France last September by Gallimard.

Dominique Sigaud. *Somewhere in a Desert [L'Hypothèse du désert]*. Tr. Frank Wynne. Arcade. 1999 [Editions Gallimard, 1996]. 128 pp. Cloth: \$22.95; ISBN 1-55970-492-6. Desert Storm has ended. A body lies in no-man's land in the desert, across the Iraqi border between the allied front and a small Saudi village. No wounds show how the man died. No tags or insignia identify which side he fought on. The man is John Miller, an American soldier who has gone missing in action. While his wife, Mary, waits at home in the States for news, John has disappeared and died an absurd death. Dominique Sigaud tells John's story and those of the people who encounter him in his last hours of life and in the days that follow his death. The mystery and horror of war are revealed through the eyes and the death of this Unknown Soldier. Hailed internationally, this haunting novel marks Sigaud's American debut.

Stendhal. *The Charterhouse of Parma [Chartreuse de Parme]*. Tr. Richard Howard. Modern Library Edition/Random House. 1999. 507 pp. Cloth: \$24.95; ISBN 0-679-60245-3. Balzac considered it the most important French novel of his time. André Gide later deemed it the greatest of all French novels, and Henry James judged it to be a masterpiece. Now Pulitzer Translator Richard Howard presents a new rendition of Stendhal's epic tale ("fifty-two days to write, twenty-eight weeks to translate") of romance, adventure, and court intrigue set in early 19th-century Italy. The novel chronicles the exploits of Fabrizio del Dongo, an ardent young aristocrat who joins Napoleon's army just before the Battle of Waterloo. Yet perhaps the novel's most unforgettable characters are the hero's beautiful aunt, the alluring Duchess of Sanseverina, and her lover, Count Mosca, who plot to further Fabrizio's political career at the treacherous court of Parma in a sweeping story that illuminates an entire epoch of European history. This edition includes original illustrations by Robert Andrew Parker and "Notes" and a "Translator's Afterword" by Howard.

GERMAN

Bettine von Arnim and Gisela von Arnim Grimm. *The Life of High Countess Gritta von Ratsinourhouse [Leben der Hochgräfin Gritta von Rattenzuhausbeiuns]*. Tr. and intro. Lisa Ohm. University of Nebraska Press. 1999. 154 pp. Cloth: \$35.00; ISBN 0-8032-4665-X. Paper: \$15.00; ISBN 0-8032-9620-7. European Women Writers Series. Appearing here for the first time in English translation, this delightful story of the

adventures of twelve young girls superimposes a fairy tale over the structure of a female *Bildungsroman* to demonstrate constraints on women who pursue intellectual and artistic growth. Neglected by her father, Gritta is uprooted when her new stepmother insists she enter a convent school. Strictly supervised by the nun Sequestra, Gritta slips into melancholy. A mishandled bird awakens Gritta to the realization that she and her friends must flee their walled-in lives. The runaway girls are eventually shipwrecked and establish a Robinson Crusoe-like existence, eventually founding their own cloister. Co-authored in the early 1840s by Gisela von Arnim Grimm (daughter-in-law of the legendary Wilhelm Grimm) and her mother, Bettine, this story lay undiscovered in an archive for nearly a century before the full text was retrieved from oblivion in 1986. An introductory essay by Lisa Ohm entitled, "The Fairy Tale of Women's *Bildung* in the Nineteenth Century" provides a wealth of historical, cultural, and biographical information helpful to understanding the work in the context of the German literary tradition.

Ingeborg Bachmann. *The Book of Franza and Requiem for Fanny Goldman* ["Todesarten"-Projekt]. Tr. and intro. Peter Filkins. Northwestern University Press. 1999 [R. Piper GmbH & Co., Munich, 1995]. Hydra Books/Northwestern University Press. 233 pp. Cloth: \$22.95; ISBN 0-8101-1705-3. These unfinished novels, Ingeborg Bachmann's only untranslated works of fiction, were intended to follow her widely acclaimed work, *Malina* in a cycle to be entitled *Todesarten*, or *Ways of Dying*. Although Bachmann herself died before completing them, *The Book of Franza* and *Requiem for Fanny Goldman* stand on their own, continuing Bachmann's tradition of using language to confront the diseases plaguing human relationships. Through the tales of two women in postwar Austria, she explores the "ways of dying" inflicted upon the living from outside and from within, through history, politics, religion, family, gender relations, and the self. These works solidify Bachmann's position as the most important female German-language writer of the postwar period. Filkins is also the translator of *Songs in Flight: The Collected Poems of Ingeborg Bachmann*, for which he received the 1994 ALTA Outstanding Translation Award.

Ingeborg Bachmann. *Three Radio Plays* [Hörspiele]. Tr. Lilian Friedberg. Afterword Sarah J. Colvin. Ariadne Press. 1999 [Piper Verlag GmbH, München, 1976]. 222 pp. Paper: ISBN 1-57241-079-5. Studies in Austrian Literature, Culture, and Thought. Three radio plays by Bachmann are included in this volume: "A Deal in Dreams (1952) examines the high price of dreams for sale in the dim light of a big city pawnshop; "The Cicadas (1955) is the tale of the "marooned," where the isolation of the island as an escape from the real world is symbolized in the cicadas' song; and "The Good God of Manhattan" (1958), which follows a man from the "Old World" and a woman "from the new world" who fall prey to the age-old perils of love in Manhattan. In her Translator's Note, Lilian Friedberg discusses the challenge of translating radio plays, a genre "solely dependent on the *sound* of language as a vehicle for

transmission."

Johann Beer. *German Winter Nights* [*Die teutschen Winter-Nächte*]. Tr. John Russell. Intro. James Harden. Camden House. 1999 [1682]. 254 pp. Cloth: \$50.00; ISBN 1-57113-195-7. One of the watermarks of German Baroque literature, *German Winter Nights* clearly owes much in motif and style to Grimmelshausen's picaresque novel, *Simplicius Simplicissimus*, its blend of outrageous humor and unprecedented realism highly readable even today. The picaresque novel came to Germany in the early seventeenth century in the form of translations and adaptations from Romance sources, with native examples appearing only in the second half of the century. Beer's work, which was not identified until 1932, reveals the influence of Spanish and French models, but it also shows the influence of his native Austrian landscape, the German chapbook, and his wide reading both in adventure literature and books of contemporary literary theory (poetics). This novel is perhaps most important as a cultural mirror of the late 17th century, rich in folklore, humor, and details of everyday Austrian life. John Russell is currently translating its sequel, *Die kurzweiligen Sommer-Tage* (1682), as *Summer Tales*.

Milo Dor and Reinhard Federmann. *International Zone* [*Internationale Zone*]. Tr. Jerry Glenn and Jennifer Kelley-Thierman. Aridne Press [Picus Verlag, Vienna]. 1999. 212 pp. Paperback original: ISBN 1-57241-076-0. Studies in Austrian Literature, Culture, and Thought. *International Zone* is a detective-mystery novel set in postwar Vienna and modeled on the popular American detective stories of Dashiell Hammett and Raymond Chandler. The plot centers around a number of characters, many of them from Eastern Europe, who are struggling to survive in difficult times. The geography of Vienna is important as the city was split between the Eastern and Western zones but an "international zone" was shared by the occupation forces. Author Milo Dor (Milutin Doroslovac) was a Serbian resistor captured by Nazis in Yugoslavia and sent to do forced labor in Vienna, where he has lived since 1945 as a member of that rare breed of creative writer who opts not to work in his native language. Other translations by Jerry Glenn include works by Celan, Fried, and Piontek. Glenn and Kelley-Thierman also collaborated on the translation of Dor's autobiography, *On the Wrong Track* (Ariadne, 1993).

Johann Wolfgang von Goethe. *Fairy Tales, Short Stories, and Poems by Johann Wolfgang von Goethe*. Ed. and tr. J. W. Thomas. Peter Lang. 1998. 137 pp. Cloth: \$33.95; ISBN 0-8204-3741-7. American University Studies I, Germanic Languages and Literatures 109. Goethe's short narratives are almost unknown outside of Germany, chiefly because, with one exception, they are buried in longer works that have been forgotten by all but Goethe scholars. The present collection introduces these pieces to an English-speaking public, together with a representative selection of Goethe's poetry. Contents

include "The Fairy Tale" (from *Conversation of German Refugees*), "The New Paris" (from his autobiography, the first part of which was published in 1811), "The New Melusina" (from *Wilhelm Meister's Journeyman Years*, 1826), "The Ghost," "The Lawyer," "The Singular Children of Neighbors" (in his novel, *Elective Affinities*, 1809), and "Novella" (begun 1979, published 1828). The poems are from *German Verse from the 12th to the 20th Century in English Translation* (1963) also translated and edited by J. W. Thomas.

Johann Wolfgang von Goethe. *Poems of the West and East: West-Eastern Divan/West-Östlicher Divan, A Bi-Lingual Edition of the Complete Poems*. Tr. John Whaley. Intro. Katharina Mommsen. Peter Lang (Berne). 1998. 493 pp. Cloth: \$70.95; ISBN 3-906759-62-8. Germanic Studies in America 68. Goethe's *West-Eastern Divan*, his greatest cycle of poems in both its volume and its quality, has been called, along with *Faust*, his most important and most personal work. Yet despite its masterpiece status, the work is only now becoming known outside scholarly circles in Germany as well as in the English-speaking world. The West in his title stands for the Occident, while the East comprises Persian, Arabic, Turkish, and Hebrew lands. With very few exceptions, Goethe's poems are not translations of Oriental poetry, nor was he trying to imitate such poetry. According to Katharina Mommsen, "His *Divan* results from an assimilation which could only stem from an inward affinity, as if the alien poetry was born again in the *West-Eastern Divan*."

Zoë Jenny. *The Pollen Room [Das Blütenstaubzimmer]*. Tr. Elizabeth Gaffney. Simon & Schuster. 1999 [Frankfurter Verlagsanstalt GmbH, Frankfurt Am Main, 1997]. 144 pp. Cloth: \$20.00; ISBN 0-684-85458-9. In 1997, Zoë Jenny was just twenty-three when this, her first novel, was published in Germany and caused a sensation among readers and critics alike. This potent coming-of-age story has been compared to other important literary works like *Catcher in the Rye* and *On the Road* that sum up the attitude of a generation. Because no place names or times are provided throughout the entire story, and no concrete explanations are given for the day-to-day, often monotonous, actions taken by the characters that populate the book, Jenny subtly but insistently conveys a childlike perspective. Her narrator, Jo, grows up afraid of the shadows and desperate for company and by age seventeen, has learned to build her own happiness. Ultimately, it is Jo's revelation about her mother's demons that brings a bittersweet reconciliation of childhood dreams and adult reality. The author has fended off questions about this story being her own, choosing only to reveal that she "felt a need to write this, to write about this fundamental feeling of being lost, of fear. These are feelings that I know, that I try to express through characters."

Olaf Georg Klein. *Aftertime [Nachzeit]*. Tr. Margot Bettauer Dembo. Northwestern University Press. 1999 [Thomas Müller, Berlin, 1990]. 116 pp. Cloth: \$24.95; ISBN 0-8101-1504-2.

Aftertime is the story of a young woman's struggle to come to grips with the aftermath of a devastating catastrophe. In her last year at the university in Kiev and shortly before she is to take her final examinations, the narrator is persuaded by her roommate to go for a cruise on a large lake north of the city. While her friends dance in the ballroom, the young woman stands on deck, enjoying the tranquil evening. Sixty miles away, a nuclear reactor explodes. In the days that follow, panic and rumors are met with official denial of the risks to public health. Then the young woman's symptoms begin to appear. The book follows her attempts to come to grips with her small place in history, and with that history's enormous impact on her life, creating a saga with great resonance for all people living uneasily with technology in the twentieth century. Margot Bettauer Dembo is the translator of *Triumph of Hope, Europa, Europa*, and *Lost in a Labyrinth of Red Tape*.

Herta Müller. *Nadirs [Niederungen]*. Tr. Sieglinde Lug. University of Nebraska Press. 1999 [Romania, 1982; Rotbuch Verlag, Berlin, 1984]. 126 pp. Cloth: \$40.00; ISBN 0-8032-3197-0. Paper: \$13.00; ISBN 0-8032-8254-0. European Women Writers Series. Juxtaposing reality and fantasy, nightmares and dark laughter, Herta Müller's first book, *Nadirs*, is a collection of largely autobiographical stories based on her childhood. The title refers both to the geographical location of her lowland home and to its overwhelmingly oppressive atmosphere. Each tale reveals a child's often nightmarish impressions of life in her village, mixing reality with dreamlike images to convey the girl's troubled inner world and at the same time capture the violence and corruption of life in Communist Romania. Originally a translator and German teacher, Herta Müller is one of the most prolific and acclaimed German-language writers of the last decade. Her work has received numerous awards, including the Kleist Prize in 1994, and the International IMPAC Dublin Literary Award for her novel, *The Land of the Green Plums* (1998).

Rainer Maria Rilke. *The Essential Rilke: Bilingual Edition*. Sel. and tr. Galway Kinnell and Hannah Liebman. Ecco Press. 1999. 157 pp. Cloth: \$22.95; ISBN 0-88001-676-0. From the Pulitzer Prize-winning poet Galway Kinnell and co-translator Hannah Liebmann comes *The Essential Rilke*, with newly translated selections of the poetry of Rainer Maria Rilke, all of the poems in their original German on facing pages. This volume includes all the celebrated *Duino Elegies* as well as a number of shorter poems – the favorites and the less familiar. Contents includes selections from *The Book of Images* (1902, 1906), *New Poems* (1907, 1908), *Requiem* (1909), *The Life of Mary* (1913), and *The Sonnets to Orpheus* (1923), as well as four uncollected poems: "Long you must suffer" [Lange mußt du leiden], "Death" [Der Tod], "I'm not sure yet when" [Von meiner Antwort weiß ich noch nicht], and "Beside the road used to the sun" [An der sonngewohnten Straße]. In his introduction, Galway Kinnell traces the course of this project from his first encounter with Rilke's poetry while standing in

the Eighth Street bookstore more than fifty years ago through the difficulties and achievements of his recent collaboration with native German speaker Hannah Liebman. Kinnell acknowledges by name many previous Rilke translators whose work he has consulted, while conferring on future translators a similar “right of pilferage” from his versions.

Arthur Schnitzler. *Dream Story [Traumnovelle]*. Tr. J. M. O. Davies. Warner Books. 1999 [1926]. 281 pp. Paper: \$12.99; ISBN 0-446-67632-2. Austrian dramatist and novelist Arthur Schnitzler's novella, *Dream Story*, which is the basis for Stanley Kubrick's controversial final film, *Eyes Wide Shut*, appears here in a new English translation. Also included in the volume is the screenplay written by Kubrick and Frederick Raphael, and a 16-page insert of black and white stills from the movie. *Dream Story* is a sensual tale that explores the subconscious, forbidden desires of a husband and wife, in both their dreams and fantasies and in their increasingly daring sexual adventures. Ahead of its time and marked by the deep influence of the author's contemporary, Sigmund Freud, Schnitzler's work has become a modernist classic. The original story's themes of depravity and the elusive ambiguity of dream and reality can be compared to Kubrick's own transforming vision in the film that culminates his illustrious career.

Botho Strauss. *Living Glimmering Lying [Wohnen Dämmern Lügen]*. Tr. Roslyn Theobald. Hydra Books/Northwestern University Press. 1999. 171 pp. Cloth: \$26.95; ISBN 0-8101-1283-3. Populated by characters who are searching for meaning in life and in one another—a hiker waiting for a train in a deserted station, a television journalist who meets an old lover he doesn't really recognize, mismatched lovers, couples married and casual, lost and lonely people—Botho Strauss's *Living Glimmering Lying* is a melancholy collection of sketches and vignettes, a series of tableaux of post-reunification Berlin. Strauss is known for his powers of observation and his ability to filter the particulars of everyday existence through his singular sensibility. His works include *The Young Man* and *Couples, Passersby* (Northwestern, 1995), translated by Roslyn Theobald, who also translated *Our House* by Barbara König (Northwestern, 1998).

Hans-Ulrich Treichel. *Lost [Verlorene]*. Tr. Carol Brown Janeway. Pantheon. 1999 [Suhrkamp Verlag, Frankfurt, 1998]. 144 pp. Paper: \$19.00; ISBN 0-375-40627-1. A first novel hailed as Germany's most exciting fiction debut of last year, *Lost* walks us into what we think is familiar territory, and then turns all our expectations upside down. An ordinary German family flees from the advancing Russian army in 1945, makes it to safety, and starts over. But in the refugee trek west there was a victim – their firstborn son, Arnold. Yet when his little brother (the story's narrator) is told that Arnold isn't dead, the search is on. Finding lost Arnold is his parents' dream, but it becomes his brother's nightmare. Often wickedly funny, *Lost* is a psychological and emotional roller coaster seen through the eyes of the youngest

and “most subversive” person in the novel. Carol Brown Janeway's translations include Benjamin Wilkomirski's *Fragments*, Marie de Hennezel's *Intimate Death*, Bernhard Schlink's *The Reader*, and Jan Philipp Reemtsma's *In the Cellar*.

GREEK

Aristophanes. *Assembly of Women [Ecclesiazusae]*. Tr. and intro. Robert Mayhew. Prometheus Books. 1997. 124 pp. Paper: \$8.95; ISBN 1-57392-133-5. Literary Classics. The women of Athens concoct a daring scheme: to infiltrate the male-dominated Assembly disguised as men and to vote themselves into power, after which they will overturn the old laws and inaugurate a new society where all are equal and where property (and sex) are shared. This new translation by Robert Mayhew of one of Aristophanes's last surviving plays recaptures the spirit and bawdiness of this rollicking farce which is at the same time a critique of contemporary Greek customs and manners. As Mayhew explains in his preface, his aim was to produce an English translation of the play that is enjoyable to read and faithful to the Greek. As a result, he believes that his translation is more accurate – and thus more vulgar – than those that have appeared so far. A full introduction and explanatory notes provide important background material on fifth- and fourth-century B.C.E. Greek thought as well as suggestions for staging the play.

C. P. Cavafy. *Selected Poems*. Tr. Desmond O'Grady. Dedalus Press/Dufour Editions. 1998. 52 pp. Paper: \$13.95; ISBN 1-901233-26-X. Cavafy was born in Alexandria, Egypt, in 1863 and generally his importance as a poet went unnoticed there until well after his death in 1933. He never offered a collection of his work for sale during his lifetime; now, however, through translation, he has been recognized as a major figure in modern European poetry. According to Desmond O'Grady, Cavafy "showed the way for the Greek poets who came after him to solving the problem of modernizing formal Greek with demotic language for writing contemporary poetry. "This is the first publication in Ireland of Cavafy poems in English translation by the first Irish poet to translate him. O'Grady has published twelve books of his own poetry and many collections of poetry in translation, including *Trawling Tradition 1954-1994*, and *Ten Modern Arab Poets*, also published by Dedalus.

Nikos Gatsos. *Amorgos*. Tr. Sally Purcell. Anvil Press Poetry/Dufour Editions. 1998. 60 pp. Paper: \$16.95; ISBN 0-85646-302-7. Nikos Gatsos's profoundly mysterious and magnetic poem *Amorgos*, named after a Greek island he never visited, is the single work on which his reputation rests. Written during the Nazi Occupation, the poem is an incantation on the theme of loss and hope—a unique blend of surrealism, symbolism and folk song that is both lyrical and erotic, sometimes celebratory and sometimes bitter. Although it was

hugely influential on the postwar generation of Greek poets, Gatsos abandoned poetry after its publication in 1943 and wrote only popular songs, for which he was later renowned. Sally Purcell's translation of *Amorgos* has twice appeared in limited editions from Other Poetry Editions, Hay-on-Wye (1980) and Zodion Press, Athens (1986). The only changes that have been made are slight adjustments in hyphenation and punctuation, and bringing the translated paragraphing into line with that of the Greek text.

Chapman's Homer, Vol. 1, The Iliad. Tr. George Chapman. Ed. Allardyce Nicoll. New Preface by Garry Wills. Princeton University Press. 1998 [Pantheon, 1956; Princeton, 1984]. 613 pp. Paper: ISBN 0-691-00236-3. Bollingen series No. 41. First paperback edition. George Chapman's translations of Homer are the most famous in the English language. Keats immortalized the work of the Renaissance dramatist and poet in the sonnet "On First Looking at Chapman's Homer." Critic George Saintsbury wrote, "For more than two centuries they were the resort of all who, unable to read Greek, wished to know what Greek was." The present volume contains the original 1611 text of Chapman's translation of *The Iliad*, making only a small number of modifications to punctuation and wording where they might confuse the modern reader. This edition has been designed for the general reader and for students engaged in exploring Elizabethan literature rather than for the scholar. Allardyce Nicoll provides an Introduction and glossary, and Garry Willis contributes a new preface that explains how Chapman tapped into the poetic consonance between the semi-divine heroism of the *Iliad's* warriors and the cosmological symbols of Renaissance humanism.

Homer. *Iliad, Books 1-12 and Books 13-24.* Tr. A. T. Murray. Revised by William F. Wyatt. Harvard University Press. 1999. Volume 1: 591 pp. Cloth: ISBN 0-674-99579-1. Volume 2: 656 pp. Cloth: ISBN 0-674-99580-5. The Loeb Classical Library 170-171. Bilingual. The writer called Homer, author of the *Iliad* and the *Odyssey*, was the eighth-century B.C. Ionian Greek who first brought literacy to Greece and, in a sense, to the world. This new edition of Homer's stirring heroic account of the Trojan War and its passions features the Greek text facing William F. Wyatt's updated version of A. T. Murray's 1925 prose translation. Although the diction has been modernized throughout, there is little substantive change to Murray's faithful English rendering.

Karagiozis: Three Classic Plays. Tr. and intro. Kostas Myrsiades and Linda Myrsiades. Pella Publishing Company. 1999. 224 pp. Paper: \$15.00; ISBN 0-918618-73-8. The wildly popular Karagiozis shadow puppet theater, established as an art form soon after the War of 1821, was regarded as "frantic to the point of hysteria," and "bordering on the mad" in the post-war years after the Greek liberation from Ottoman rule. Karagiozis was attacked by westernizing elite Greeks as an Eastern vulgarity that sapped the strength of the nation, a disease that passed through the whole body of Greece,

compromising its sense of heroic struggle, and an infiltrative virus exhausting the nation's sense of social purpose. In spite of such aggressive enmity, the genre survived intact, with as many as 150 players crisscrossing the mainland and Greek islands in the 1930s. The Karagiozis performance is orally transmitted through a system of apprenticeship, and by 1979, some 400 transcribed texts were in print. This volume features "Karagiozis Baker," one of the oldest texts in existence, which is taken directly from a 1973 performance by Yiorgos Haridimos, the last great master of the form. Other plays include "The Seven Beasts and Karagiozis" by Markos Xanthos, and "The Hero Katsandonis" by Kostas Manos, an epic drama that extends over three nights

The Love Songs of Sappho. Tr. with essay by Paul Roche. Intro. Page du Bois. Prometheus Books. 1998. 251 pp. Paper: \$8.95; ISBN 1-57392-251-X. Literary Classics. Called the "Tenth Muse" by the ancients, Greece's greatest female lyric poet, Sappho, spent the majority of her life on the island of Lesbos. Passionate and breathtaking, Sappho's poems survive only in fragments following religiously biased and homophobic conspiracies to silence her. Sappho penned immortal verse on the intense power of female love, on the themes of romance, yearning, heartbreak, and personal relationships with women. This work retains the standard numerical order of the fragments and has been arranged into six sections. Paul Roche's translation is enhanced by an essay "Portrait of Sappho," as well as by a lucid historical introduction by celebrated feminist and classicist Page du Bois. In his Translator's Preface, Roche explains that he did his best to get near not only to what Sappho said but the way she said it. "I have tried to catch the penumbra of her spontaneity, the sharpness and jewelry of sound. Of course, this is only an illusion. When a poetry is stripped of its original music, a completely new set of sounds and rhythms has to be found. It is not that English is inferior to Greek for the expression of feelings and concepts, but that it is different."

Sappho Says. . . : Poems and Fragments of Sappho of Lesbos. Tr. Frank Salvidio. Ibis Books. 1999. 67 pp. Paper: \$7.50; ISBN 0-935140-01-8. For over 2,500 years, western poets have imitated and echoed Sappho of Lesbos. Byron called her "burning Sappho," and borrowed from her, as did Hardy and Housman. Catullus paraphrased her in passionate Latin verses addressed to the woman he called Lesbia, in her honor. Dante, who did not know Greek but did know Latin, sublimated Catullus's lines in the greatest sonnet of the *Vita Nuova*. And Swinburne both celebrated and imitated her in his "Sapphics." Among western poets, only Homer has lasted longer, even though Sappho's works have been banned and burned more often than those of any other writer in history. In his Introduction, Frank Salvidio addresses the problem of recreating the musicality of the classical Greek verses within the naturalness of ordinary English speech by incorporating

occasional alliteration and an irregular iambic beat. Salvidio is the author of *Between Troy & Florence*, a collection of original poems and translations (Bloodaxe Books), and a translation of Dante's *Vita Nuova* (Aegina Press).

HEBREW

Appelfeld, Aharon. *The Conversion {Timyon}*. Tr. Jeffrey M. Green. Schocken Books. 1998 [Keter Publishing House, Jerusalem, 1991]. 228 pp. Cloth: \$22.00; ISBN: 0-8052-4153-1. The story opens in an Austrian city, two generations before the Holocaust, where almost all the Jews have converted to Christianity. For them, Judaism is only an obstacle to advancement that is easily discarded. The only Jews left are their impoverished relatives in the outlying mountains and a few merchants whose shoddy stalls have triggered a campaign to remove them in the name of progress and civic beauty. Karl, an ambitious young civil servant with his eye on a coveted government post, is unexpectedly reunited with his past and forced to take a stand he could never have imagined. Aharon Appelfeld is the author of many novels available in English translation, including *Laish* (Schocken, 1999), *The Retreat* (Schocken, 1998), and *For Every Sin* (Grove/Atlantic, 1996).

Yoel Hoffmann. *The Christ of Fish [Kristus shel dagim]*. Tr. Eddie Levenston. New Directions. 1999 [Keter Publishing, Israel, 1991]. 160 pp. Cloth: \$21.95; ISBN 0-8112-1419-2. Yoel Hoffmann creates a novel out of a mosaic of two hundred and thirty-three pieces of Aunt Magda's life in Tel Aviv. Magda is a widow from Vienna who still speaks German after decades of living in Israel. The myriad mini-chapters offer multiple views of the heroine—her childhood, marriage, nephew, best friend, stolen handbags, apple strudel, a gentleman admirer. *The Christ of Fish* was originally published in English translation in *Conjunctions 24: Critical Mass* in 1995, which was Yoel Hoffmann's first appearance in print in the U. S. Two of his previous novels, *Bernhard* and *Katschen & The Book of Joseph*, were published by New Directions in 1998.

HUNGARIAN

Imre Kertész. *Kaddish for a Child Not Born [Kaddis a meg nem született gyermekért]*. Tr. Christopher C. Wilson and Katharina M. Wilson. Hydra Books/Northwestern University Press. 1999 [1997; Publ. Magvető, Budapest, 1990]. 95 pp. Paper: \$14.95; ISBN 0-8101-1161-6. Imre Kertész's novella is a mesmerizing tale of identity and memory—the story of a middle-aged man taking stock of his life in the ever-present shadow of the Holocaust. The story unfolds at a writers' retreat as the narrator, who is a survivor, explains to a friend that he cannot bring a child into a world where the Holocaust has occurred and could occur again. In an intricate narrative, we learn of his myriad disappointments: his unsuccessful literary career, his failed

marriage, his ex-wife's new family and children—children that could have been his own. Imre Kertész is a distinguished translator from the German and author of the critically acclaimed novel, *Fateless*, also translated by Christopher C. Wilson and Katharina M. Wilson (Northwestern, 1996).

Géza Páskándi. *Moment of Sincerity: Nine Plays*. Tr. Eugene Brogyányi. Polis Publishing House. 1999. 239 pp. Paper: ISBN 973-9267-63-7. As a member of the Hungarian minority in Romania, Géza Páskándi was imprisoned for political reasons from 1957-63, and has lived in Budapest since 1974. In his dramas, absurdity is presented as an aspect of life – as the creation of his characters, or as something that unexpectedly visits itself upon them. The plays in this volume combine the absurdity elicited by external and internal constraints with psychological realism. Contents include “The Line,” “No Conductor,” “Moment of Sincerity,” “Compact Explosion or Winter-Summer Bing-Bong,” “The Dry Cleaner’s Integrity,” “Let Them Die Stupid,” “Let Not Thy Right Know What Thy Left Doeth,” “That Time Again or The Itinerant Knife Grinder,” and “World’s Fair.”

ITALIAN

Italo Calvino. *Invisible Cities [Le città invisibili]*. Tr. with new intro. William Weaver. Arion Press. 1999 [1972]. 164 pp. Limited Edition: \$750.00. *Invisible Cities* is the seventh novel by Italo Calvino, whom many regard as this century's greatest master of Italian fiction. This edition is one of the more unusual books to be published by Arion Press, with each of 400 numbered copies containing twelve illustrations by Wayne Thiebaud, all copies signed by the artist, whose idea it was that his drawings would be invisible until the reader took the action of turning the page. Thus his drawings are printed on transparent sheets in different colors of ink, each matching the color on the following sheet, so that the images are revealed only when the transparent sheet is turned back over the preceding page. The limited edition 14"x12" book also features a special form of ring binding and Italian millmoulded papers. In addition, 40 numbered copies of Thiebaud's etching, "Souvenirs of Cities," plus five signed artist's proofs, are available only to purchasers of this stunning volume. The price of the print is \$1,750.00, bringing the total with the book to \$2,500.00.

Dino Campana. *Orphic Songs [Canti orfici]*. Tr. I. L. Salomon. City Lights. 1998 [Editori Associate, S.p.A., Milano, 1989]. 183 pp. Paper: ISBN 0-87286-340-9. Pocket Poets Series 54. Bilingual. Dino Campana (1885-1932) wrote the unique, visionary *Orphic Songs* in 1914, while still in his twenties. Campana was then the "wild man" of Italian poetry, an outsider and vagabond who, after being declared hopelessly insane by army officials after the outbreak of World War I, was admitted to the asylum known as Castel Pulci and spent the remainder of his life there in abject isolation. In his Translator's Preface, I. L.

Salomon describes Campana's verse as "a poetry unshackled and unchecked, nothing in it dependent on tricks and techniques. In his poetry there was an otherworldly music and unearthly splendor so like the dark landscape of Thule, Poe's ultimate dim dreamland. . . . The marks of his [Campana's] insanity are like stigmata on the corpus of this work."

Paola Capriolo. *The Woman Watching [La spettatrice]*. Tr. Liz Heron. Serpent's Tail. 1998 [Bompiani, Milan, 1995]. 214 pp. Paperback original: \$13.99; ISBN 1-85242-520-2. Vulpius, a much admired young actor in a provincial rep company, develops an obsession with an unknown spectator whose gaze seems only for him, at first kindling fresh enthusiasm for mastering each role, then leaving him a slave to artistic perfection. With philosophical elegance and a macabre sense of comedy, Milanese writer Paola Capriolo draws the reader deep into this obsession, exploring the most compelling recesses of the theatrical experience where ritual and stylization dominate. Dark questions emerge about the power of representation and the dangers of sacrificing life to art. What is the nature of the actor's mask? At what point do performer and performance merge? Capriolo's previous novel, *Vissi d'amore*, was also translated by Liz Heron and published as *Floria Tosca* by Serpent's Tail in 1997.

Dante Alighieri. *Dante's Lyric Poems: Revised and Expanded (Includes The Vita Nuova)*. Tr. Joseph Tusiani. Intro. and notes Giuseppe C. Di Scipio. Legas. 1999. 177 pp. Paper: \$16.00; ISBN 1-881901-18-1. Bilingual. The poems contained in this volume represent Dante's earliest attempts at the art of *dire parole in rima*, as he strove to achieve his poetic mission of raising the Italian vernacular to a level of dignity (*volgare ill ustre*) achieved partly in *Vita Nuova* and fully in the *Divine Comedy*. Contents include poems from the *Vita Nuova*, *Convivio*, *Canzoniere*, Dispute with Forese Donati, *Canzoniere: Love Poems*, and Eclogues to Giovanni del Virgilio. Joseph Tusiani based his translation on the latest critical edition of the *Vita Nuova* and in the *Rime* volume Dante Alighieri, *Opera Minori*, Vol. 1, Part I (Riccardo Ricciardi Editore, Milano-Napoli, 1984). Among Tusiani's many distinguished translations are *The Complete Poems of Michelangelo*, Tasso's *Jerusalem Delivered* and *Creation of the World*, Boccaccio's *Nymphs of Piesole*, *The Age of Dante*, *Italian Poets of the Renaissance*, and most recently, Pulci's *Morgante* (Indiana University Press, 1998).

Erri De Luca. *Sea of Memory [Tu, Mio]*. Tr. Beth Archer Brombert. Ecco Press. 1999 [Giangiaco Feltrinelli Editore Milano, 1998]. 119 pp. Cloth: \$22.00; ISBN 0-88001-678-7. During a summer holiday on an island off Naples in the 1950s, a sixteen-year-old boy, feeling guilty about Italy's recent wartime past, is chagrined to find his family reluctant to answer his questions. Go read books, they tell him; it's all there, but leave us alone. A local fisherman who befriends him is drawn into laconic replies that fill the gaps in the boy's awareness of both Italian and German responsibility. In this short, unsentimental novel, Erri De Luca evokes the sensibility of adolescence, the discovery of love, and questions of guilt and survival. De Luca's previous novels

include *Non Ora, Non Qui [Not Now, Not Here]*, *Una Nuvola Come Tappeto [A Cloud as a Carpet]*, *Arcobaleno (Vinegar, Rainbow)*, *Alto a Sinistra [On High at Left]*, and *Alzai [Towpath]*.

Veronica Franco. *Poems and Selected Letters*. Ed. and tr. by Ann Rosalind Jones and Margaret F. Rosenthal. University of Chicago Press. 1998 [Gruppo Ugo Mursia, Milan, 1995]. 300 pp. Cloth: ISBN 0-226-25986-2. Paper: ISBN 0-226-25987-0. The Other Voice in Early Modern Europe. Bilingual. Veronica Franco (1546-1591) was a poet who articulated her pro-woman views in poems and letters usually written in a tactful, courteous style. She was not an explicitly feminist essayist or polemicist, but her frank eroticism and her impressive eloquence set her apart from the chaste, silent woman prescribed in Renaissance gender ideology. In the *Familiar Letters*, the translators have maintained the elaborate syntax of Franco's dedications but have given a slightly less formal character to the epistles themselves. Rather than imitate Franco's eleven-syllable lines, they aimed for a four-beat line in English and added prose summaries of each poem. The volume also includes introductions to both the series and the book itself, as well as an extensive bibliography.

(Romagnole) Tonino Guerra. *Abandoned Places*. Tr. Adria Bernardi. Guernica. 1999. 155 pp. Paper: \$12.00; ISBN 1-55071-030-3. Essential Poets Series 74. In this collection of poetry, Italian screenwriter and poet Tonino Guerra captures the harshness and the magic of a culture and language that have disappeared. The original poems, written in the dialect of the *montanari* of Santarcangelo di Romagna in the province of Forlì, reflect the mixture of sardonic humor and whimsy for which he is known in his work with film directors such as Fellini and Antonioni. Included in this anthology are poems from four books: *Il miele [The Honey]*, *La capanna [The Hut]*, *Il viaggio [The Journey]*, and *Il libro delle chiese abbandonate [The Book of Abandoned Churches]*. Translator Adria Barbardi found echoes of her own ancestry in Guerra's verse: "In these poems, I found things. Things? Lost things. Things I was not conscious of having lost, things I did not necessarily miss, but when I found these things, stumbled upon them, brushed against them, had them hurled from the pages at me, I recognized them immediately. They were fragments from somewhere far away, in memory, something like the aroma of rosemary, a smell so powerful, as Guerra writes in *Il viaggio*, it hits you from behind."

Mario Luzi. *Phrases and Passages of a Salutary Song [Frase e incisi di un canto salutare]*. Tr. Luigi Bonaffini. Guernica. 1999 [Garzanti Editore, 1990]. 144 pp., Paper: \$15.00; ISBN 1-55071-077-X. Essential Poets Series 84. Mario Luzi is perhaps the most prominent voice in Italian poetry after Eugenio Montale and is generally considered Italy's greatest living poet. This volume continues to explore the complexity of the relationship between writer, the written word, and the world, as he had begun to do in his previous work, *For the Baptism of Our Fragments* (Guernica, 1991). "The previous book," Luzi

wrote recently, "has been read as a sign of conciliation, but it was traumatized by violence. The latest one is perhaps more directed toward an after, or something inward, as for instance the world of nature, the universe with its laws and its codes that sometimes speak to us." *Phrases and Passages of a Salutory Song* is a spiritual testament to the richness and beauty of existence in all its forms, composed and sung by one of Italian poetry's contemporary masters.

Marina Minghelli. *Medusa: The Fourth Kingdom [Il Quarto Regno Medusa]*. Tr. by Beverly Allen. City Lights. 1999 [Edizioni Tracce, Pescara, 1992]. 190 pp. Paper: \$10.95; ISBN 0-87286-353-0. The myth of Medusa, who is typically seen only as a horrible, snake-covered, severed head, comes to us in an intriguing new guise in Marina Minghelli's novel, *Medusa: The Fourth Kingdom*. A young Italian woman becomes obsessed with a reticent, emotionally distant man. Her journal gives an account of their meetings, interspersed with her speculative reflections on Medusa as she might have been as an innocent girl, before being demonized and mythologized. In counterpart to the protagonist's own writings, another view of her story is taken down by a mysterious woman friend who adds a different perspective to this journey towards independence and empowerment. This novel is the first title in the new program, "Italian Voices," being launched by City Lights Publishing for the purpose of introducing contemporary Italian literature in translation.

Fortunato Pasqualino. *The Little Jesus of Sicily* Tr. Louise Rozier. Artwork by Ken Stout. University of Arkansas Press. 1999. 96 pp. Cloth: \$22.00; ISBN 1-55728-572-1. Paper: \$14.00; ISBN 1-55728-573-X. *The Little Jesus of Sicily* has been characterized as a poem in prose or as a basic canticle for celebrating life. The setting is pastoral Sicily shortly before World War II, and a child from a poor family has been entrusted to be the Messiah for one momentous day. In the tradition of Grimm's fairy tales, La Fontaine's fables, St. Exupéry's *Le Petit Prince* and Cervantes's *Don Quixote*, this engaging little novella works as both a children's story and a thought-provoking adult fable that blends imagination, poetry, and faith. Born in Butera, Italy, and now living in Rome, Fortunato Pasqualino is an important contemporary Italian writer with fifteen books to his credit. Louise Rozier's translation of *The Little Jesus of Sicily* won the 1996 Renato Poggioli Translation Award from the PEN American Center.

Petrarch (Francesco Petrarca). *The Canzoniere, or Rerum bulgarium fragmenta*. Tr. Mark Musa. Intro. Mark Musa with Barbara Manfredi. Indiana University Press. 1999 [1996]. 652 pp. Cloth: 0-253-33944-8. Paper: ISBN 0-253-21317-7. Bilingual. First paperback edition. The poems of Petrarch's *Canzoniere* represent some of the most influential works in Western literature. Varied in form, style, and subject matter, these *Rime sparsa*, or scattered rhymes, contain metaphors and conceits that have been absorbed into the literature and language of love. The poems themselves were written over many decades, then revised,

polished, and gathered by Petrarch into manuscripts which he sent out to patrons and friends. These were brought together in one final form and recorded in his own hand in 1374—the last year of his life. The collection includes 317 sonnets, twenty-nine canzoni, nine sestinas (one double), seven ballads, and four madrigals. Concluding this large volume are more than 100 pages of notes and commentary, bibliography, and bilingual index of first lines. Mark Musa is well-known for his translations of works by Dante, Petrarch, Boccaccio, and Machiavelli. He is editor of *Dante's Inferno: The Indiana Critical Edition*, a translation with scholarly essays by a number of Dantists.

Giorgio Pressburger. *Teeth and Spies [Denti e Spie]*. Tr. Shaun Whiteside. Granta Publications. 1999 [Rizzoli, 1994]. 260 pp. Paperback original: ISBN 1-86207-269-8. This is the tragicomic account of one man's life through the fate of his teeth—from the loss of his first baby tooth swallowed by his father in a prison camp, to eventually being fitted with a set of dentures. Devoting each chapter to a particular tooth (each chapter is headed with a notation, such as UL "upper left" 6), the unnamed narrator charts fifty years of East European history. Having worked in numerous guises and a miscellany of trades and professions involving journeys across the globe, the hero struggles with the demands and transformations of his body and, specifically, his teeth. Key moments of his life have uncanny parallels with his dental health. In each city he visits, he compulsively seeks out a Jewish Hungarian dentist. Metaphysical, philosophical, hypnotic, and unsettling, *Teeth and Spies* is a spy story, an adventure, and an angst-ridden psychological novel bristling with black humor. Giorgio Pressburger, Hungarian by birth but a resident of Italy since 1956, is also the author of *The Law of White Spaces* (Granta, 1992).

Giose Rimanelli. *Moliseide and Other Poems*. Ed. and tr. Luigi Bonaffini. Legas. 1998. 208 pp. Paper: \$20.00; ISBN 1-881901-14-9. Italian Poetry in Translation 3. Bilingual. By writing most of *Moliseide* in his native Molisan dialect, Giose Rimanelli aligns himself with a major trend in modern Italian poetry, whose origin can be traced back to Di Giacomo's innovative approach that freed dialects from their rigidly traditional role as conveyors of local color and traditions. As Luigi Bonaffini explains in his introduction, "*Moliseide* . . . is a flight toward origins, literary as well as existential, and it assumes therefore a pivotal role in Rimanelli's work. His land of birth, Molise, is a metaphor of a lost universe, a place in the rich landscape of imagination and of memory where the essential link with core of being is still recoverable, where language can still be rooted in experience." Besides Rimanelli's *Moliseide* and *Alien Cantica* (1995), Bonaffini has translated poetry by Dino Campana, Mario Luzi, Giuseppe Jovine, Achille Serrao, Eugenio Cirese, and Albino Pierro. He is co-editor of *Poesia dialettale del Molise* (1993), a trilingual anthology of poetry in the Molisan dialect, and editor of *Dialect Poetry of Southern Italy: Texts and*

Criticism (Legas, 1998), also a trilingual anthology.

Edoardo Sanguineti. *Libretto [Libretto]*. Tr. Pádraig J. Daly. Dedalus Press/Dufour Editions. 1998. 40 pp. Paper: \$14.95; ISBN 1-901 233-20-0. Poetry Europe Series No. 5. Bilingual. Edoardo Sanguineti is one of the most important poets of the neo-vanguard movement in Italy. His poems capture the anguish, the wit, and the need for human love at this moment of world-wide millennial chaos. Sanguineti's exploitation of the music of the Italian language has made the composer Luciano Berio do settings of many of his poems. This is the first Sanguineti book in English translation, possibly due to the author's proclivity for word play, puns, jokes, and inventive juxtapositioning. Pádraig J. Daly accepted the difficult task of translating *Libretto* because the book excited him, because he finds Sanguineti's poetry so life-affirming, and because he believes that even the poorest translation may lead people to read more of him. A formal note: the seventeen poems in this volume are printed vertically, with the unusually long lines of each verse running up-and-down, rather than across, the page.

Vittorio Sereni. *Variable Star [Stella Variabile]*. Ed. and tr. Luigi Bonaffini. Afterword Laura Baffoni Licata. Guernica. 1999 [Garzanti Editore, 1981]. 84 pp. Paper: \$13.00; ISBN 1-55071-087-7. Essential Poets Series 89. Vittorio Sereni's last book of verse and one containing, as the author himself underlined, perhaps his best poetry, was first published in 1981. That same year, it won the Viareggio Award for poetry. Answering a question on the meaning of the title, Sereni observed, "It has an allusive value, . . . but it is better for each individual to look for a meaning." The book's discourse centers on "variations" of a few fundamental themes, the most predominant being the theme of death. Laura Baffoni Licata explains that these constant thoughts of death are "counterbalanced, in an almost oscillatory movement of lights and shadows, by inventive—I would say solar—outbursts, attesting on the one hand to a vitalistic energy very much present in the poet, and on the other the great transfiguring power of this poetry."

JAPANESE

Stephen Addis, with Fumiko and Akira Yamamoto. *Haiku People Big and Small in Poems and Prints*. Weatherhill. 1998. 110 pp. Cloth: \$16.95; ISBN 0-8348-0417-4. Bilingual. The three ages of humankind—childhood, maturity, and old age—are captured in 143 haiku and over 46 paintings and drawings, displaying the delicacy, charm, and wisdom of the best of Japanese literature and art. In his Introduction, Stephen Addis discusses the challenge of reading and translating Japanese haiku, which "seem to convey a multitude of meanings not despite but rather because of their brevity." Intuition plays a crucial part in the translation process because "the clues are contained within the haiku, but the final interpretation is up to each one of us, limited only by our ability to empathize. . .

Ultimately, every translation is partial and temporary, because none can suggest all the meanings implicit in the original Japanese poems, much less equal their verbal music."

Machiko Hasegawa. *The Wonderful World of Sazae-san*. Tr. Jules and Dominic Young. Kodansha International (Tokyo) and Kodansha America. 1999. 160 pp. Paper: \$12.00; ISBN 4-7700-2157-7. Bilingual. First published in 1946, the Sazae-san comic strip appeared daily in the *Asahi Shimbun* newspaper from 1949-1974 and is still Japan's best-loved strip, centering on Sazae, a cheerful, scatter-brained heroine with a very ordinary family. Endearing itself to two generations of Japanese, the strip has become a phenomenal publishing success, with more than 62 million copies of the comic sold in book form. A host of popular adaptations has appeared in other media, from radio programs to an animated television series and even movies. For readers unfamiliar with Japan, the Sazae-san comic offers a rare glimpse into the culture's daily life, customs, and family relationships. Twelve volumes are available in this bilingual series.

Edward Kamens. *The Three Jewels: A Study and Translation of Minamoto Tamenori's Sanboe*. Center for Japanese Studies, The University of Michigan. 1998. 446 pp. Cloth: ISBN 0-939512-34-3. Michigan Monograph Series in Japanese Studies 2. In A.D. 984, a scholarly Japanese author and bureaucrat, Minamoto Tamenori, created a collection of Buddhist tales for Sonshi, an imperial princess who had just taken vows as a nun. The collection was entitled *Sanboe*, or "illustrations of the Three Jewels"—the Buddha, the Buddhist teachings, and the community of Buddhist monks and nuns—indicating that pictures would accompany the corresponding three volumes. The illustrations are now lost, but the text survives as one of the most intriguing contributions to the genre, offering many insights into the religion as it was understood from a literary perspective in the mid-Heian period. *The Three Jewels* contains two introductory chapters on the historical and literary significance of *Sanboe*, the translation of the complete text, and an alphabetical list of names, titles, terms, and passages in both romanized and calligraphic versions.

Yasunari Kawabata. *First Snow on Fuji [Fuji no hatsuyuki]*. Tr. Michael Emmerich. Counterpoint Press. 1999 [1959]. 224 pp. Cloth: \$24.00; ISBN 1-58243-022-5. *First Snow on Fuji* is the first English edition of this important collection from Nobel laureate Yasunari Kawabata's late work. Publication of this volume, which carries the distinction of having been assembled by Kawabata himself, marks the 100th anniversary of Kawabata's birth. These nine stories plus a brief play (one of only two works he created for the stage) are filled with their author's unerring vision of human psychology, with forms of presence and absence, with being, with memory and loss of memory, and with not knowing. The atmosphere is unmistakably Japanese in its delicate, understated, and lyrical

descriptions. Kawabata is best known for his novels *Snow Country*, *The Sound of the Mountain*, and *Thousand Cranes*. Michael Emmerich has translated works by Mori Ogai, Yokomitsu Riichi, and Enchi Fumiko.

Kenji Nakagami. *Snakelust*. Tr. Andrew Rankin. Kodansha International (Tokyo) and Kodansha America. 1999. 144 pp. Cloth: \$25.00; ISBN 4-7700-2354-5. Kenji Nakagami (1946-1992) has been referred to as "the Japanese Hemingway" for his tough but lyrical prose. He emerged in the 1970s from the ghetto of the Japanese underclass and his meteoric rise caused an instant sensation. This collection of seven short stories—his first book to appear in English translation—spans the entire spectrum of his writing from 1974 to 1981, which usually focuses on the violent and unpredictable lives of his contemporaries, but also includes fantasies reflecting his rural birth. They range in period from the present day to the Middle Ages, with a varied cast of warriors, hoodlums, dreamers, and priests who confront us with the disturbing fact of man's ultimate helplessness before the power of female sexuality. Each story unfolds against the otherworldly landscape of Nakagami's native Kumano, the wild, mountainous region he called "the crotch of Japan."

Chifumi Shimazaki. *Troubled Souls: From the Japanese Noh Plays of the Fourth Group*. Cornell University East Asia Program. 1998. 342 pp. Cloth: ISBN 1-885445-55-5. Paper: ISBN 1-885445-95-4. Cornell East Asia Series No. 95. Bilingual. *Troubled Souls* is devoted to the Japanese Noh plays in the fourth group, a colorful assembly of some 90 "miscellaneous Noh" that are performed fourth in a formal five-Noh program at the climax of the day's entertainment. While its predecessor, *Restless Spirits* (Cornell East Asia Series No. 76, 1995), deals with the first four of the nine subgroups into which these plays are divided, *Troubled Souls* focuses on six masterpieces chosen from each of the remaining five subgroups. This book includes line-by-line translations and Romanized versions of the original Japanese texts, as well as extensive running commentary on the plays, a highly informative introduction to the intricacies of Noh drama, notes on pronunciation, and a plan of a Noh stage based on the Kanze Noh Theater. Chifumi Shimazaki has studied Noh as a performing art for more than fifty years and has published a number of translations of medieval Noh texts.

Mae J. Smethurst. *Dramatic Representation of Filial Piety: Five Noh in Translation*. Cornell University East Asia Program. 1998. 172 pp. Cloth: 1-885445-50-4. Paper: ISBN 1-885445-97-0. Cornell East Asia Series No. 97. This volume of translations of noh is unique among those available in the West because rather than containing only narrative, song, and dance, the five *genzaino*, or real-life noh, translated here share many components of Aristotelian *mimesis*. In *Shun'eij* and *Nishikido* there are two brothers; in *Shichikiochi*, *Nakamitsu*, and *Dampu*, filial piety and loyalty to one's lord are important. These plays have either never been translated into English or have not been

translated for a long time. Smethurst believes that her translations are "as close to the original as English allows, sometimes to a fault. It is the philosophy of this volume that the translation should assist the reader in recognizing how at the climactic moments the chorus takes over the words of the actors or the actor himself delivered his own stage directions and quotes himself as saying what he has just said. The English translation at these moments does not sound natural, because we do not have this convention in the traditional theatres of the West. However, the practice is not unusual in noh and this translator has attempted to remain true to the text."

Akimitsu Takagi. *Honeymoon to Nowhere [Zero no mitsugetsu]*. Tr. Sadako Mizuguchi. Soho Press. 1999 [1965]. 277 pp. Paper: \$12.00; ISBN 1-56947-154-1. First U.S. trade paperback edition. In *Honeymoon to Nowhere*, a young woman claims that she is pregnant in order to get her family to agree to her marriage to a studious university lecturer. Her family objects to the criminals in her husband-to-be's family. An urgent call on the night of their honeymoon results in the groom being called away; his body is found the next day. State Prosecutor Kirishima uses classic detective procedures to discover the killer. Akimitsu Takagi (1920-1995) was the writer of fifteen popular mystery novels. The first, *The Tattoo Murder Case* (1948), was released last year in the U.S. to great success. *Honeymoon to Nowhere*, only the second of Takagi's books to be translated into English, was first published in English translation in Australia by Anthos Publishing Company.

Akimitsu Takagi. *The Informer [Mikkokusha]*. Tr. Sadako Mizuguchi. Soho Press. 1999 [1965]. 257 pp. Cloth: \$24.00; ISBN 1-56947-155-X. *The Informer* is a tale of intrigue, adultery, and murder set against the crash of the Tokyo stock market. Shigeo Segawa, a successful trader, is fired in the aftermath and offered a tempting job to become an industrial spy. The target is his old schoolmate and the company he runs, the same man who married his girlfriend. What occurs after that is a series of mysterious murders, all of which Shiego is accused of committing. Based on an actual incident, *The Informer* became a runaway bestseller when it was originally published in 1965, establishing Takagi as one of Japan's most popular writers.

The Tale of the Bamboo Cutter [Taketori Monogatari]. Modern rewriting by Yasunari Kawabata. Tr. Donald Keene. Kodansha International (Tokyo) and Kodansha America. 1998. 179 pp. Paper: \$25.00; ISBN 4-7700-2329-4. Bilingual. An important clue to the date of composition of *The Tale of the Bamboo Cutter* is the mention at the end of the tale that smoke still rose from Mount Fuji, for we know that by 905 A.D., the volcano had ceased eruption. Regardless of exactly when the tale was first set down on paper, it is the oldest surviving Japanese work of fiction; *The Tale of Genji* (written about 1010) referred to it as the "ancestor of all romances." Donald Keene published a

previous English translation in the early 1960s in the journal *Monumenta Nipponica*, which he revised for a new version that was never published. This volume combines the work of an unknown Japanese writer of over a thousand years ago, the translation by a master of modern Japanese, illustrations by Masayuki Miyata (the most prominent artist of *kirie*, or paper-cut pictures) and a translation by the American Keene, who has devoted his life to the study of Japanese literature.

The Tale of Saigyō [Saigyō Monogatari]. Tr. Meredith McKinney. Center for Japanese Studies, University of Michigan. 1998. 90 pp. Paper: ISBN 0-939512-83-1. Michigan Papers in Japanese Studies 25. Bilingual. The poetry of the late Heian-period poet-priest Saigyō, much revered by Japanese lovers of classical literature, is much less well known to Western readers, despite the existence of several excellent translations. The purpose of this volume is to deepen Western appreciation for the *waka*, the thirty-one-syllable poem from which the more familiar seventeen-syllable *haiku* developed. This idealized biography is as much the creation of the tale's anonymous author and readers as he is the 12th-century poet who actually wrote the poems. Meredith McKinney has taken particular care to preserve the somewhat poetic tone of the original Japanese, rather than to translate it into more strictly prosaic English. In addition to the verses, this volume includes seven illustrations, an introduction that details Saigyō's life, the figure of Saigyō as revealed in the poem, and a discussion of the original text.

KOREAN

Chiha Kim. *Heart's Agony: Selected Poems*. Tr. Won-Chung Kim and James Han. White Pine Press. 1998. 128 pp. Paper: \$14.00; ISBN 1-877727-84-9. Human Rights Series 5. Born in South Korea in 1941, Chiha Kim was first imprisoned in 1964 and sentenced to death in 1974. His crime was writing poetry that provoked the military government of Chunghee Park. Worldwide efforts to save him were begun in Japan, where his work had first been published. During his imprisonment in 1975, Kim won the Lotus Prize (generally regarded as the Third World's Nobel Prize) and was nominated for the Nobel Prize in both Peace and Literature. *Heart's Agony* gathers poetry from all phases of his career, including poems that led to his imprisonment and torture and those written from prison. Three books of poetry by Chiha Kim are available in English: *Cry of the People and Other Poems*, tr. Nicola Geiger (Autumn Press, 1974); *The Gold Crowned Jesus and Other Writings*, tr. Choy Sun Kim and Shelley Killen (Orbis Books, 1978); and *The Middle Hour: Selected Poems of Kim Chi Ha*, tr. David R. McCann (Human Rights Pub., 1980).

Pak Wanso. *My Very Last Possession and Other Stories by Pak*

Wanso. Tr. Chun Kyung-ja, Steven Epstein, John Frankl, Ryu Suk-Hee, and Ryu Young-Joo. M. E. Sharpe. 1999. 221 pp. Cloth: \$75.00; ISBN 0-7656-0428-0. An anthology of ten short stories by one of Korea's most widely read contemporary writers, *My Very Last Possession* depicts the trials of the Korean War and the subsequent three decades of upheaval during which the country was transformed from a military dictatorship and an agriculturally based society to an urban industrialized, albeit troubled, democracy. Pak offers a searching woman's perspective on radical changes in Korean family structures and social values, exposing the cruelty and hypocrisy of Korea's Confucian traditions that have subjugated women for centuries. Chief Translator Chun Kyung-ja has published many translations of modern Korean prose and poetry, including the novels *Peace Under Heaven* by Ch'ae Man-Sik (1991) and *The Shadow of Arms* by Hwang Suk-Young (1994).

Shin Kyong-Nim. *Farmers' Dance: Poems by Shin Kyong-Nim [Nong-mu]*. Tr. Brother Anthony of Taizé and Young-Moo Kim. DapGae Publishing and the Cornell University East Asia Program. 1999 [1973]. 175 pp. Paper: ISBN 1-885445-05-9. Cornell East Asia Series No. 105. Bilingual. Shin Kyong-Nim's fame as a poet dates mainly from the initial publication of this collection in 1973, which helped to open the way for public acceptance in Korea of a poetry rooted in harsh social realities, a militant literature that was to grow into the workers' poetry of the 1980s. Many of these poems are spoken by an undefined plural voice, a "we" encompassing the collective identity of what is sometimes called the *Minjung*—the poor people, farmers, laborers, and miners among whom the poet had lived. Shin is one of the first non-intellectual poets in modern Korea and the awareness that he knows the bitterness he is evoking from the inside gives his poems added power. In their Introduction, the translators explain that because words for such things as musical instruments, food and drink, houses, customs, the landscape, etc., have no equivalent in the English language, they have retained the original Korean terms and added brief definitions. "The words are not mere isolated translation problems; they are expressions of the culture in which they are used. Korean culture has no exact parallels elsewhere, it should not be confused with the cultures of China or Japan."

So Chong Ju. *The Early Lyrics 1941-1960: Poems by So Chong Ju*. Tr. Brother Anthony of Taizé. DapGae Publishing and the Cornell East Asia Program. 1999. 305 pp. Paper: ISBN 1-885445-90-3. Cornell East Asia Series No. 90. Bilingual. So Chong Ju, also known by the pen-name Midang, was born in the North Cholla Province of Korea in 1915 and began publishing his poems in the late 1930s. He later admitted to having been greatly influenced by Baudelaire and Nietzsche in his early years, when he experienced a time of tremendous personal turmoil and dissolution. The present volume contains the complete poems of his first four collections, on which his

reputation as Korea's leading living poet largely rests. Translations of selected poems by So Chong Ju have previously been published in France, Spain, Germany, and the United States. Brother Anthony Taizé's English translations of these poems were originally published by Forest Books, London, in 1993. He has also published translations of works by Ku Sang, Kim Kwang-kyu, Ko Unm, Ch'on Sang-pyong, and Yi Mun-yoi, and is the recipient of numerous translation prizes over the last decade.

Yi Ch'ong-jun. *The Prophet and Other Stories*. Tr. Julie Pickering. Cornell University East Asia Program. 1999. Cloth: \$22; ISBN 1-885445-61-X. Paper: \$14.00; ISBN 1-885445-01-6. Cornell East Asia Series No. 101. *The Prophet and Other Stories* is a translation of short fiction by Yi Ch'ong-jun, who has long been recognized as one of Korea's most prolific and demanding contemporary authors. Yi's characters are ordinary people struggling to survive in an increasingly materialistic and complicated society. The stories in this collection were published in literary journals from the late 1960s through the mid-1980s. In *The Falconer* (Maejapi, 1968), Yi considers an individual's search for spiritual meaning in modern society. The central character of *The Prophet* (Yeonja, 1977), is another eccentric struggling with issues of identity and power. In the Korean literary community, Yi's short story *Footprints in the Snow* (Nun-gil, 1977) is generally thought to be one of modern Korean fiction's most powerful depictions of *han*, a sense of sorrow and longing that runs throughout the culture. In *Time's Gate* (Shigan ui mun, 1982), a photographer is a voluntary social outcast preoccupied with discovering the meaning of human existence. *The Fire Worshipers* (Pihwa milgyo, 1985), brings together many of the themes that run throughout Yi Ch'ong-jun's writing, such as the search for spiritual meaning and personal redemption. Julie Pickering, a freelance translator specializing in traditional Korean literature, has also translated works by Han Sung-won, Hwang Sun-won, and Yang Kwi-ja.

LATIN

William Wordsworth. *Translations of Chaucer and Virgil*. Ed. Bruce E. Graver. Cornell University Press. 1998. 583 pp. Cloth: \$80.00; ISBN 0-8014-3452-1. William Wordsworth's two most extensive translation projects were his modernization of selected poems by Chaucer and his unfinished translation of Virgil's *Aeneid*. Bruce E. Graver offers the first reliable texts, the first complete account of their genesis and publication, and the fullest account of Wordsworth's practice as a translator. Graver's reading of the *Aeneid* corrects hundreds of substantive errors in the published texts of the translation, his introduction and notes providing a critical monograph on Wordsworth and translation. He supplies evidence for a major reassessment of Wordsworth's attitudes toward preeminent English translator, John Dryden, and of the relationship of Wordsworth's poetry to British neoclassicism. Contents of Part I include Chaucer's *The Prioress's Tale*, *The Cuckoo and the Nightingale*, *Troilus and Cressida*, and

The Manciple, (from the Prologue) And his Tale. Part II contains translations from Books I, II, III, and excerpts from Book IV and VIII of Virgil's *The Aeneid*. Each section features an introductory essay, the translations, editor's notes, a chart of non-verbal variants in spelling, punctuation, and capitalization, and transcriptions of Wordsworth's original manuscripts, all of which are extremely helpful for studying the poem's development.

MIDDLE ENGLISH

Sir Gawain and the Green Knight. Ed. and tr. William Vantuono. University of Notre Dame Press. 1999. 322 pp. Paper: \$30.00; ISBN 0-268-01767-0. Bilingual. This comprehensive critical edition of *Sir Gawain and the Green Knight* is the fruit of William Vantuono's research on the famous 14th-century romance that praises court life with an undercurrent of satire against a declining chivalric ideal. The heart of this volume is the Middle English text, with a Modern English verse translation on facing pages and extensive notes at the bottom of the pages. A discussion of the manuscript, the anonymous poet and his other poems, the structure of the poem and its audience, themes, characterization, and purpose serves as a valuable introduction to this classic text. Vantuono's translation follows the original as closely as possible without sacrificing the poem's essential meaning and mood. The notes reveal the literal sense of the Middle English vocabulary where necessary changes were made for poetic effect, so that the reader can compare the original, the translation, and the notes in order to learn about the old language, the content of the poem, the poet's artistry, and the process of translation.

NORWEGIAN

Knut Hamsun. *On Overgrown Paths [På gjengrodde stier]*. Tr. Sverre Lyngstad. Green Integer. 1999 [Gyldendal Norsk Forlag, Oslo, 1949]. 244 pp. Paper: \$12.95; ISBN 1-892295-10-5. Green Integer 22. *On Overgrown Paths* was written after World War II, at a time when Knut Hamsun was in police custody for his openly expressed Nazi sympathies during the German occupation of Norway. A Nobel laureate deeply beloved by his countrymen, Hamsun was now reviled as a traitor. The conclusion of the psychiatric report, which declared him to be sane but with "permanently impaired" faculties was emphatically refuted by the publication of this book in 1949—his apologia, filled with the proud sorrow of an old man. This is the first authoritative English translation of Hamsun's last work. Sverre Lyngstad translated Hamsun's *Rosa*, *Pan*, and *Hunger*, as well as several novels by Sigurd Hoel.

PERSIAN

Simin Behbahani. *A Cup of Sin: Selected Poems*. Ed. and tr. Farzaneh Milani and Kaveh Safa. Syracuse University Press. 1999. 210 pp. Cloth: \$24.95; ISBN 0-8156-0554-4. Middle East Literature in Translation. As a Muslim woman writing in Iran, Simin Behbahani's work represents some of the seminal work of 20th-century Persian literature. Much of Behbahani's work reflects the traumatic experiences that have shaped recent Iranian history: revolution and war. In a balance of artful inquiry and shocking realism, her language and imagery probe the depths of political, cultural, and moral oppression. She improvises with meter to echo and provide new interpretations of the ghazal. In the substantial and insightful afterword entitled, "Translating Simin Behbahani," Kaveh Safa views translatability as "a testament to the ultimate inability of real and figurative walls (censorship, internal exile, political boundaries, war, willed and inherited misunderstandings) to mute the tapings on the wall, to stop the urgent music and messages from passing through." Safa offers a detailed explanation of what she "lost" in translating Behbahani's poetry, including her "skeletal music," "thematic flesh," texture, diction, syntax, references, and symbolism.

Abolqasem Ferdowsi. *In the Dragon's Claws: The Story of Rostam & Esfandiyar from the Persian Book of Kings*. Tr. and intro. Jerome W. Clinton. Mage Publishers. 1999. 144 pp. Paper: \$17.95; ISBN 0-934211-56-8. Esfandiyar, the designated heir to the throne of Iran, has just returned in triumph from his campaign against the shah of Turan. He has slain Arjasp, Iran's greatest enemy, captured his family and treasury, and liberated his own sisters from their captivity. He expects that his father, Goshtasp, will now abdicate his throne of Iran. Instead, Goshtasp sets his son another task – he must bring Iran's greatest hero, Rostam, back to the court in chains. The story of Rostam and Esfandiyar, one of the most moving tragedies in Abolqasem Ferdowsi's epic *Shahnameh*, or *Book of Kings* (AD 932-1025), displays a surprisingly modern skepticism about the values we associate with this ancient work. The only complete poetic translation of the *Shahnameh* into English was completed in 1925 by Arthur George Warner and Edmond Warner and published in nine volumes. Since then, the only new English translation that attempts to include the whole work is the prose paraphrase by Reuben Levy (1967). In making his translation, Jerome W. Clinton consulted the Warner's English version and Jules Mohl's monumental rendering into French (Paris: 1838; reprint 1976). Clinton has also translated *The Tragedy of Sohrab and Rostam* from the *Shahnameh* (1987).

POLISH

Stanislaw Lem. *His Master's Voice [Glos pana]*. Tr. Michael Kandel. Northwestern University Press. 1999 [1968]. 199 pp. Paper: \$14.95; ISBN 0-8101-1731-2. Twenty-five hundred scientists have been herded into an isolated site in the Nevada desert. A neutrino message of extraterrestrial origin has been received and, under the surveillance of the Pentagon, the scientists labor on His Master's Voice, the secret program set up to decipher the transmission. Originally published in Polish in 1968, *His Master's Voice* takes to task the military takeover of scientific research, Cold War-era politics, and humanity's perpetual capacity for (self-)destruction. It remains a mordant satire on scientific microworlds and the monstrous political and military systems bankrolling them. Stanislaw Lem is the author of more than 20 books of science fiction, many of which have been translated by Michael Kandel, including *The Cyberiad: Fables for the Cybernetic Age* and *The Futurological Congress (From the Memoirs of Ijon Tichy)*.

Grzegorz Musial. *Poems of Grzegorz Musial: Berliner Tagebuch and Taste of Ash*. Tr. Lia Purpura. Associated University Presses. 1998. 163 pp. Cloth: ISBN 0-8386-3783-3. Grzegorz Musial's *Berliner Tagebuch* (1989) and *Taste of Ash* (1992) appeared on either side of the political fault line that was the collapse of communism in Poland. Collected here in one volume, these works present the power and urgency of one of Poland's most important young poets. *Berliner Tagebuch [Berlin Diary]* addresses questions of memory, guilt, and responsibility for the Holocaust, as well as the poet's desire to resist the cruelty of time. In *Taste of Ash*, the poet encounters the state not merely of his own country, but of Western civilization as well, with love poems and spiritual dialogues of intimacy and wonder. Lia Purpura found that "Musial's elegant, quirky, sophisticated use of English proved to be a hidden hurdle" as she worked with the author on these translations. Constantly on guard against Musial's "entirely sensible suggestions," Purpura came to trust that "the new gaps and contours suggested by American cadences and grammar would produce a sufficient shadow-shape of the original. I hoped my translations would retain a little lisp, an accent, some of the habits of their country of origin."

Stefan Zeromski. *The Faithful River [Wiarna rzeka]*. Tr. Bill Johnston. Northwestern University Press. 1999. 179 pp. Paper: \$16.95; ISBN 0-8101-1596-4. Originally published in 1912, this lyrical novel is aimed at reintroducing Stefan Zeromski to an English-speaking audience after decades of being ignored in translation. The story is set in a rambling manor house in central Poland during the doomed January Uprising of 1863 to 1864, when a volunteer Polish army futilely fought the Russian occupation of the eastern partition. A badly wounded soldier appears outside the house and is taken in and cared for by Salomea, the young ward of the absent owners. As the two strive to conceal the

insurgent's presence during increasingly brutal and invasive visits by the Russian forces, Salomea finds herself falling in love with her patient. Stefan Zeromski (1864-1925) was the leading Polish novelist of his generation, called by Czeslaw Milosz "the conscience of Polish literature." Among his other novels are *Ashes* (1904), *The Homeless* (1900), and *Before the Spring* (1925). Bill Johnston's translation of Boleslaw Prus's *The Sins of Childhood and Other Stories* was published by Northwestern University Press in 1996. His other translations include two novels by Andrzej Szczypiorski and work by Adam Zagajewski, Jerzy Pilch, and Krzysztof Kamil Baczyński.

PORTUGUESE

Patricia Melo. *In Praise of Lies [Elogio da mentira]*. Tr. Clifford E. Landers. Bloomsbury. 1999 [Companhia das Letras, Brazil, 1998.] 188 pp. Paper: ISBN 0-7475-4212-0. José Guber was in love with a deadly woman. He met Melissa at the Serological Institute in Sao Paulo where she showed him her beloved snakes. This was a woman who could stuff a rabbit down a boa's throat without turning a hair. Melissa was an expert on poisonous species and venom, which is what José wanted to work into his latest crime pot-boiler. José unashamedly plagiarized his plots from the classics—Chererton, Poe, Dostoevsky—and his editor was none the wiser, but he liked to flavor the cribs with a bit of modern science. With sharp wit and ability, Patricia Melo leads the reader into a teasing, looking-glass world of great deviousness. Literary puzzles and hilarious swipes at book publishing trends are added pleasures in what is above all a real page-turner. Landers' translations from Brazilian Portuguese include novels by Rubem Fonseca, Jorge Amado, Joao Ubaldo Ribiero, Chico Buarque, Jô Soares, Paulo Coelho, Marcos Rey, and José de Alencar.

José Saramago. *Blindness [Ensaio sobre a Cegueira]*. Tr. Giovanni Pontiero. Harvest Book/Harcourt Brace & Co. 1999 [Harvill, Great Britain, 1997]. 352 pp. Cloth: ISBN 0-15-100251-7. Paper: \$14.00; ISBN 0-15-600775-4. Written by the winner of the 1998 Nobel Prize for Literature, *Blindness* is the suspenseful story of a city hit by an epidemic of sudden "white blindness," a mysterious malady that causes no color or shape other than white to be perceived. As the malady spreads, authorities confine the newly blind in an abandoned mental hospital secured by armed guards, while inside, the criminal element among the blind holds the rest captive. The compound is set ablaze and the blind escape into what is now a deserted city strewn with unburied corpses. A thought-provoking parable of loss and disorientation that vividly evokes the horrors of living in the 20th century, *Blindness* portrays humanity's worst appetites and weaknesses as well as, ultimately, the indomability of the human spirit. Other novels by Saramago available in English translation include *Balthasar and Blimunda*, *The Year of the*

Death of Ricardo Reis, *The Gospel According to Jesus Christ*, *The Stone Raft*, *The History of the Siege of Lisbon*, and *The Tale of the Unknown Island*, all published by Harcourt Brace. Following the death of Giovanni Pontiero before completing this work, his translation was finalized by Margaret Jull Costa.

Moacyr Scliar. *The Collected Stories of Moacyr Scliar*. Tr. Eloah F. Giacomelli. Intro. Ilan Stavans. University of New Mexico Press. 1999. 475 pp. Cloth: \$45.00; ISBN 0-8263-1911-4. Paper: \$19.95; ISBN 0-8263-1912-2. Jewish Latin America series. Moacyr Scliar is Brazil's most distinguished writer. Although his works have been translated into many languages, none of the stories in this volume is currently available in English, and many have never been translated into English before. This anthology is a compilation of six collections: *The Carnival of the Animals* (1968); *The Ballad of the False Messiah* (1976); *The Tremulous Earth* (1977); *The Dwarf in the Television Set* (1979); *The Enigmatic Eye* (1986); and *Van Gogh's Ear* (1989).

RUSSIAN

Vassily Aksyonov. *The New Sweet Style*. Tr. Christopher Morris. Random. 1999. 496 pp. Cloth: \$27.00; ISBN 0-679-44401-7. Internationally renowned novelist Vassily Aksyonov creates a surreally funny, poignant mosaic out of a decade in the life of a Russian émigré, singer/playwright lost and found in America. The book's rebellious hero, Alexander Korbach, who has been forced to flee the Soviet Union, bounces around America looking for a new way to live. Before he finds it, he must work as a garage attendant in Santa Monica, deal with the KGB, and try to come to terms with his ex-wife, who now lives in Haiti with their two children. This picaresque tale takes its hero from penury to a movie deal, from the gold coast of the Pacific back to Moscow as Communism falls, from the convolutions of the retail business to the groves of academe. With whimsical and melancholy risk-taking, the novel realizes its hero's ultimate goal—to find a new sweet style not only of artistic expression but of living one's life in general.

Anton Chekhov. *Stories of Men*. Tr. Paula P. Ross. Prometheus Books. 1997. 372 pp. Paper: \$15.95; ISBN 1-57392-135-1. Literary Classics. Anton Pavlovich Chekhov (1860-1904) is perhaps best known in the English-speaking world for his plays, all of which he wrote in the last years of his life. However, his stories were greatly admired in Russia from the beginning and were translated into many European languages soon after their original publication. This collection of thirty-five short stories contains some of his finest prose writing, including thirteen stories never before translated into English. Written between 1880 and 1898, these works focus on the peculiar existence of the Russian male, encompassing the trials

and tribulations of adolescence, maturity, and old age. Paula P. Ross has also translated an earlier volume of short fiction by Chekhov, *Stories of Women* (Prometheus, 1994).

Nikolai Gogol. *The Collected Works of Nikolai Gogol*. Tr. Richard Pevear and Larissa Vokokhonsky. Vintage Classics/Random House. 1999. 839 pp. Paper: \$15.00; ISBN 0-679-43023-7. When Gogol left his Ukrainian village in 1828 to seek his fortune in St. Petersburg, he began composing these marvelous stories—tales that combine the wide-eyed, credulous imagination of the peasant with the sardonic social criticism of the city-dweller. Collected here are Gogol's finest tales, from the demon-haunted "St. John's Eve" to the strange surrealism of "The Nose," the heartrending trials of the copyist in "The Overcoat", and those of the delusional clerk in "The Diary of a Madman." The stories are arranged chronologically in two sections: Ukrainian Tales and Petersburg Tales. Translators Richard Pevear and Larissa Volokhonsky bring the same clarity and fidelity to the original that they brought to their translation of Gogol's classic novel *Dead Souls* and to their award-winning translations of Dostoevsky's *The Brothers Karamazov* and *Demons*.

Jane Kenyon. *A Hundred White Daffodils*. Graywolf Press. 1999. 216 pp. Cloth: \$23.95; ISBN 1-55597-291-8. A book of nonfiction as well as poetry, *A Hundred White Daffodils* includes Kenyon's translations of the great Russian poet Anna Akhmatova and insights into how Kenyon chose her as her muse, a variety of prose pieces about the writing life, transcripts of earlier interviews, and an unfinished visionary poem entitled "Woman, Why Are You Weeping?" Jane Kenyon's *Twenty Poems of Anna Akhmatova* was published by Ally Press in 1985 with the Russian text *en face*. Her introduction, which is her only essay in literary criticism, records her gratitude to Robert Bly, a sentiment she expands on in her essay on Bly, "Kicking the Eggs." Kenyon also describes her collaboration with Vera Sandomirsky Dunham, who worked on translations from the Russian with other American poets such as Bly, Louis Simpson, and William Jay Smith. About the translations, which are free-verse versions of rhymed and metered poems, Kenyon states, "Because it is impossible to translate with fidelity to form *and* to image, I have sacrificed form for image. Image embodies feeling, and this embodiment is perhaps the greatest treasure of lyric poetry. In translating, I mean to place the integrity of the image over all other considerations."

Irina Ratushinskaya. *Fictions and Lies: A Novel*. Tr. Alyona Kojevnikova. John Murray, Ltd. 1999. 277 pp. Cloth: ISBN 0-7195-5685-6. *Fiction and Lies* is a novel based on the poet Irina Ratushinskaya's own experiences, written about the world of Soviet censorship that sentenced her to 12 years imprisonment for publishing some of her poetry in the West. Readers experience, seemingly at first hand, the risks attached to truth and imagination in a totalitarian world. When a writer dies suddenly, in fear of KGB pursuit, his last anti-Soviet

manuscript is missing and becomes the object of a rapid police search. Ratushinskaya is the author of *Grey is the Colour of Hope*, which she wrote about her time in the work camp, *In the Beginning*, a memoir of her earlier life, and *The Odessans*, a novel.

SANSKRIT

Mirabai. *For Love of the Dark One: Songs of Mirabai*. Tr. Andrew Schelling. Hohm Press. 1998 [Shambala, Boston, 1993]. 98 pp. Paper: \$12.00; ISBN 0-934252-84-X. Born a princess in 1498 in the region of Rajasthan, Mirabai is today the most renowned poet of India, her songs perpetually being recited by Hindus, Muslims, and Sikhs alike. Popular versions appear on radio and in film, her popularity spanning the Indian subcontinent with no boundary of language, caste, or religion. While there have been several modern attempts to compile an authoritative edition of Mirabai's poetry, the standard one is the *Mirambai ki Padavali*, compiled by Parashuram Caturvedi. Andrew Schelling worked mostly from Caturvedi's book in preparing these translations. The principle change made to this revised edition of *For Love of the Dark One* is the inclusion of the first few words of each song in Sanskrit, words which in the song tradition, serve as titles. About his translations, Schelling states, "When the utterances of one world crosses into the language of another, powerful disturbances occur. Sometimes these are personal, at other times the political implications are enormous and no one can foresee what might be aroused. One can only bow one's head and try to proceed with sensitivity."

SERBO-CROATIAN

Ferida Durakovic. *Heart of Darkness*. Tr. Amela Simic & Zoran Mutic. Ed. Greg Simon. White Pine Press. 1998. 109 pp. Paper: \$14.00; ISBN 1-877727-91-1. Born in the Bosnian village of Olovo in 1957, Ferida Durakovic established her literary reputation prior to graduating from Sarajevo University by publishing her first book of poems. Unlike many writers and artists, she elected to stay in Sarajevo throughout the Third Balkan War to bear witness to what became the central tragedy of the post-Cold War era. "I don't have anything complicated in my life," she wrote, "just life and death. I have to choose, and I choose to write." Durakovic's earlier books of poetry include *Masked Ball* (1977), *The Eyes That Keep Watching Me* (1982), and *Look, Someone Has Moved From a Beautiful Neighborhood Where Roses Die* (1993). Besides English, her work has been translated into Greek, Slovenian, Turkish, German, and Finnish.

Meša Selimovic. *The Fortress*. [Tvrđjava]. Tr. E. D. Goy and Jasna Levinger. Northwestern University Press. 1999 [1970]. 406 pp. Cloth: \$59.95; ISBN 0-8101-1712-6. Paper: \$19.95;

ISBN 0-8101-1713-4. Writings from an Unbound Europe. *The Fortress* is one of the most significant novels to come out of the former Yugoslavia. Profound in its understanding and re-creation of Bosnian history and the cultural undercurrents of its narrative and psychological self-reflection, Meša Selimovic's novel is also an exploration of the universal forces of human nature, morality, and society. Selimovic's subtle and complex characterization, his vivid evocation of the political and social framework of a historical moment and its associations with modern Yugoslavian history, and the insight of his moral and philosophical explorations all contribute to the book's dark power. Selimovic's novel *Death and the Dervish* was published by Northwestern in 1996.

SPANISH

Rafael Alberti. *To Painting: Poems by Rafael Alberti*. Tr. and intro. Carolyn L. Tipton. Northwestern University Press. 1999 [1997]. 251 pp. Cloth: ISBN 0-8101-1351-1. Paper: \$17.95; ISBN 0-8101-1725-1. First paperback edition. Bilingual. Rafael Alberti is the only surviving member of the Generation of '27—a group of Spanish poets including Federico García Lorca, Jorge Guillén, and Vicente Aleixandre, whose work brought a literary renaissance in Madrid. Each poem in this collection is inspired by one of three different elements of painting: poems about color take the form of numbered lists of the uses to which a certain painter has put the particular color; poems dedicated to the various tools a painter uses are written as traditional sonnets; and poems dedicated to painters imitate the style of the painter being addressed. *To Painting* was written during Alberti's 40-year exile in Argentina. He has also authored 24 volumes of poetry, a handful of plays, and a 5-volume autobiography. For her translation of *To Painting*, Tipton received the 1998 National Translation Award, given by the American Literary Translators Association.

Claribel Alegría. *Saudade/Sorrow*. Tr. Carolyn Forché. Curbstone Press. 1999. 104 pp. Paper: \$13.95; ISBN 1-880684-63-2. Bilingual. In these poems, Claribel Alegría plumbs the depths of grief and wrests hope from pain and memory in lyrics written as love letters to her deceased husband, Darwin J. Flakoll. The poems not only summon their shared past in vivid detail, but also ponder the meaning of death and separation, as well as the yearning for eventual reunion. Although each of the lyrics can be enjoyed independently, the book itself is the record of a journey—"the passage of the human soul through grief and separation." *Sorrow* is Alegría's fifth book of poetry in English translation, including her most recent, *Thresholds/Umbrales*. Carolyn Forché was the first to translate Alegría into English (*Flowers from the Volcano*, Pittsburgh, 1982).

Isabel Allende. *Daughter of Fortune [Hija de la fortuna]*. Tr. Margaret Sayers Peden. HarperCollins. 1999. 399 pp. Cloth: \$26.00; ISBN 0-06-019491-X. *Daughter of Fortune* is Isabel Allende's first work of fiction in six years. It is a rich and spirited

historical novel, set at the exciting midpoint of the 19th century and spanning four continents. Eliza Sommers, a young Chilean girl of mysterious origins, is adopted by the spinster Rose Sommers and raised to be a proper English lady. But an equally strong childhood influence is Mama Fresia, the Sommers' Italian servant, at whose apron strings Eliza learns the culinary and medicinal secrets of an ancient culture—secrets that will serve her well as the adventure of her life unfolds. Allende's first novel, *House of the Spirits*, took the literary world by storm fifteen years ago, followed by *Of Love and Shadows*, *Eva Luna*, *The Stories of Eva Luna*, and *The Infinite Plan*, all bestsellers around the world. *Paula*, Allende's first non-fiction book, is a moving memoir inspired by the tragic fatal illness of her daughter. *Aphrodite: A Memoir of the Senses*, which celebrates the sensual pleasures of life, was published in 1998.

Luis Araújo. *Vanzetti*. Tr. Mary-Alice Lessing. Estreno. 1999. 36 pp. Paper: \$8.00; ISBN 1-888463-08-2. Luis Araújo (b. 1956) is a playwright, actor, and director who has taught acting, translation, and playwriting in Spain, Canada, and Belgium. This play, which has been performed in Spain with great success since its premiere in 1993, has also been staged, in translation, in Portugal and France. It is based on letters written by Bartolomeo Vanzetti to his sister in Italy during his notorious seven-year imprisonment and murder trial in Massachusetts that ended in the execution of Vanzetti and his co-defendant, Nicola Sacco. Utilizing elements of Greek tragedy, this three-actor play explores the compromise of democratic ideals by capitalist realities and the exploitation of workers. Without attempting to resolve the issue of whether Sacco and Vanzetti were guilty of the charges brought against them, *Vanzetti* deals with commitment, the nature of self-sacrifice, and human isolation.

Roberto Arlt. *The Seven Madmen [Los Siete locos]*. Tr. Nick Caistor. Serpent's Tail. 1998 [Compañía General Fabril Editora S.A., Buenos Aires, 1968]. 249 pp. Paperback original: \$14.99; ISBN 1-85242-592-X. First published in 1929, *The Seven Madmen* captures the conflict of Argentine society at a crucial moment in its history prior to the explosive ascendancy of Juan Perón. Roberto Arlt (1900-1942) explores the still mysterious city of Buenos Aires, placing its street slang, crowded tenements, and anguish enlivened by brief moments of exhilaration at the core of this novel. Nick Caistor's translation makes available to English-speaking readers the work of a writer who is the founder of the contemporary Latin American novel. As Caistor explains in his Afterword, "Critics have often complained of Arlt's repetitions, his lack of grammatical accuracy, his wayward logic. The temptation as a translator is to straighten him out, to bring back a decent sense of order and common sense . . . I have tried not to do this, while at the same time avoiding adding any incoherencies of my own. I only hope that this crazy, disjointed, glorious book still has in English the power of a good sock to the jaw—as Arlt himself described the power of literature."

Bernardo Atxaga. *The Lone Woman [Esos ciclos]*. Tr. Margaret Jull Costa. Harvill Press. 1999 [Ediciones B., Barcelona, 1996]. 120 pp. Cloth: ISBN 1-86046-421-1. Paper: \$24.00; ISBN 1-86046-422-X. Like the protagonist of Bernardo Atxaga's previous novel, *The Lone Man*, the lone woman here is on the run; but clearly she lives under quite a different star. After four years in a Barcelona jail serving a sentence for terrorist involvement, Irene is free to go home. But she has nothing to go back to—her lover is dead, her marriage ended, her family has disowned her, she has no children, no plans. On the bus to Bilbao, conversations strike up and an intricate game of hide-and-seek between strangers begins. Atxaga builds up an increased tension which is resolved only upon the characters' arrival in Bilbao, and after an entire world of feeling and experience has been revealed. Margaret Jull Costa has translated *Obabakoak* and *The Lone Man*, both also written by Bernardo Atxaga, as well as works by Javier Marías, Carmen Martín Gaité, Arturo Pérez-Reverte, and Fernando Pessoa.

Emilia Pardo Bazán. *The Tribune of the People [La tribuna]*. Tr. Walter Borenstein. Associated University Presses. 1999 [Spain, 1882]. 261 pp. Cloth: \$42.50; ISBN 0-8387-5390-6. The novels of Emilia Pardo Bazán (1852-1921) offered late 19th-century women readers a truly extraordinary opportunity to understand their world from the perspective of another woman. *The Tribune of the People* was Doña Emilia's most ardent statement (in the form of a novel) of her ideas on the relationships between Naturalism and Realism. To be sure the novel was realistic, she documented her portrayal of the lives of women workers by firsthand observation in a tobacco factory in her native La Coruña. The resulting work caused great consternation among Spanish conservatives for its outspoken and unrelentingly grim vision of the lives of its characters. Also shocking was the fact that the author, a member of the aristocracy, would write such a work. This translation is based on a collation of three editions published in Madrid by Aguilar (1947), Taurus (1968), and Ediciones Cátedra (1975). Walter Borenstein has written articles on the Spanish writer Pío Baroja and has translated works by Baroja, Azorín, and Gabriel Miró.

Fanny Carrión de Fierro. *Where Light Was Born [Donde Nació la Luz]*. Tr. Sally Cheney Bell. Heritage House. 1999. 77 pp. Paper: ISBN 1-882063-47-3. Fanny Carrión de Fierro is a much-published, award-winning Ecuadorean writer. In this book, which is being published in Ecuador in a bilingual edition, English-language readers now have the opportunity to discover her evocative poems. First engaging us in communion with nature and the necessity for solitude, the poet next unfolds the "velvet flower of tenderness" in a sensuous journey through personal and universal love, seen finally through the luminous filter of the Galapagos Islands, "where the light was born." The poems have been chosen by both the poet and translator, according to their personal preferences, from the book, *In the Voice of Silence [En La Voz Del Silencio]*, published by Ediciones de la Universidad Católica, Quito, 1980, and from two poetry collections, *These Are Not Sweet Girls: Poetry by Latin American Women* (White Pine

Press, 1994), and in Vol. 89, No. 1 (Spring 1994) of *Poet Lore*.

Irene González Frei. *Your Name Written on Water [Tu nombre escrito en el agua]*. Tr. Kristina Cordero. Grove Press. 1999 [Tusquets Editores, Barcelona, 1995]. 196 pp. Paper: \$12.00; ISBN 0-8021-3648-6. A charged exploration of desire and narcissism, *Your Name Written on Water* reads like Anaïs Nin with a twist of *The Story of O*. Sofia works in a gallery in Madrid, the young wife of an architect whose fierce love for her has hardened into a furious resentment. Her life is transformed when one afternoon, by chance, she spends her lunch hour at a public pool outside the city. There she meets Marina, a woman who could be her twin. They are immediately drawn together—so powerfully that Sofia feels it all may be a trick of her fevered mind—and together they forge a love that is tender as well as passionate, with an intimacy that is almost eerie. Irene González Frei is a pseudonym. The author is from Latin America and works as a translator.

Carmen Martín Gaité. *The Farewell Angel [La Reina de las Nieves]*. Tr. Margaret Jull Costa. Harvill. 1999 [Editorial Anagrama, Barcelona, 1994]. 336 pp. Cloth: ISBN 1-86046-357-6. Paper: \$25.00; ISBN 1-86046-358-4. *The Farewell Angel* is a story about storytelling, about the determining power of stories to harm and to heal, to disturb and to redeem. The day he is released from prison, Leonardo learns of his parents' death in a car crash. He returns to their empty town house as a rich young man with a need to reconstruct his life out of fragments. At first he wants to be in the house alone, but in time his thoughts concentrate on the Quinta Blanca, the white house by the cliff edge where his childhood memories remain with his now dead grandmother, who nourished him on stories such as Hans Christian Andersen's "The Snow Queen." Carmen Martín Gaité published her first novel when she was only twenty-nine, and with it won the prestigious Premio Gijón. Margaret Jull Costa translated Gaité's novel, *Variable Cloud*, as well as works by Bernardo Atxaga and Javier Marías. Her translation of Fernando Pessoa's *The Book of Disquiet* made her a joint winner of the Portuguese translation prize.

Jorge Guillén. *Horses in the Air and Other Poems*. Tr. Cola Franzen. Intro. Willis Barnstone. City Lights. 1999 [Centro de Creación y Estudios Jorge Guillén, Valladolid, 1987]. 242 pp. Paper: \$15.95; ISBN 0-87286-352-2. Jorge Guillén, one of the great poets of the Generation of '27, went into voluntary exile during the Spanish Civil War and spent many years in the U. S. and in Latin America. After the death of Franco, he returned to live in Spain until his death in 1984. Many poems in *Horses in the Air* were written in America, and most have never before been translated into English. Guillén's view of Europe from the New World, his experience as an exile and an immigrant, as well as his encounter with Spanish America provide insights into our shared culture that are fresh and relevant today. Willis Barnstone says of Franzen's translation, "It is enough to read

and forget that hers is not the original. In giving us such splendid versions, she fulfills Octavio Paz's axiom that an original text is a translation and a good translation is an original text."

Subcomandante Marcos. *The Story of Colors/La Historia de los colores: A Folktale from the Jungles of Chiapas*. Tr. Anne Bar Din. Cinco Puntos Press. 1999 [Ediciones Colectivo Callejero, Guadalajara, 1996]. 36 pp. Cloth: \$15.95; ISBN 0-938317-45-8. Bilingual. On New Year's Day 1994, Subcomandante Marcos and the Zapatistas, wearing their trademark ski masks, erupted on the world scene by declaring war on the Mexican government and attacking San Cristobal, Chiapas. Last year, the Zapatistas signed a peace treaty and they are now organizing an international campaign to persuade the Mexican government to abide by the treaty. Because of his charm, intelligence, and charisma, Subcomandante Marcos became a post-modern revolutionary hero, but no one seems to know his true identity. In his communiqués to the Mexican people, he has often related folktales such as *The Story of Colors*, stories that reflect the culture and wisdom of the indigenous peoples of Chiapas. This charming book is colorfully illustrated by prominent Mazatecan folk artist, Domi.

Silvia Molina. *The Love You Promised Me [El amor que me juraste]*. Tr. David Unger. Curbstone Press. 1999. 152 pp. Paper: \$14.95; ISBN 1-880684-62-4. Silvia Molina, one of Mexico's most celebrated writers, is the 6th recipient of the Sor Juana Inés de la Cruz Prize, awarded annually at the Guadalajara International Book Fair, for *The Love You Promised Me*. A woman's search for identity and self-realization plays a major role in the novel, as it does in most of Molina's work. Struggling with passion and pain, guilt and desire, Marcela looks into her own and her family's past to come to terms with her present, to deal with loss, to learn forgiveness, and to enter the future with grace and stability. Molina is the author of five other novels, among them *Gray Skies Tomorrow [La mañana debe seguir gris]*, *Ascension Tun [Ascensión Tun]*, and *The Family Came From the North [La familia vino del norte]*. David Unger's most recent translation is Elena Garro's *First Love & Look for My Obituary*, winner of the 1996 Sor Juana Inés de la Cruz award.

Julio Ortega. *Emotions*. Tr. Clementine Rabassa. Cross-Cultural Communications. 1999. 48 pp. Cloth: \$15.00; ISBN 0-89304-450-4. Paper: ISBN 0-89304-451-2. Latin American Writers Chapbook 3. Bilingual. Peruvian poet Julio Ortega published his first book of poetry in Lima in 1964. Afterwards, his poems appeared in many Latin American countries and in English translation in a number of periodicals and anthologies. *Emotions* is his first bilingual collection, featuring twenty-two poems in Spanish and English. Clementine Rabassa has translated Francisco Arrivi, a bilingual edition, *Canticle for a Memory* (Cross-Cultural Communications, 1993), and Latin American literature and criticism dealing with Luso-Brazilian epics as well as their translators.

Paloma Pedrero. *Parting Gestures with A Night in the Subway*. Tr. Phyllis Zatlin. Estreno. 1999. 60 pp. Paper: \$8.00; ISBN 1-88 8463-06-6. The plays of Paloma Pedrero, Spain's most widely-staged contemporary woman playwright, have been performed internationally in Latin America, the U. S., England, France, and Portugal. The original edition of *Parting Gestures* included three plays: *The Color of August [El color de agosto]*, in which an artist and her estranged model get naked and madly paint each other; *A Night Divided [La Noche dividida]*, where a Bible salesman is asked by the lady of the house to stab her; and *The Voucher [Resguardo personal]*, which features a couple willing to sacrifice their beloved dog in order to torture one another. This expanded revised edition includes a fourth play, *A Night in the Subway [Solos esta noche]*, about a woman trapped on a dark subway platform who spontaneously offers her valuables to a stranger. A specialist in contemporary theatre, Phyllis Zatlin has published numerous translations from Spanish and French, including Eduardo Manet's *Lady Strass*, which was produced at Ubu Repertory Theatre in New York in 1996, *The Elephant Graveyard* by Jean-Paul Daumas, and Jaime Salom's *Bonfire at Dawn*.

Arturo Pérez-Reverte. *The Fencing Master [El maestro de esgrima]*. Tr. Margaret Jull Costa. Harcourt Brace. 1999 [1988]. 245 pp. Cloth: \$25.00; ISBN 0-15-100181-2. Everyone in Madrid in the torrid fall of 1868 is discussing political plots and revolution except for Don Jaime. He is a fencing master and man of honor, an anachronism. For years he has been working on a *Treatise on the Art of Fencing*, the heart of which is his perfection of the unstoppable thrust. He is approached one day by a beautiful and mysterious woman who asks him to be her teacher, but he declines. Soon he finds himself involved in a plot that includes seduction, politics, secret documents, and murder. Rich with the historical detail of a decaying world that agonizes over ideals of honor and chivalry, *The Fencing Master* is primarily a character study that hints at the elaborate plotting and intrigue of the writer's later thrillers such as *The Flanders Panel*, *The Club Dumas*, and *The Seville Communion*. Pérez-Reverte's books have been translated into nineteen languages in thirty countries.

Roberto Quesada. *The Big Banana*. Tr. Walter Krochmal. Arte Público Press. 1999. 248 pp. Paper: \$12.95; ISBN 1-55885-255-7. Eduardo Lin loves New York. Where else could an aspiring (if under-employed) Honduran actor possibly want to be? In *The Big Banana*, we follow the struggles of Eduardo, his gringo boss Charlie, his true love Mirian, and his many Central and South American friends—especially his Chilean friend Casagrande ("musician, singer, mystic, teacher . . . above all, he knew how to live without working")—as they learn to survive in New York City. Beneath their hardscrabble everyday lives, we also perceive their hopes, their nightmares, and their outlandish, Hollywood-inspired fantasies. Some days, it seems those fantasies are all that keep Eduardo going. But even if in winter the cold "reaches deep beyond his bones," and the icy, snow-

covered city is "like a bride awaiting her fiancé," he is still determined to woo and win her. Also by Roberto Quesada: *El desertor*, *El humano y la diosa*, and *The Ships (Los Barcos)*.

Juan José Saer. *The Investigation [La Pesquisa]*. Tr. Helen Lane. Serpent's Tail. 1999 [Compañía Editora Espasa Calpe, Argentina, 1994]. 182 pp. Paperback original: \$14.99; ISBN 1-85242-297-1. *The Investigation* seeks to unravel two cases—one criminal, one literary. The protagonist is "the monster of the Bastille," so-called for having brutally murdered 27 elderly women in one area of Paris. Meanwhile, an untitled manuscript by an unnamed author is discovered in Argentina among the papers of a missing poet, known for his hatred of the novel. Part police investigation, part historical account, and part novel, *The Investigation* shows Juan José Saer to be a virtuosic writer, orchestrating different layers into a Hitchcockian blend of suspense and descriptions of everyday life. Saer is considered by many to be the leading Argentinian writer of the post-Borges generation. His work has been translated into all major languages, including *The Witness* (1991) and *Nothing Nobody Never*, both published by Serpent's Tail. Helen Lane has also translated works by Octavio Paz, Luisa Valenzuela, Claude Simon, Mario Vargas-Llosa, and Juan Goytisolo

Manuel Scorza. *The Ballad of Agapito Robles [Cantar de Agapito Robles]*. Tr. Anna-Marie Aldaz. Peter Lang. 1999 [Monte Avila Editores, Caracas, Venezuela, 1976]. 175 pp. Cloth: \$44.95; ISBN 0-8204-4174-0. *Wor(l)ds of Change* 41. In this, the fourth volume in his chronicle, "La guerra silenciosa," Manuel Scorza describes the increasingly militant stance taken by the dispossessed Indian peasants of Peru in their struggle to regain their ancestral lands. Agapito Robles carries out the mission entrusted to him at the end of the preceding novel, *The Sleepless Rider*, namely, to encourage his fellow Indians to intensify their fight to bring down their archenemy, Judge Francisco Montenegro. The judge's defeat awakens the Indians to reality and initiates a process of demythification that is the focus of the chronicle's fifth and final volume, *Requiem for a Lightning Bolt*. Anne-Marie Aldaz has written a book-length translation of Rosalía de Castro's poetry, and translations of two of Scorza's previous novels, *Garabombo*, *the Invisible* (1994) and *The Sleepless Rider* (1996), both published by Peter Lang.

Ana Teresa Torres. *Doña Inés vs. Oblivion [Doña Inés contra el olvido]*. Tr. Gregory Rabassa. Louisiana State University Press. 1999 [Monte Avila Editores, Caracas, 1992]. 243 pp. Cloth: \$27.50; ISBN 0-8071-2476-1. A sweeping chronicle of Venezuela's turbulent history, *Doña Inés vs. Oblivion* makes its first appearance in English, published simultaneously by LSU Press and by Weidenfeld & Nicolson in the U.K. This book is the 1998 winner of the Mobil Pegasus Prize for Literature, established in 1977 to recognize distinguished authors from around the world whose literature is rarely translated into English. Ana Teresa Torres is the first woman to win the award since 1985, and she is the first Venezuelan novelist to be

published globally in English since Romulo Gallegos's *Doña Barbara* in 1929. *Doña Inés vs. Oblivion* is based on an actual court case that began in the 1600s and was not resolved until the 1980s, concerning the quest of a fictitious Caracas aristocrat to reclaim title to a piece of jungle land given by her husband to his illegitimate son. Gregory Rabassa is best known for his translations of works by Nobel Prize-winning authors Gabriel García Márquez and Miguel Angel Asturias.

Esther Tusquets. *Never to Return [Para no volver]*. Tr. and afterword by Barbara F. Ichiishi. University of Nebraska. 1999 [Editorial Lumen, Barcelona, 1985]. 194 pp. Cloth: ISBN 0-8032-4433-9. Paper: ISBN 0-8032-9438-7. European Women Writers Series. On the brink of turning fifty, Elena suddenly falls into a deep depression. Her husband has gone off to New York to celebrate the triumph of his cinematic career, accompanied not by his wife but by a lover half her age. Meanwhile her grown sons have left home to pursue their own lives and relationships. Elena begins seeing a psychoanalyst, which provides the occasion for intense self-scrutiny while raising basic questions about psychotherapy and its implications for female emotional development. *Never to Return* is the fourth in a series of critically acclaimed novels by Esther Tusquets to be translated into English, including *The Same Sea as Every Summer* (1990), *Love Is a Solitary Game* (1985), and *Stranded* (1991). Barbara F. Ichiishi is the co-translator of Édouard Glissant's *Monsieur Toussaint*.

Lope de Vega. *The Best Boy in Spain/El mejor mozo de España*. Tr. David Gitlitz. Bilingual Press/Editorial Bilingüe. 1999. 182 pp. Paper: \$24.00; ISBN 0-927534-85-1. Spanish Golden Age Theater series. Bilingual. Isabel of Castile's choice of a husband is so important that she becomes the center of nefarious schemes in which her advisors and her half brother, King Enrique IV, vie to control her destiny while various suitors compete for her hand. Isabel must overcome serious obstacles before she triumphs and marries Ferdinand, the best boy in Spain. This translation is based on the Spanish text found in the twentieth *Parte* of Lope's plays (Madrid, 1625), and was commissioned by the Theater Department at the University of Rhode Island for a 1992 production that, unfortunately, was never staged. David Gitlitz has added some additional verses to help modern audiences "reach a sense of historical completeness" that depend on prior knowledge of 15th century Spanish history. Gitlitz has selected a variety of English metrical forms to reproduce as closely as possible the wide variety of rigorously measured and rhymed verse forms in the original text.

Tino Villanueva. *Primera Causa/First Cause*. Tr. Tina Horowitz. Cross-Cultural Communications. 1999. 32 pp. Cloth: \$15.00; ISBN 0-89304-176-9. Paper: \$5.00; ISBN 0-89304-177-7. Cross-Cultural Review Chapbook 14. Latin American (Chicano) Poetry #2. Bilingual. This slim volume

containing bilingual versions of ten poems by Tino Villanueva is the author's fifth book of poetry, but only the second written entirely in Spanish. The first, *Crónica de mis años peores/Chronicle of My Worst Years*, was translated by James Hoggard and published in a bilingual edition in 1994 by Northwestern University Press. Previous translations by Tina Horowitz include works by José Angel Valente and Gabriel Celaya, and *Me and the Moon*, poems by Eugenia León published in Spain.

SWEDISH

Marianne Fredriksson. *Simon's Family [Simon och ekarna]*. Tr. Joan Tate. Ballantine. 1999 [Bengt Nordin Agency, Värmdö, Sweden, 1985]. 336 pp. Paper: \$24.00; ISBN 1-345-43459-5. Though at the center of a loving family, Simon Larsson has struggled with inexplicable feelings that something from his past was not quite right. The expansive sea bordering his Swedish homeland fills him with longing—for connection, for freedom. But freedom from what? As the shadow of World War II falls across Europe, Simon forms a friendship with his Jewish classmate, Isak Lentov. It is a relationship that will forever change both their lives, as the two families are irrevocably drawn together in their striving to endure shame, betrayal, war, and even madness. Marianne Fredriksson's previous novel, the international bestseller, *Hanna's Daughters*, was her first U. S. publication.

Harry Martinson. *Aniara: A Review of Man in Time and Space*. Tr. Stephen Klass & Leif Sjöberg. Story Line Press. 1999. 160 pp. Paper: \$14.95; ISBN 1-885266-63-4. Nobel Prize-winning writer Harry Martinson published his masterpiece, *Aniara*, in 1953, right after the Soviet Union announced that they had exploded the hydrogen bomb. It is the story of a luxurious space ship loaded with 8,000 evacuees, fleeing an Earth made uninhabitable by Man's technological arrogance. A malfunction knocks the craft off course, taking these would-be Mars colonists on an irreversible journey into deep space that offers readers a prophetic, panoramic view of humanity's possible fate. Although the book has been translated into seven languages and adapted into a popular avant-garde opera, this volume is the first complete English language version. The early poems of *Aniara* appeared in Martinson's 1953 volume entitled *Cikada [Cicada]*, forming a section which culminates in the nuclear destruction of the city of Dorisburg as recounted by the last voice from Earth to reach the space ship "Aniara." Seventy-four additional poems make up the complete work published in 1956. This present version is a revision of the translation published in Sweden in 1991 (Vekorum förlag: Södra Sandby) under the auspices of the Harry Martinson Society.

August Strindberg. *Strindberg—Other Sides: Seven Plays*. Tr. and intro. Joe Martin. Foreword Björn Meidal. Peter Lang.

1997. 382 pp. Paper: \$32.95; ISBN 0-8204-3691-7. Joe Martin's translations are based upon the new national Swedish edition of Stringberg's *Collected Works*, closely abiding by the playwright's techniques of "scoring" his scripts for actors and directors. The plays are illuminated in introductory essays that evaluate Strindberg's role in transforming theatre (and art) with his extraordinary new forms. *The Ghost Sonata* (1907) is a keystone in the construction of expressionistic theatre, designated by the author as "opus 3" of his "chamber play" sequence. *The Pelican* (1907) was Strindberg's third attempt to write "opus 4" and except for *The Ghost Sonata*, has been the most frequently performed of the chamber plays in Europe. *Carl XII* (1901) is unique among Strindberg's works as a historical play little known outside his native Sweden. *The Dance of Death* (1900) Strindberg called his "strongest and simplest play" and his "deepest play, with a fair number of new discoveries in it." Three one-act plays include *The Stronger* (1888), *Pariah* (1889), and *Simoom* (1889). Joe Martin is a writer, translator, and theatre director residing in Washington, D. C. His recent books include *Keeper of the Protocols: The Works of Jens Bjørneboe* and a translation of Bjørneboe's *Semmelweis*.

URDU

Abdullah Hussein. *The Weary Generations [Udas Naslein]*. Tr. by the author. Peter Owen Ltd./Dufour Editions. 1999 [1963]. 334 pp. Cloth: \$36.95; ISBN 0-7206-1062-1. A bestseller on the Indian subcontinent since its publication in 1963, *The Weary Generation* appears here in English for the first time. This classic novel was the first to fictionalize the struggle of the people of India against the British. Naim, the son of a peasant farmer, loses an arm fighting for the British during the First World War and is decorated for his bravery. But his faith in the Raj has been shattered and upon his return to his village in northern India, he joins the newly formed Congress Party and later the Muslim League, eventually being jailed for his activities. The widespread disillusionment that set in at the time of the Partition is vividly depicted as Naim's youthful idealism and hopes for social harmony are destroyed by the political upheavals experienced by his family and his country. Two books of short fiction by Hussein, *Stories of Exile and Alienation* and *Night and Other Stories*, have been translated from the Urdu into English. A novel, *emigré journey*, was written in English.

VIETNAMESE

Ho Anh Thai. *Behind the Red Mist: Fiction by Ho Anh Thai. [Phía sau vom trời]*. Ed. Wayne Karlin. Chief Tr. Nguyen Qui Duc with Regina Abrami, Bac Hoai Tran, Phan Thanh Hao, and Dana Sachs. Curbstone Press. 1998. 233 pp. Paper: \$14.95; ISBN 1-880684-54-3. Voices from Vietnam 2.

Behind the Red Mist contains ten stories from one of the most important writers of post-war Viet Nam. Ho Anh Thai's humor, whimsy, and Kafkaesque twists challenge Western expectations of Pan-Asian literature while illuminating contemporary Vietnamese society. His characters range from a teenager transported back in time to discover some truths about the generation held up to him as role model, to an Indian who carries his mother's bones in his knapsack, to a war widow trying desperately to piece together her life through the fragments of debris she collects from her backyard. Seven of the ten stories in this volume were translated by the author and Wayne Karlin. Chief Translator Nguyen Qui Duc has also translated *Vietnam: A Literary Traveler's Companion* and *The Other Side of Heaven: Postwar Fiction by Vietnamese and American Writers*.

YIDDISH

S. Ansky. *A Dybbuk and Other Tales of the Supernatural*. Adapted by Tony Kushner from a translation by Joachim Neugroschel. Afterword Harold Bloom. Theatre Communications Group. 1998. 199 pp. Cloth: ISBN:1-55936-146-8. Paper: \$13.95; ISBN 1-55936-137-9. The first part of this book features Pulitzer Prize-winning playwright Tony Kushner's adaptation of *The Dybbuk or Between Two Worlds* by S. Ansky (1863-1920) from Joachim Neugroschel's translation. Considered by many to be the greatest Yiddish drama, *The Dybbuk* recounts the tale of a wealthy man's daughter who is possessed by the spirit of her dead husband. Also included in this volume is a selection of thirteen stories by S. Ansky translated into English for the first time, *The Dybbuk Melody and Other Themes and Variations*. These tales provide a background to the world of the play by illuminating aspects of Jewish mysticism, including possessions, transmigration, fairy tales, parables, and miracles. "I am charmed by the freedom of the 'adaptation,' which replaces a normative work by a thoroughly Gnostic play, Kushner's own," says critic Harold Bloom. Other adaptations by Tony Kushner include Goethe's *Stella*, Brecht's *The Good Person of Setzuan*, and *The Illusion* by Pierre Corneille.

ZUNI

Finding the Center: The Art of the Zuni Storyteller. Tr. Dennis Tedlock. From live performances in Zuni by Andrew Peyneta & Walter Sanchez. University of Nebraska Press. 1999. 374 pp. Cloth: \$40.00; ISBN 0-8032-4439-8. Paper: \$15.00; ISBN 0-8032-9440-9. Second edition. "Storytelling is a performing art. At Zuni and elsewhere, storytellers have at least as much in common with dramatists, actors, orators, and poets as they do

with writers of prose fiction. The sounds they produce have often been transcribed and translated as prose, but there is much more to storytelling than assembling vowels and consonants into gray masses of words and sentences. It is not only words that give shape and movement to a story's characters and their actions, but the ways in which those words are voiced." (Preface) All of the stories translated in this book, one of them with a facing-page Zuni text, are presented in the form of scripts, and although they can be read silently, a proper study demands reading out loud. Changes to the first edition of the book (Dial Press, 1972) include expansion of page size, fourteen designs from Zuni painted pottery, and three additional stories. Dennis Tedlock is the translator of *Popol Vuh: The Mayan Book of the Dawn of Life*.

NON-FICTION

ART AND ARCHITECTURE

(Italian) Maurizio Bettini. *The Portrait of the Lover [Ritratto dell'amante]*. Tr. Laura Gibbs. University of California Press. 1999. 353 pp. Cloth: \$45.00; ISBN 0-520-20850-1. "Take an abandoned lover, put a portrait in his hands, and then a story slowly but surely begins to explore the situation." All the tales presented by Maurizio Bettini in this provocative study concern lovers' separations, with a twist: one of the lonely partners retains an image—a statue, a portrait—of the other, and this image becomes the focus of the resulting story about separation and loneliness. The book chronicles the adventures of these sorrowful lovers and the images they possess; the basic story is deeply emotional but with many eccentric and extravagant variations. Bettini's analyses are informed by semiotics and other modern critical approaches, offering subtle and fascinating insights into those moments when portraits acquire a powerful presence precisely because the person they represent is absent. Most of the material examined comes from Greek and Roman classical antiquity, but Bettini ranges as far as Petrarch, Da Ponte, and Poe. The author often invokes a metaphor to describe this sort of work, we are looking at "a cultural mosaic made up of thousands of textual tiles, oddly shaped, varicolored, all of which must be continually combined and recombined, so that we are always having to reread each time that we read something new, taking a fresh look at everything over again as we assemble some different part of the puzzle."

(French). Le Corbusier. *The Final Testament of Père Corbu: A Translation and Interpretation of Mise au point*. Ed. and tr. Ivan Žaknić. Yale University Press. 1999 [Editions Forces-Vives, Paris, 1966; Editions Archigraphie, Geneva, 1987]. 180 pp. Cloth: ISBN 0-300-06353-9. The Henry McBride Series in Modernism and Modernity. Bilingual. With 1997 marking the 110th anniversary of Le Corbusier's birth, a book about his early work (*Le Corbusier's Formative Years* by H. Allen

Brooks, University of Chicago Press) set for publication this fall, and the recent death of Paul Rudolph, the time is right to take a fresh look at the final years of this giant of twentieth-century art and architecture. Le Corbusier died in 1965, only weeks after completing *Mise au point*, his last opus in the form of autobiographical reflections. The work is a cryptic and curious text, yet it sheds an important light on the great artist's mind and temperament. This represents the first English translation of *Mise au point*, the first illustrated critical bilingual edition, and the first attempt to integrate this document into Le Corbusier's life as a whole. Ivan Zaknic's introduction and annotations show how the themes of the text echo the contradictions of Le Corbusier's personality as he recounts the architect's passion for certain literary works, especially *Don Quixote*. The book also includes a translation of Le Corbusier's last recorded interview. Zaknic is editor and translator of Le Corbusier's *Journey to the East*.

AUTOBIOGRAPHY, LETTERS, MEMOIRS

(Arabic) Leila Abouzeid. *Return to Childhood: The Memoir of a Modern Moroccan Woman [Ruju 'Ila Tufula]*. Tr. by the author with Heather Logan Taylor. The Center for Middle Eastern Studies, The University of Texas at Austin. 1998 [Rabat, 1993]. 94 pp. Paper: ISBN 0-292-70490-9. Against the background of Morocco's struggle for independence from French colonial rule, Leila Abouzeid charts her deeply personal journey through family conflicts ignited by the country's civil unrest. The publication of *Return to Childhood* signals a new development in Abouzeid's work, a shift from fiction to nonfiction, but more specifically to autobiography, a genre little validated in Arabic literature due to cultural notions of privacy and the need to conceal, rather than reveal, the intimacies of one's personal life. Intended for a non-Moroccan audience, this work give voice to traditionally silent Muslim women, reinforcing a positive image of Islam and thus correcting some false western stereotypes. Since the publication of *Return to Childhood*, four more autobiographies have appeared, two of them by women. Abouzeid's novel, *Year of the Elephant [Am al Fil]* was also published by The Center for Middle Eastern Studies at U. T. Austin.

(Various) Isabel Allende. *Conversations with Isabel Allende*. Ed. John Rodden. Tr. from Spanish by Virginia Invernizzi and from German and Dutch by John Rodden. Foreword Isabel Allende. University of Texas Press. 1999. 476 pp. Cloth: \$50.00; ISBN 0-292-77092-8. Paper: \$24.95; ISBN 0-292-77093-6. Texas Pan American Series. Isabel Allende is arguably the world's most popular living woman writer. Her major books—*The House of the Spirits*, *Of Love and Shadows*, *The Stories of Eva Luna*, *The Infinite Plan*, and *Paula*—have been translated into nearly thirty languages and have sold more than 10 million copies worldwide. In this collection of thirty-four interviews spanning the 1980s and 1990s, she tells her own story, from her early years as a Chilean

TV personality and the niece of the late Chilean president Salvador Allende through the major transformations of her adult life, first as a political refugee in Venezuela, then as a United States visitor, permanent California resident, newly remarried wife, and renowned writer. Five of the interviews have not been published before, and several that originally appeared in Spanish, German, and Dutch are here translated into English for the first time. Family photographs selected by Allende (some never before published) enhance this intimate, sharply focused autobiography .

(Dutch) Gerhard Durlacher. *The Search [Zoektocht]*. Tr. Susan Massotty. Serpent's Tail. 1998 [Meulenhoff Nederland BV, Amsterdam, 1991]. 183 pp. Paper: \$13.99; ISBN 1-85242-540-7. Paperback original. Having thought himself to be the sole survivor of the group of eighty-nine boys assigned to Auschwitz-Birkenau Men's Camp B II D in 1944, Gerhard Durlacher was stunned to discover that he was not alone. He sets off to track down his fellow survivors and find out why such a relatively large percentage of them survived. *The Search* ends in a reunion of the "Birkenau Boys" in Israel in May 1990, where they finally unravel the mystery surrounding their selection and subsequent survival. The tragic truth is crueller than any of them could have imagined.

(French) Annie Ernaux. *I Remain in Darkness [Je ne suis pas sortie de ma nuit]*. Tr. Tanya Leslie. Seven Stories Press. 1999 [Editions Gallimard, 1997]. 128 pp. Cloth: \$20.00; ISBN 1-58322-014-3. In the summer of 1983, Annie Ernaux's mother stopped eating and drinking for several days and could no longer take care of herself. In hopes that she would once again become the "dynamic and independent" woman she once once, Ernaux took her mother into her home. Yet the deterioration of her memory increased and later that year, she was diagnosed with Alzheimer's. This collection of relentlessly honest journal entries traces the descent of Ernaux's mother into the depths of the disease and reveals the author's own complex feelings of guilt and responsibility. Profoundly self-revealing, this work provides readers with insight into their own questions of loss, grieving, and death. Ernaux's *A Woman's Story*, *A Man's Place*, and *Simple Passion* were all *New York Times* Notable Books. Tanya Leslie has translated four of Ernaux's previous books and works closely with the author on the English-language editions of her work.

(French) Annie Ernaux. *Shame [Honte]*. Tr. Tanya Leslie. Seven Stories Press. 1998 [Editions Gallimard, 1997]. 111 pp. Cloth: \$16.95; ISBN 1-888363-69-X. "My father tried to kill my mother one Sunday in June, in the early afternoon." Thus begins the story of a twelve-year-old girl, but it is also about the storyteller, a mature woman, the author herself. The violent moment lives inside her. The trauma comes at a moment when she is still so close to her mother and father that the threatened act of violence cuts through her like an axe. "I've always wanted to write books I could not talk about afterwards, and

after which I would not be able to bear that others look at me," writes Annie Ernaux. "But what shame could bring me to the writing of a book to match what I lived through when I was twelve years old. . ." As with all of Ernaux's books, *Shame* reads like fiction although every word and every descriptive detail are factual. Her books have won numerous prizes in France, including the Prix Renaudot, and are published in the U. S. by Seven Stories Press.

(German) Hertha Feiner. *Before deportation: Letters from a Mother to Her Daughters, January 1939-December 1942 [Von der Deportation]*. Ed. and intro. Karl Heinz Jahnke. Tr. Margot Bettauer Dembo. Northwestern University Press. 1999 [Fischer Taschenbuch Verlag GmbH, Frankfurt am Main, 1993]. 86 pp. Cloth: ISBN 0-8101-1474-7. Paper: \$15.95; ISBN 0-8101-1475-5. In 1939, Hertha Feiner sent her two daughters to a Swiss boarding school to escape the Nazis in Berlin. This book compiles 57 of the letters Feiner sent to her daughters, tracking a mother's tireless efforts to maintain a bond with her absent children and to advise them as best she could under the circumstances. As Feiner's situation becomes more and more dire, she believes that to avoid deportation, at least one of her daughters has to return to Berlin to live with her. The letters become more and more desperate as her pleas go unanswered. Hertha Feiner eventually committed suicide while being transported to Auschwitz in 1943. Margot Bettauer Dembo has published seventeen translations and won the Goethe-Institut/Berlin Translator's Prize for 1994-95.

Eugene Jolas. *Man from Babel*. Ed., anno., and intro. Andreas Kramer and Rainer Rumold. Yale University Press. 1999. 326 pp. Cloth: \$30.00; ISBN 0-300-07536-7. Henry McBride Series in Modernism and Modernity. This autobiography of Eugene Jolas, available for the first time nearly half a century after his death in 1952, is the story of a man who, as editor of the expatriate literary magazine *transition*, was the first publisher of James Joyce's *Finnegan's Wake* and other signal works of the modernist period. Jolas's memoir provides often comical and compelling details about the political, aesthetic, and social concerns of the Surrealists, the Expressionists, and other literary figures during the 1920s and 1930s. A champion of the international avant-garde, Eugene Jolas continually sought translinguistic, transcultural, and suprapolitical bridges that would transform Western culture into a unified continuum. He urged creation of a new language, a universal idiom of the future he labeled Atlantica that "would be the antithesis of Basic English, which destroys the creative impulse of language. . . It would be the language of the New Occident." In addition to being a multilingual poet, critic, and editor, Jolas was a pioneering translator: his and his wife's translations of Kafka's *The Judgment*, which they called *The Sentence* (1928), and *Metamorphosis* (1936-38) were the first in English.

(Italian) Guglielmo Petroni. *The World Is a Prison [Il mondo è una prigione]*. Tr. John Shepley. Marlboro Press/Northwestern

University. 1999 [Giunte Gruppo Editoriale, Florence, 1996]. 129 pp. Cloth: \$49.95; ISBN 0-8101-6050-1. Paper: \$15.95; ISBN 0-8101-6051-X. *The World Is a Prison* is the account of Guglielmo Petroni's arrest and imprisonment in Rome by Fascist police and the Gestapo in May 1944. It is a story of survival and growth, an account of his experiences and a meditation on their meaning for himself, for his compatriots, and for an entire country. Terror, uncertainty, the fear of death, and the brutality he encounters at nearly every turn are all described in concrete terms, but the author's restrained tone conveys a depth of feeling that makes this prison memoir all the more unusual. *The World Is a Prison*, considered by Italian critics to be Petroni's masterpiece, has been almost continuously in print in Italy since first being published in 1948. John Shepley has also translated the works of Mario Brelich and Ferdinando Camon.

(Russian) *Russian Through Women's Eyes: Autobiographies from Tsarist Russia*. Ed. Toby W. Clyman and Judith Vowles. Yale University Press. 1999 [1995]. 408 pp. Cloth: \$40.00; ISBN 0-300-06753-4. Paper: \$18.00; ISBN 0-300-06754-2. This fascinating collection of autobiographical writings brings the stories of 19th-century women to the west for the first time in English. These eleven lives span the century and represent a wide range of classes and professions—women of the gentry, the merchant class, the lower bureaucracy, the serf class, novelists, a journalist, an actress in the provincial theater, and two physicians. Their memoirs show a fierce engagement in the debate over woman's nature, her duties and responsibilities, her upbringing, and her place in society. An introduction discusses feminist analyses of women's autobiographical writings and situates these writings within the Russian and Western traditions, and an annotated bibliography includes both Russian and English language entries.

(Arabic) Nawal El Saadawi. *A Daughter of Isis: The Autobiography of Nawal El Saadawi*. Tr. Sherif Hetata. Zed Books/St. Martin's Press. 1999. 320 pp. Cloth: ISBN 1-85649-679-1. Paper: \$19.95; ISBN 1-85649-680-5. Nawal El Saadawi has been pilloried, censored, imprisoned, and exiled for her refusal to accept the oppressions imposed on women by gender and class. For her, writing and action have been inseparable and this is reflected in some of the most evocative and disturbing novels ever written about Arab woman. In 1969, she published her first work of non-fiction, *Women and Sex*; in 1972, her writings led to dismissal from her job and imprisonment under Sadat in 1981. In 1992, her name appeared on a death list issued by a fundamentalist group, after which she went into exile for five years. Since then, she has devoted her time to writing novels and essays and speaking out on behalf of women's issues. This autobiography shows how she molded her own creative power into a weapon—how, from an early age, the use of words became an act of rebellion against injustice.

(French) Marguerite Yourcenar. *Dreams and Destinies [Songes et les sorts]*. Tr. Donald Flanell Friedman. St. Martin's Press. 1999. 160 pp. Cloth: \$21.95; ISBN 0-312-21289-5. The final untranslated work of Marguerite Yourcenar available in English for the first time, *Dreams and Destinies* is the most daring, and least conventional form of autobiography, a form that allows the reader to view her life refracted through the poetic sensibility of her sleeping mind. In recording her dream life, Yourcenar wanders through a gallery of the soul, populated by men, women, and children as well as by animals and mythical creatures. *Dreams and Destinies* is a vivid reminder from the first woman to be elected to the Académie Française that the dreams we create are with us forever.

BIOGRAPHY

(Norwegian) Hans Fredrik Dahl. *Quisling: A Study in Treachery [Vidkun Quisling]*. Tr. Anne-Marie Stanton-Ife. Cambridge University Press. 1999. 426 pp. Cloth: \$54.95; ISBN 0-521-49697-7. The word "Quisling" is used all over the world as a synonym for traitor or treachery. The original Quisling was a Norwegian army officer of exemplary merits who earned notoreity when he collaborated with the German enemy on the first day of Norway's entry into World War II. Quisling's action was immediately denounced by the BBC and condemned as an act of arch-treason by the British press, who within days launched the general concept of "quislingism" to warn the world against collaborators. This biography is able to draw extensively on the "missing" Quisling archives discovered in Oslo a decade ago, and on the complete Quisling papers finally made available after the death of his wife, Maria, in 1980. Abridged from a two-volume study in Norwegian, this book is unique in drawing on such a comprehensive body of source material from Nordic, German, Italian, and Russian archives, and from family records now in the United States.

(Spanish) Alina Fernández. *Castro's Daughter: An Exile's Memoir of Cuba [Alina: Memorias de la hija rebelde de Fidel Castro]*. Tr. Dolores M. Koch. St. Martin's Griffin. 1998 [Plaza & Janés Editores, 1997]. 259 pp. Cloth: \$23.95; ISBN 0-312-19308-4. Paper: \$13.95; ISBN 0-312-24293-X. *Castro's Daughter* is an intimate look at Communist Cuba and the man who created it. Alina Fernández provides a vivid and personal view of how she saw Cuba crumble under her father's rule and in a shocking revelation, she asserts that Castro's regime allowed Che Guevara to die in order to create the "Necessary Hero." Born out of wedlock in 1956, Fernández was a child in the years just before and immediately following the Revolution of 1959. Despite his years of neglect, Castro's influence as an authority figure in her life never diminished. As she grew, she recognized her societal position as a member of the elite, but the political practices and the utter neglect of women that she witnessed drove her to renounce that position and her relationship with her famous father as well. Finally forced to leave Cuba, she sought

refuge in the United States, and now lives in exile in Spain. This memoir, published in English for the first time, is her attempt to share her extraordinary story about the man she has not spoken to in more than a decade.

(French) Harry Halbreich. *Arthur Honegger [Arthur Honegger: Un musicien dans la cité des hommes]*. Tr. Roger Nichols. Ed. Reinhard G. Pauly. Amadeus Press. 1999 [Librairie Arthème Fayard, Paris, 1992]. 693 pp. Cloth: \$44.95; ISBN 1-57467-041-7. Arthur Honegger (1892-1955) was associated with many of the leading figures in art, literature, and music during the first half of this century. He wrote five symphonies and a large body of chamber music, but he was perhaps best known for his grand oratorios that combine choral and instrumental writing with declaimed narrative in a uniquely effective way, and for his pioneering work in writing film scores and music for radio dramas. Entitled "Chronicle of a Life," Part One of this volume follows Honegger through the years and introduces readers to his artistic process and his community of fellow artists. Part Two, the "Inventory of Music," is a complete listing of Honegger's works, with basic information on all known compositions and expanded information for his best-known works. Part Three, "Gathering the Threads," synthesizes the two previous sections by analyzing influences on Honegger's life and works and discussing his legacy in the context of today's music. Harry Halbreich is a prominent Belgian scholar and writer on musical subjects. Roger Nichols has previously translated the letters of Claude Debussy and Hector Berlioz.

(Japanese) Yoji Hasegawa. *A Walk in Kumamoto: The Life & Times of Setsu Koizumi, Lafcadio Hearn's Japanese Wife*. Global Oriental/Global Books Ltd. 1997. Cloth: ISBN 1-86034-029-6. Lafcadio Hearn, the son of Irish-Greek parents, was the world's top-selling author of books about Japan a century ago, renowned for his descriptive talents and insight regarding the people and culture of this supposedly inscrutable country. *A Walk in Kumamoto* offers a unique insider's view of the man as husband, father, author, and expatriate within the setting of his cross-cultural marriage to Setsu Koizumi. The first part of the book is a new translation of Setsu's own "Reminiscences" about her life with Lafcadio Hearn written after his death in 1904. Subsequent chapters consider Setsu's early life and the end of samurai culture following Japan's decision to modernize after 1868, her initial encounter with Hearn as housekeeper/mistress, then their marriage and later life. Appended to the narrative are extensive notes, letters, excerpts from diaries and notebooks, and a detailed chronology of Hearn's life in Japan.

(French) Anselm Jappe. *Guy Debord*. Tr. Donald Nicholson-Smith. Foreword T. J. Clark. University of California Press. 1999 [Edizioni Tracce, Pescara, Italy, 1993; Via Valeriano, Marseilles, 1995]. 188 pp. Cloth: ISBN 0-520-21204-5. Paper:

ISBN 0-520-21205-3. *Guy Debord* is the first serious intellectual biography of the prime mover of the Situationist International (1957-1972) and author of *The Society of the Spectacle*, perhaps the seminal book of May 1968 in France. Anselm Jappe rejects recent attempts to set Debord up as a "postmodern" icon, arguing that he was a social theorist in the Hegelian-Marxist tradition—not a precursor of Jean Baudrillard but an heir of the young Georg Lukács of *History and Class Consciousness* (1923). A lively account of the theory and practice of this "last avant-garde" on his way from radical bohemianism to revolutionary theory, *Guy Debord* has now been translated into six languages. According to Donald Nicholson-Smith, Jappe reviewed the text with him "word-by-word and displayed seemingly inexhaustible patience." This English-language version includes a new afterword by the author and a critical bibliography.

(French) Jean-François Lyotard. *Signed, Malraux [Signé Malraux]*. Tr. Robert Harvey. University of Minnesota Press. 1999 [Société des Editions Grasset & Fasquelle, Paris, 1996]. 326 pp. Cloth: \$29.95; ISBN 0-8166-3106-9. Paper: ISBN 0-8166-3107-7. André Malraux (1901-1976) was a swashbuckling character—a self-invented adventurer, a onetime smuggler of artifacts, a fighter in the Spanish Civil War and the French Resistance, an artist and thinker "who thought he could sign his own life." He has come to epitomize the committed writer, one who not only wrote about revolution but when necessary, laid down his pen to pick up a gun. In this incisive and evocative account, Jean-François Lyotard goes beyond the facts and legends about Malraux to trace the interactions among art, literature, politics, sexuality, and ideology that led to his emergence as a cultural icon. Jean-François Lyotard (1925-1998) was one of the principal French philosophers and intellectuals of the 20th century whose works include *Postmodern Fables* (1997), *The Postmodern Explained* (1992), and *The Différend* (1988), all published by University of Minnesota Press.

(French) Anka Muhlstein. *A Taste for Freedom: The Life of Astolphe de Custine*. Tr. Teresa Waugh. Intro. Glen Bowersock. Helen Marx Books/Turtle Point Press. 1999 [Editions Grasset & Fasquelle, 1996]. 320 pp. Paper: \$16.95; ISBN 1-885983-41-7. Anka Muhlstein's lively biography of Astolphe de Custine introduces American readers to the compelling three-dimensional figure of a man who, up until now, has been known almost exclusively as the writer of a 19th-century travel book (*Russia in 1839*) celebrated for its uncannily prescient vision of the autocratic abuse of power in the Soviet Union. Born to an aristocratic family in 1790, Custine soon became a child of the French Revolution. He would later write that fear was his first conscious memory, and all his life he would be obsessed with prisons and violence, and haunted by the suspicion that he would not be capable of the courage demonstrated by his mother during the Reign of Terror. In this warm portrait of a man who insisted upon individual freedom as a basic component of human dignity, Anka Muhlstein describes a life that still has the power to inspire. The French edition of Custine's biography was

awarded the prestigious Prix Goncourt in 1996. Teresa Waugh has translated numerous books from French and Italian, most recently, *Madame du Deffand and her World* by Benedetta Craveri.

(French) Geneviève Rodis-Lewis. *Descartes: His Life and Thought [Descartes, Biographie]*. Tr. Jane Marie Todd. Cornell University Press. 1999 [Calmann-Lévy, 1995]. 263 pp. Cloth: ISBN 0-801403372-X. Paper: ISBN 0-8014-8627-0. "This relatively compact biography of the 17th-century French philosopher is determined to reverse the slander of scandal in vogue among Descartes's recent biographers and to modify the view of his intellectual development. Rodis-Lewis bristles at the recently advanced image of Descartes as a famous libertine, taking pains to note, for example, that his affections for a particular male companion were entirely brotherly. . . . She openly champions a newly respectable, if not altogether equable, Descartes, one driven by a search for the truth." (*Booklist*)

CULTURAL HISTORY

(French) Simone de Beauvoir. *America Day By Day [L'Amérique au jour le jour]*. Tr. Carol Cosman. Foreword Douglas Brinkley. Victor Gollancz. 1998 [Editions Gallimard, Paris, 1954]. 384 pp. Cloth: ISBN 0-575-06712-8. In 1947 Simone de Beauvoir made her first long-awaited trip to America. Armed only with a letter of introduction from Jean-Paul Sartre, she travelled intrepidly from coast to coast by car, train, and Greyhound bus. This book is her account of those travels, with descriptions of landscapes and cities, and her analyses of the architecture, advertisements, food, politics, clothing, and sexual mores of the U.S.A. Still fresh and relevant today, De Beauvoir's observations create a fascinating period piece of postwar American culture. Also recently published by Gollancz is a book entitled *Beloved Chicago Man*, a collection of Beauvoir's letters to Nelson Algren, the writer she met on this trip with whom she was to carry on a long-distance love affair for many years. Beauvoir's many literary works, all of which are available in English translation, include six novels, *The Second Sex*, and her four-volume autobiography: *Memoirs of a Dutiful Daughter*, *Force of Circumstance*, *The Prime of Life*, and *All Said and Done*.

(French) André Breton. *Break of Day [Point du jour]*. Tr. Mark Polizzotti & Mary Ann Caws. University of Nebraska Press. 1999 [Editions Gallimard, 1934]. 160 pp. Cloth: \$35.00; ISBN 0-8032-1259-3. French Modernist Library. *Break of Day* is André Breton's second collection of critical and polemical essays, following *The Lost Steps* (Nebraska, 1996). In fewer than 200 pages, the book captures the first full decade of the surrealist movement, beginning with an essay composed in 1924 that concludes with Breton's harsh re-evaluation in 1933 of automatic writing. Among the other essays in this volume are "Burial Denied," "In Self-Defense," "Picasso in His

Element," "The Faces of Women," and "Psychiatry Standing before Surrealism," which addresses Breton's complex, ambivalent views on mental illness and the emerging psychiatric establishment. Mark Polizzotti is the author of *Revolution of the Mind: The Life of André Breton* and the translator of numerous works.

Emigré Feminism: Transnational Perspectives. Ed. Alena Heitlinger. University of Toronto Press. 1999. 336 pp. Cloth: \$60.00; ISBN 0-8020-0929-8. Paper: \$21.95; ISBN 0-8020-7899-0. Bringing together the views of expatriate, exiled, and émigré feminists from various parts of the world, this collection explores themes of exile, home, displacement, and the practice of feminism across national boundaries. The thirteen articles presented here originated with a conference on Emigré Feminism held at Trent University, Peterborough, Ontario, in October, 1996. The authors, most of them now living in Canada, are scholars from South Africa, Chile, Trinidad and Tobago, Greece, Hungary, the Czech Republic, Turkey, Iran, Finland, and New Zealand. Their views have been shaped by a variety of specific political and economic changes, for instance, the dismantling of communism or apartheid. Together, these essays offer a rich diversity of intellectual, political, cultural, and religious perspectives on the Emigré experience.

(Chinese) *The Enlightened Judgments: Ch'ing-ming chi, The Sung Dynasty Collection [Ming-kung shu-p'an ch'ing-ming chi]*. Tr. Brian E. McKnight and James T. C. Liu. Intro. Brian E. McKnight. State University of New York Press. 1999. 567 pp. Cloth: ISBN 0-7914-4243-8. Paper: ISBN 0-7914-4244-6. SUNY Series in Chinese Philosophy and Culture. *The Enlightened Judgments* introduces life in 13th-century China. The Sung Dynasty author of the collection brought together a host of documents selected from local judicial decisions and official papers to provide insights into life in 13th-century China. This work offers translations of the original texts, introductions that place these pieces in context, and headnotes to each entry as a brief guide to clarify the contents of the selection. Voluminous notes, charts, and bibliographical data are appended which amplify and clarify this vivid portrayal of daily life in China eight centuries ago.

(French) Jean Giono. *An Italian Journey [Voyage en Italie]*. Tr. John Cumming. Marlboro Press/Northwestern University Press. 1998 [Editions Gallimard, Paris, 1954]. 188 pp. Cloth: \$24.95; ISBN 0-8101-6027-7. Written by one of the leading novelists of the 20th century, *An Italian Journey* is an extraordinarily subtle and entertaining travel narrative. First published in France in 1954, Jean Giono's tale describes his journey to the land of his father's people. A most reluctant traveler, Giono nonetheless discovers a strange beauty not only in such traditional sights as the palazzos and canals of Venice but in people and objects usually ignored as forgotten: wistful waiters, suspicious hairdressers, pugnacious men of God, recalcitrant coffee

machines, telescopic umbrellas, and abandoned field machinery. Giono's world is one where a street gathering that seems to verge on revolution is in reality a stamp collector's market, and where inept municipal musicians can suddenly offer Mozartian joys.

(Swedish) Bo Lönnqvist. *Pastries: A Study of the Cultural Expression of Luxury [Bakelser: En studie i lyxens kulturella formspråke]*. Tr. Elwa Sandbacka. Schildts. 1998. 143 pp. Cloth: ISBN 951-50-0917-0. In this day and age, when it seems impossible to visualize a world free from hunger, a book on fancy pastry may seem a bit superficial, but Bo Lönnqvist purports that pastry "presents such a unique combination of material ingredients and aesthetic enjoyment that it gives us a deeper insight into how man, in Europe, has dealt with both hunger and opulence as cultural resources." The starting point of pastry is bread, the European history of which is charted, via the Swiss Graubünden confectioners who settled in Venice in the early 17th century and quickly spread all over Europe. The pastry culture flourished in Paris, Vienna, and St. Petersburg, and famous men and women had pastries named after them: Napoleon, Sarah Bernhardt, and King Gustaf II Adolf of Sweden. *Pastries* is a fascinating odyssey in European cultural history, each page deliciously illustrated with photographs by Katja Hagelstam in support of Lönnqvist's premise that "small, sweet, beautiful things do have a meaning in today's world."

(Dutch) *The Low Countries: Arts and Society in Flanders and the Netherlands, A Yearbook 1999-2000*. Chief Ed. Josef Deleu. Flemish-Netherlands Foundation "Stichting Ons Erfdeel." 1999. 320 pp. Paper: \$70.00; ISBN 90-75862-38-5. The aim of this book is to present to the English-speaking world the culture and society of the Dutch-speaking area which embraces both the Kingdom of the Netherlands and Flanders, the northern part of the Kingdom of Belgium. These articles survey both the living, contemporary culture and the cultural heritage of the Low Countries, focusing on the cultural interplay between the Low Countries and the world beyond their borders. In addition to a number of essays on literature, art, and society, the book also contains a cultural chronicle with contributions on events, happenings, and books of interest to the English-speaking world. By drawing attention to the diversity, vitality, and international dimension of Flanders and the Netherlands, this seventh edition of *The Low Countries* seeks to contribute to a lively dialogue between differing cultures and languages.

(Croatian) Predrag Matvejevic. *Mediterranean: A Cultural Landscape [Mediteranski brevijar]*. Tr. Michael Henry Heim. University of California Press. 1999 [Grafici zavod Hrvatske, Zagreb, 1987; Fayard, Paris, 1992; Garzanti, Milan, 1993]. 210 pp. Cloth: \$29.95; ISBN 0-520-20738-6. With this portrait of a place and its civilizations, Predrag Matvejevic joins a cohort of writers who have created a literary genre all

their own, at once personal, imaginative, and erudite. The author tells stories about each topic and mingles the observations and discoveries of fellow travelers, ancient and contemporary, with his own. The book is divided into three sections: "Breviary" catalogues sights, smells, sounds, and features common to the many peoples of the region—Jews, Arabs, Copts, Berbers, Turks, Syrians, Greeks, Romans (and Italians), Spaniards (and Catalonians), French, Dalmatians, Albanians, Bulgarians, Romanians, and even Russians; "Maps" retraces the same itinerary through documents up to the 17th century that represent the Mediterranean; "Glossary" deals with linguistic diversity and history. Michael Henry Heim translates from Russian, Czech, Croat, Serb, Hungarian, German, and French by authors including Kundera, Hrabal, Kis, Esterházy, Konrád, and Enzensberger.

(French) Louis-Sébastien Mercier. *Panorama of Paris: Selections from Le Tableau de Paris by Louis-Sébastien Mercier*. Ed. Jeremy D. Popkin. Pennsylvania State University Press. 1999. 235 pp. Cloth: ISBN 0-271-01930-1. Paper: ISBN 0-271-01929-8. *Panorama of Paris* offers English-language readers an introduction to one of the forgotten masterpieces of French literature, Louis-Sébastien Mercier's twelve-volume *Le Tableau de Paris* (published from 1781 to 1788), an important and original work that helped shape many kinds of French writing. Colorfully written, the text provides a fascinating portrait of everyday life in Paris on the eve of the French Revolution. Based on Helen De Guerry Simpson's 1933 abridged translation published under the title *The Waiting City*, this edition includes seven newly translated chapters and an introduction by Jeremy D. Popkin.

(Mayan) *Popol Vuh: A Sacred Book of the Maya [Popol vuj: libro sagrado de los Mayas]*. Retold by Victor Montejo. Tr. David Unger. Illustrated by Luis Garay. Greenwood Books/Douglas & McIntyre. 1999. Paper: \$19.95; ISBN 0-88899-334-X. *Popol Vuh* is one of the foundational books of the Americas. It is one of the two earliest written records of the peoples who lived on this continent and of those who developed one of the great ancient cultures—the Mayas. In 1558, a young K'iche' man, who had learned to write the K'iche' language of the Mayans in Latin characters, transcribed what he called a sacred book that "we can no longer see." Whether this was because the book was hidden or had been destroyed is not known. What survives is a written account of the creation of the universe, the world of the gods and demi-gods who occupied that universe, and the story of how human kind was created. In 1701 a Spanish priest found this document and translated it into Spanish, a version that was lost for more than a century, then rediscovered and translated into French. This new version of *Popol Vuh* is the first attempt to provide an authoritative retelling from the original K'iche' by Guatemalan scholars Victor Montejo and David Unger, who believe that for all who live in the Americas, Mayan civilization is a bedrock of

our collective culture.

(Chinese) *Vignettes from the Late Ming: A Hsiao-p'in Anthology*. Tr. and intro. Yang Ye. University of Washington Press. 1999. 190 pp. Paper: \$19.95; ISBN 0-295-97733-7. This anthology presents seventy translated and annotated short essays, or *hsiao-p'in*, by fourteen well-known 16th- and 17th-century Chinese writers. Characterized by spontaneity and brevity, *hsiao-p'in* were a relatively informal variation of the established classical prose style in which all scholars were trained. Critics condemned the genre as escapist because of its focus on life's sensual pleasures and triviality, and over the next two centuries many of these works were officially censored. Today the essays provide rare and valuable accounts of the details of everyday life in Ming China as well as displays of irreverent wit. Yang Ye's goals as a translator echo those of Yen Fu (1853-1921), one of the most prominent Chinese translators in history: accuracy or fidelity to the original (*hsin*); intelligibility (*ta*); and elegance in style (*ya*). Yang Ye is the author of *Chinese Poetic Closure*.

FILM AND THEATRE

(Greek) Linda Myrsiades and Kostas Myrsiades. *Cultural Representation in Historical Resistance: Complexity and Construction in Greek Guerilla Theater*. Bucknell University Press. 1999. 376 pp. Cloth: \$52.50; ISBN 0-8387-5407-4. This work introduces the cultural resistance of over 1000 teams across Greece that mounted over 22,000 performances from 1943-44 and the work of three subsidized troupes that toured the mountain villages and armed camps of Epirus, Thessaly, and western Macedonia. Field trips to the performance sites, interviews with participants, and the use of extensively translated diaries, letters, memoirs, and the performance texts themselves provide a literary-cultural understanding of the period and the movement. These texts, not readily accessible in Greek and otherwise nonexistent in English, are here made available to the reader not only in analysis but also textually through generous extracts and the complete texts of two resistance performances. The only work of its kind, this study is the first critical analysis of guerilla theater in Greece during Nazi occupation of that country. Linda Myrsiades wrote the text, while Kostas Myrsiades was responsible for all translations. Both have published extensively in neohellenic studies.

(Russian) Ayn Rand. *Russian Writings on Hollywood*. Ed. Michael S. Berliner. Tr. Dina Garmon. Ayn Rand Institute Press. 1999. 223 pp. Paper: \$19.95; ISBN 0-9625336-3-7. Bilingual. A young writer named Alisia Rosenbaum survived being trapped in Soviet Russia by watching Hollywood movies and dreaming of freedom. She recorded her admiration for such movies and their stars in two essays which have been lost to the world for nearly 70 years. The writer soon fled Russia and

became Ayn Rand, best-selling author of *Atlas Shrugged* and *The Fountainhead*. These lost writings—"Pola Negri" and "Hollywood: American City of Movies"—are now available for the first time in English, accompanied by photographic reproductions of the original Russian texts. Along with these two essays, *Russian Writings* also contains Rand's "movie log," a detailed list of the hundreds of films she watched while in Russia, Europe, and the United States during the 1920s, and a list ranking her favorite actors and actresses of the time, the winners being Conrad Veidt and Greta Garbo.

(French) Anne Ubersfeld. *Reading Theatre [Lire le théâtre]*. Tr. Frank Collins. Ed. and foreword Paul Perron and Parick Debbèche. University of Toronto Press. 1999 [Editions Belin, 1996]. 219 pp. Cloth: ISBN 0-8020-4455-7. Paper: ISBN 0-8020-8240-8. Toronto Series in Semiotics. Anne Ubersfeld's three-volume work, *Lire le théâtre*, has made a resounding impact on the semiological study of drama. *Reading Theatre* is a long-awaited translation of the first volume. Clear and systematic in its approach, the book covers all the basic elements of theatrical text and performance. Ubersfeld begins by refuting the view of performance as the simple "translation" of a dramatic text, and outlines a much more complex dynamic. In subsequent chapters she begins with a brief critique of fundamental models and then teases out the complexities of action, character, space, time, and dialogue. A range of specific examples brings substance and clarity to her points as she shows how such formal analysis can enrich the work of theatre practitioners by opening up multiple possibilities for interpreting a play's lines of action. Addressed as much to actors and directors as to students and scholars, it will be a useful text in theatre circles throughout the English-speaking world.

HISTORY AND POLITICS

(French) Louis Althusser. *Machiavelli and Us [Ecrits philosophiques et politiques, Tome II]*. Tr. Gregory Elliott. Ed. François Mathéron. Verso. 1999 [Éditions Stock/IMEC, 1995]. 136 pp. Cloth: \$30.00; ISBN 1-85984-711-0. Though only appearing as an occasional reference in Louis Althusser's work, Machiavelli was an unseen constant presence. Together with Spinoza and Marx, Machiavelli was a veritable passion for the Marxist philosopher, inspiring both amazement and confusion. Collected in this edition are the four essays that form the core of Althusser's theory of Machiavelli's political thought, plus an appendix with the address, "Machiavelli's Solitude," first delivered to the Association Française de Science Politique in 1977. Shedding new light on the richly complex thought of both its author and his subject, this book will be of interest to students of Machiavelli and Althusser alike. In the original French, all quotations from Machiavelli were taken from the Barincou edition of the *Oeuvres complètes*, for the English translation, separate editions of *The Prince* (Cambridge U. P., 1988) and the *Discourses on Livy* (Oxford U. P., 1997) have been used, modified when necessary to conform more closely to Barincou's

French text.

(Yiddish) *Building the Future: Jewish Immigrant Intellectuals and the Making of Tsukunft*. Ed. and tr. Steven Cassedy. Holmes & Meier. 1999. 316 pp. Cloth: \$39.50; ISBN 0-8419-1372-2. When *Di Tsukunft [The Future]* was first published in 1892, the founding editors were optimistic that their sophisticated new monthly would enlighten the masses of Jewish immigrants and surpass, in political savvy and intellectual content, the numerous Yiddish newspapers already in existence. Eventually the magazine would become, according to one critic, "the central address for Jewish writers in the entire diaspora." *Building the Future* offers a selection of writings previously only available to Yiddish readers, featuring articles from the journal's inception through 1918 that represent the work of the first two generations of Eastern European Jewish immigrants to America.

(Italian) Enrico Deaglio. *The Banality of Goodness: The Story of Giorgio Perlasca [La Banalità del Bene: Storia di Giorgio Perlasca]*. Tr. Gregory Conti. University of Notre Dame Press. 1998 [Giangiaco Feltrinelli Editore Milano, 1991]. 165 pp. Cloth: ISBN 0-268-02154-6. Paper: ISBN 0-268-02151-1. The Erma Konya Kess Lives of the Just and Virtuous Series. Giorgio Perlasca was an Italian businessman working in Budapest when the war left him stranded. Unable to idly stand by and allow innocent Jews to be tortured and murdered, Perlasca saw his chance to help when the official Spanish consul fled Budapest. Without authorization, Perlasca announced that he was the replacement, and at the risk of his own life, orchestrated an elaborate scheme to save as many lives as possible by issuing false documents, maintaining eight refugee houses, and salvaging anyone he could among those awaiting deportation in the train yards. This deeply moving story went unrecognized for half a century until investigative journalist Enrico Deaglio brought it to the attention of the world, and now it is available in English for the first time.

(German) Ute Deichmann. *Biologists under Hitler [Biologen unter Hitler: Vertreibung, Karrieren, Forschung]*. Tr. Thomas Dunlap. Harvard University Press. 1999 [Campus Verlag, GmbH, Frankfurt/Main, 1992; Harvard University Press, 1996]. 468 pp. Cloth: ISBN 0-674-07404-1. Paper: ISBN 0-674-07405-X. *Biologists Under Hitler* is the first book to examine the impact of Nazism on the lives and research of a generation of German biologists at universities and the Kaiser Wilhelm Institute in Germany between 1937 and 1945. Drawing on previously unutilized archival material, Ute Deichmann, herself a biologist, explores not only the lives of scientists forced to emigrate, but also the careers and crimes of those who stayed in Germany.

(French) François Furet. *The Passing of an Illusion: The Idea of Communism in the Twentieth Century [Le passé d'une illusion: essai sur l'idée communiste au XXe siècle]*. Tr.

Deborah Furet. University of Chicago Press. 1999 [Editions Robert Laffont, Paris, 1995]. 596 pp. Cloth: \$35.00; ISBN 0-226-27340-7. The late François Furet was acknowledged as this century's preeminent historian of the French Revolution. But several years before his untimely death in 1997, Furet turned his attention to another critical confrontation in the history of the modern world—the Communist revolution. When *Le passé d'une illusion* was published in France in 1995, it was critically acclaimed and went on to become an immediate bestseller, heralded by newspapers (right and left alike) as a masterwork of historical interpretation and a fitting coda to the dream of Communism in this century. Translated into thirteen languages and now available in English, *The Passing of an Illusion* is not only a history of the ideological battles that shaped the 20th century, but also one influential author's attempt to come to terms with his own past. A Chevalier of the Legion of Honor, François Furet was elected in 1997 to become one of the "Forty Immortals" of the Académie Française, the highest intellectual honor in France. His widow and translator, Deborah Furet, collaborated with him on many projects.

(Russian) Mikhail Gorbachev. *Gorbachev: On My Country and the World*. Tr. George Shriver. Columbia University Press. 1999. 274 pp. Cloth: \$29.95; ISBN 0-231-11514-8. One of the most important and intriguing figures of the 20th-century sheds light on the Russian struggle from the revolution of 1917 to the present. Of particular interest is Gorbachev's strong criticism of NATO's strategy regarding the recent conflict in Kosovo. Gorbachev offers his assessment of the Soviet experiment and the unfolding of events in a chronicle that is both history and political analysis. Drawing on his own experience and rich archival material, Gorbachev speaks his mind on a range of subjects concerning Russia's place in the world. The book is arranged in three sections: The October Revolution: Its Meaning and Significance; The Union Could Have Been Preserved; and The New Thinking: Yesterday, Today and Tomorrow. George Shriver has translated and edited several books, including *How It All Began: The Prison Novel, On Soviet Dissent, The October Revolution, and Let History Judge*.

(German) Christian Habicht. *Athens from Alexander to Antony [Athen. Die Geschichte der Stadt in hellenistischer Zeit]*. Tr. Deborah Lucas Schneider. Harvard University Press. 1999 [1997; Verlag C. H. Beck, Munich, 1995]. 406 pp. Cloth: ISBN 0-674-05111-4. Paper: \$18.95; ISBN 0-674-05112-2. First paperback edition. The conquests of Alexander the Great transformed the Greek world into a complex of monarchies and vying powers, a vast sphere in which the Greek city-states struggled to survive. Here is the compelling story of one city that despite long periods of subjugation persisted as a vital social entity throughout the Hellenistic age. The English version contains only minor changes from the 1995 German edition, mostly revisions of dates.

(Hebrew) Aviva Halamish. *The Exodus Affair: Holocaust*

Survivors and the Struggle for Palestine [Exodus—ha-Sippur ha-Amity]. Tr. Ora Cummings. Syracuse University Press. 1998 [Am Oved, Tel Aviv, and Tel Aviv University, 1990]. 313 pp. Cloth: ISBN 0-8156-0516-1. The story of the real *Exodus*, the legendary ship that became the symbol of the struggle for a Jewish state, is no less fascinating than the famous work of fiction by Leon Uris bearing her name. 4,500 Jewish survivors of the Holocaust were denied access to what they considered to be their homeland, and after a brutal battle with more than half a dozen British war ships near the coast of Palestine, the refugees were sent back to Europe and forcefully expelled to the British-ruled zone in, of all places, Germany. This book includes a number of previously undisclosed facts and deals for the first time with lesser known aspects of the affair, such as the role of the American volunteers and the illegal immigrant, the true silent heroes of the *Exodus* whose role until recently has been ignored.

(French) Jean-Paul Kauffmann. *The Black Room at Longwood: Napoleon's Exile on Saint Helena [La Chambre noire de Longwood: Le voyage Sainte-Hélène]*. Tr. Patricia Clancy. Four Walls Eight Windows. 1999 [La Table Ronde, France, 1997]. 316 pp. Cloth: \$25.00; ISBN 1-56858-128-9. Napoleon Bonaparte spent his last six years in exile as a prisoner of the British on the island of St. Helena. The conqueror of Vienna, Warsaw, and Moscow was remanded to a tedious, quotidian life at the stuffy Longwood estate. Like Napoleon, Jean-Paul Kauffmann has also experienced captivity. While working as a reporter for *Le Figaro* in Beirut, he was taken hostage for three years by fundamentalist Shiite Muslims. Drawing on his own, much less glamorous circumstances, Kauffmann brings the end of Napoleon's life to light in a vivid and poignant way. Part travelogue, part history, part meditation, *The Black Room at Longwood* chronicles Kauffmann's voyage to St. Helena, shifting between the contemporary island and the 19th-century site of Napoleon's final disintegration and death in 1821. The issue at the heart of the book is time: the passage of real time and the inevitable tendency for those in captivity to live in the past when there is no present and no sign of a future. Patricia Clancy translated *The Death of Napoleon*, which won the first Victorian Premier's prize for literary translation and the London *Independent* newspaper's prize for the best novel of the year in translation.

(Italian) Antonio Negri. *Insurgencies: Constituent Power and the Modern State [Il potere costituente: saggio sulle alternative del moderno]*. Tr. Maurizio Boscagli. University of Minnesota Press. 1999 [SugarCo., Carnago, 1992]. 367 pp. Cloth: ISBN 0-8166-2274-4. Paper: \$25.95; ISBN 0-8166-2275-2. Theory Out of Bounds 15. At a time when political paradigms are collapsing, and the death of Marxism and the Left is proclaimed, *Insurgencies* offers an intellectually invigorating and historically wide-ranging appraisal of the real legacy and promise of revolutionary thought and practice. At the center of

this book is the conflict between “constituent power,” the democratic force of revolutionary innovation, and “constituted power,” the fixed power of formal constitutions and central authority. This conflict defines the drama of modern rebellions, from Machiavelli’s Florence and Harrington’s England to the American, French, and Russian revolutions. Antonio Negri is currently serving a jail sentence in Italy for his political activism in the 1970s. His work in English includes *The Savage Anomaly* (1991) and with Michael Hardt, *Labor of Dionysus* (1994), both published by Minnesota.

(German) Stefan Zweig. *Decisive Moments in History: Twelve Historical Miniatures [Sternstunden der Menschheit]*. Tr. and afterword Lowell A. Bangerter. Ariadne Press. 1999 [Williams Verlag AG, Zürich]. Paper: ISBN 1-57241-067-1. Studies in Austrian Literature, Culture, and Thought. Translation Series. Paperback original. In this collection of “historical miniatures,” Stefan Zweig celebrates the monumental power of the spirit to discover, to create, to transcend the limits imposed by the temporal and physical environment, while at the same time underlining man’s inability to escape from the realities of his own nature. Among Zweig’s illustrations of decisive moments in human experience are the stories of a siege during which seventy ships are moved across a mountainous headland in a single night, a love affair between a 74-yr-old poet and a 19-yr-old girl, and a man who legally owned much of the state of California, only to have it taken from him because the government would not defend his rights. “History needs no helping hand in those sublime moments when it forms things perfectly,” says Zweig. “Where it is truly at work as a poet or a dramatist, no writer may attempt to surpass it.”

LITERARY THEORY AND CRITICISM

(Spanish) Jorge Luis Borges. *Selected Non-Fictions*. Ed. Eliot Weinberger. Tr. Esther Allen, Suzanne Jill Levine, and Eliot Weinberger. Viking/Penguin. 1999. 576 pp. Cloth: \$40.00; ISBN 0-670-84947-2. This year marks the centenary of the birth of Jorge Luis Borges, whom many consider to be the greatest Spanish-language writer of the twentieth century. To celebrate the occasion, Viking has released the third of its three-volume centenary edition of Borges’ collected works in English, the first comprehensive selection of this work in any language. The other two volumes in the series are the *Collected Fictions* (Viking, Fall 1998), and the *Selected Poems* (Viking, April 1999). As critic and translator Eliot Weinberger notes in his introduction, Borges wrote thousands of pages of non-fiction: some 1500 essays, prologues, book reviews, film reviews, transcribed lectures, capsule biographies, encyclopedia entries, historical surveys, and short notes on politics and culture. “Borges is both a deceptively self-effacing guide to the universe and the inventor of a universe that is a guide to Borges.” This impressive volume presents 161 of these pieces spanning Borges’ entire career, two-thirds of

which have never been published in English before and the rest having been newly translated for this landmark edition. Among Weinberger’s many other translations are the *Collected Poems 1957-1987* of Octavio Paz and Borges’ *Seven Nights*.

Gordon Braden. *Petrarchan Love and the Continental Renaissance*. Yale University Press. 1999. 208 pp. Cloth: \$25.00; ISBN 0-300-07621-5. The 366 lyrics of Petrarch’s *Canzoniere* exert a unique influence in literary history. From the mid-fifteenth century to the early seventeenth, the poems are imitated in every major language of Western Europe, and for a time they provided Renaissance Europe with an almost exclusive sense of what love poetry should be. In this stimulating look at the international phenomenon of Petrarch’s poetry, Gordon Braden focuses on materials in languages other than English—Italian, French, and Spanish, among others. The book begins with a fresh interpretation of Petrarch’s sequence, in which Braden defines the poet’s innovation in the context of his predecessors, Dante and the troubadours. The author then examines how Petrarchan predispositions affect various strains of Renaissance prose narrative, verse narrative, and lyric poetry. In the final chapter, Braden turns to the poetry of Sor Juana Inés de la Cruz to demonstrate a sophisticated case of Petrarchism taken to one of its extremes within the walls of a convent in seventeenth-century Mexico.

(Italian) Italo Calvino. *Why Read the Classics? [Perché leggere i classici]* Tr. Martin McLaughlin. Pantheon Books. 1999 [Arnoldo Mondadori Editore S.p.A., Milan, 1991]. Italo Calvino is considered one of the greatest literary figures of the 20th century. While he is best known for his works of fiction, Calvino emerges as a literary critic in *Why Read the Classics?* This collection gathers 36 trenchant essays which ruminate on canonical and period writers, the pieces ranging in time from antiquity through early modern and Enlightenment Europe to the masters of the 19th century, before moving on to American writers and Calvino’s contemporaries. He examines works by Homer, Voltaire, Balzac, Conrad, Shakespeare, Dickens, Hemingway, Pasternak, Twain, Diderot, and Borges, to name a few. Each essay, some appearing in English for the first time, is both a personal appreciation—why Calvino himself read these authors and what he derived from the reading—and a critical appraisal. Although eleven of these essays have appeared in English before, translator Martin McLaughlin’s justification for retranslating them stems from his desire to provide an integral English version that corresponds exactly to the important posthumous anthology *Perché leggere i classici*.

(French) Sabine Chalvon-Demersay. *A Thousand Screenplays: The French Imagination in a Time of Crisis [Mille scénarios: Une enquête sur l’imagination en temps de crise]*. Tr. Teresa Lavender Fagan. University of Chicago. 1999 [Editions

Métaillié, Paris, 1994]. 200 pp. Cloth: \$30.00; ISBN 0-226-10068-5. Paper: \$15.00; ISBN 0-226-10069-3. In 1991, French public television held an amateur screenwriting contest. When sociologist Sabine Chalvon-Demersay examined the roughly 1,000 entries, she found to her surprise that even though the entrants covered nearly every social demographic, their screenplays presented similar characters in similar situations confronting similar problems. Although the contestants wrote about life in France, their concerns and struggles have a distinctly universal ring, like fragments of a common culture. The object of this work is to identify the type of crisis depicted throughout this collection of texts in order to come up with a "screenplay of the screenplays." *A Thousand Screenplays* vividly illustrates how texts can shed light on the ways in which individuals conceptualize the changing world around them.

Joan Dargan. *Simone Weil: Thinking Poetically*. State University of New York Press. 1999. 148 pp. Cloth: ISBN 0-7914-4223-3. Paper: ISBN 0-7914-4224-1. SUNY Series, Simone Weil Studies. Simone Weil (1909-1943) created a memorable *œuvre* remarkable for its lucid, striking, and seemingly transparent prose. This book situates her writing within the French literary tradition, shows its affinities with Pascal and Baudelaire, and acknowledges its kinship to the writers of her generation, notably the poets René Char and Marina Tsvetaeva. Close reading of passages from her notebooks, several short texts, and a proposal for front-line nurses addressed to the Free French illustrates the forces and influences present in her writing. All translations from the French of Weil and other writers quoted in this book are by Joan Dargan, unless otherwise indicated. Page numbers from the French editions are included for readers who may wish to read passages in their original form. Dargan has also translated Miklos Vetö's *The Religious Metaphysics of Simone Weil* (SUNY Press).

Paul Friedrich. *Music in Russian Poetry*. Peter Lang. 1998. 344 pp. Paper: \$32.95; ISBN 0-8204-3347-0. Middlebury Studies in Russian Language and Literature 10. Paul Friedrich surveys the Russian lyric scene from the mid-eighteenth century through the Modern period, in terms of the poets' own ideas as well as the authors' interpretations. The hypothesis is that during this period, Russian poets were highly conscious of the musical aspects of language and the possibilities of making a poem musical, phenomena often neglected or ignored by Anglophone readers. Such themes as poetic craft, musicality, creativity, sociopolitical context, and multilingualism as musical competence, are discussed and interrelated through their variations in twenty-one of Russia's finest lyric poets, then integrated through two "recapitulations." Poets discussed include Sumarokov, Derzhavin, Krylov, Zhukovsky, Batyushkov, Pushkin, Tyutchev, Koltsov, Lermontov, Fet, Ivanov, Nekrasov, Balmont, Blok, Akhmatova, Khlebnikov, Pasternak, Mandelstam, Tsvetaeva, Mayakovsky, and Esenin.

Alice Fulton. *Feeling as a Foreign Language: The Good Strangeness of Poetry*. Graywolf Press. 1999. 318 pp. Paper: \$15.00; ISBN 1-55597-286-1. In *Feeling as a Foreign Language*, Alice Fulton considers poetry's uncanny ability to access and recreate emotions so wayward they go unnamed. How does poetry create feeling? What are fractal poetics? How does a writer become "the only Kangaroo among the Beauty?" In these provocative essays, Fulton contemplates the intricacies of a rare genetic syndrome, the aesthetics of complexity theory, and the need for "cultural incorrectness." She meditates on electronic, biological, and linguistic "screens;" falls in love with an outrageous 17th century poet; argues for a Dickinsonian tradition in American letters; and calls for a courageous poetics of "inconvenient knowledge." Fulton is the author of four books of poetry: *Sensual Math*, *Powers of Congress*, *Palladium*, and *Dance Script With Electric Ballerina*.

(French) Marcel Hénaff. *Sade: The Invention of the Libertine Body [Sade, l'invention du corps libertin]*. Tr. Xavier Callahan. University of Minnesota Press. 1999 [Presses Universitaires de France, 1978]. 296 pp. Cloth: \$49.95; ISBN 0-8166-2536-0. Paper: \$19.95; ISBN 0-8166-2537-9. There is scarcely a cultural figure as flamboyant and controversial as the Marquis de Sade, the father of the new libertine body who has been historically decried as a misogynist and pornographer and was imprisoned for his debauchery and for his writings.. But this is not, Hénaff maintains, the only way to see Sade. In this long-awaited English translation, Hénaff says that Sade should be discussed less for the sensual heat of his writing and more for the larger poetic and economic model his work represents. Xavier Callahan received the Barbara Deming Memorial Fund award for her translations of works by Graciél Reyes.

Marian Hobson. *Jacques Derrida: Opening Lines*. Routledge. 1998. Cloth: \$75.00; ISBN 0-415-02197-9. Paper: \$24.99; ISBN 0-415-13786-1. Critics of the Twentieth Century. In *Jacques Derrida: Opening Lines*, Marion Hobson gives a thorough analysis of this controversial and seminal modern thinker. Looking closely at the language and the construction of some of Derrida's philosophy, Hobson suggests that the way he writes, indeed the fact he writes in another language, affects how he can be understood by English speakers. In her Introduction, she discusses the problems that arise when translating Derrida because "not merely are some of the works hard to translate (one at least, 'Pas,' probably untranslatable), but even when they can be quite readily rendered into another language, they exploit the resources of French in a way that feeds into the meaning." For that reason, all quotations are cited in both the original French and in translation.

Carol Jacobs. *In the Language of Walter Benjamin*. John Hopkins University Press. 1999. 136 pp. Cloth: \$32.50;

ISBN 0-8018-6031-8. These six essays are intermittent attempts from the late sixties through the early nineties to come to terms with Walter Benjamin and his work. Carol Jacobs reminds readers of Benjamin's distinction between truth and knowledge and above all, she insists on his method of philosophical contemplation as performance, immersing herself in the details of his performance as she considers some of his key works. Included here are readings of the autobiographical *Berlin Chronicle*, his apparently biographical study of Proust, the fictional autobiographical story of "Myslowitz—Braunschweig—Marseille," and those essays on the theory of language so crucial to an understanding of Benjamin: "The Task of the Translator," "Doctrine of the Similar," and "On Language as Such and on the Language of Man." All passages from Benjamin's writings are cited both in the original German and in translation by the author or taken from other English versions.

(Japanese) Rajyashree Pandey. *Writing and Renunciation in Medieval Japan: The Works of Poet-Priest Kamo no Chomei*. Center for Japanese Studies, University of Michigan. 1998. 197 pp. Cloth: ISBN 0-939512-86-6. Michigan Monograph Series in Japanese Studies 21. This is the first monograph-length study in English of Kamo no Chomei, one of the most important literary figures of medieval Japan. Drawing upon a wide range of writings in a variety of genres from the Heian and Kamajura periods, Pandey offers an original reading of Chomei's texts while at the same time casting light upon intellectual preoccupations that were central to the times. Through an examination of records left by his contemporaries, the book also traces Chomei's life as a court poet and the circumstances that led to his becoming a Buddhist priest. *Writing and Renunciation in Medieval Japan* is an important contribution to a growing body of work that challenges the rigid distinction between the religious and literary and sheds light on the particular ways in which a religio-aesthetic tradition came to be articulated in medieval Japan.

(Japanese) Steve Rabson. *Righteous Cause or Tragic Folly: Changing Views of War in Modern Japanese Poetry*. Center for Japanese Studies, University of Michigan. 1998. 287 pp. Cloth: ISBN 0-939512-77-7. Michigan Monograph Series in Japanese Studies 17. Bilingual. The subject of modern Japanese poetry written in support of the nation's wars, long considered a taboo in postwar literary circles, is explored here in historical and cultural context. Steve Rabson presents translations and explications of works by poets who wrote both for and against war, and provides background essential for understanding why some of Japan's most famous writers swung 180 degrees to support or oppose war at different times in their careers. Rabson is currently coediting an anthology of Japanese literature in translation by writers from Okinawa.

(French) Jean-Jacques Rousseau. *Essay on the Origin of Languages and Writings Related to Music*. Tr. and ed. John T.

Scott. Dartmouth College/University Press of New England. 1998. Cloth: \$55.00; ISBN 0-87451-839-3. The Collected Writings of Rousseau, Vol. 7. Rousseau the writer-philosopher was a practicing musician and theorist for years before the publication of his first *Discourse*, but scholars have neglected these fertile, inexhaustible ideas because they were either unavailable in a critical edition or viewed as standing outside the aegis of his system of thought. This translation remedies both those failings by bringing together the *Essay*, which John T. Scott says "most clearly displays the juncture between Rousseau's musical theory and his major philosophical works," with a comprehensive selection of the musical writings. With an introduction that provides historical background, traces the development of Rousseau's musical theory, and shows that these writings are not an isolated part of his *oeuvre*, this volume provides access to Rousseau's philosophical vision for literary scholars, musicologists, historians, and political theorists. Scott's English translation corresponds word-for-word (as far as possible) to Rousseau's French text. Although this goal may cause some awkwardness, the translator believes it has the advantage of permitting readers to come to their own conclusions "with the smallest danger that the translation will have imposed a particular interpretation."

(Italian) Filippo Salvatore. *Ancient Memories, Modern Identities: Italian Roots in Contemporary Canadian Authors*. Tr. Dominic Cusmano. Guernica. 1999. 192 pp. Paper: \$18.00; ISBN 1-55071-057-5. Essay Series 35. In *Ancient Memories, Modern Identities*, 2nd- and 3rd-generation authors express the phenomenon of migration as both physical displacement and indelible memory. The first section establishes a dialogue with historians Robert Harney, John Zucchi, Kenneth Bagnell, and Bruno Ramirez, who recount the history of Italian settlements in Canada, the deleterious impact of Fascism, and the vibrancy of the new communists. The second part studies the development of "Italianese" literature, beginning in the 1920s with Liborio Lattoni and Mario Duliani, up to the present with authors Giose Rimaneli, Pietro Corsi, Ermanno La Riccia, Tonino Caticchio, Antonio D'Alfonso, Fulvio Caccia, C. Dino Minni, Marco Micone, Mary Melfi, Lisa Carducci, Vittori Rossi, and Nino Ricci. The third section focuses on Italian-Canadian films such as Paul Tana's *Caffè Italian, Montréal*, and *La Sarrasine*, and *Enigmatico* by Patricia Fogliato and David Mortin.

(German) Arno Schmidt. *Radio Dialogs I*. Tr. John E. Woods. Green Integer. 1999 [S. Fischer Verlag, 1972]. 382 pp. Paper: \$12.95; ISBN 1-892295-01-6. Green Integer 9. One of the great writers of German modernism, Arno Schmidt (1914-1979) published a number of fictions characterized by their complexity of subject, language, and typography. When Schmidt was finally translated into English in 1981, the critic Robert M. Adams noted that Schmidt's work extended the tradition of "cruel comedy" that

had run from Rabelais, via Swift, to Joyce. Since then, several of Schmidt's works have been translated, most notably *The Egghead Republic*, *Collected Novellas*, *Nobodaddy's Children*, *Collected Stories*, and *Two Novels (The Stony Heart and Boondocks/Moondocks)*. The radio dialogs represent some of the "conversations" Schmidt performed on radio from 1955 to 1971. In these twenty-two selections, he discusses a wide range of literary writing, from the works of German Romanticism to discussions of American and British writers, engaging his German audiences and challenging them to re-examine the canon. A second volume of dialogs is forthcoming early this year.

Talking on the Page: Editing Aboriginal Oral Texts. Ed. Laura J. Murray and Keren Rice. University of Toronto. 1999. 122 pp. Cloth: ISBN 0-8020-4433-6. Paper: ISBN 0-8020-8230-0. What happens when the stories, beliefs, and histories of North American Native people, many traditionally communicated orally, are transferred to paper and other media? Why do tellers, teachers, editors, filmmakers, and translators undertake this work? What do the words mean for different audiences? These and other issues are confronted by this collection of papers presented at the 32nd annual Conference on Editorial Problems at the University of Toronto in November 1996. Contents include an Introduction by the editors, "The paradox of talking on the page: Some Aspects of the Tlingit and Haida experience" by Nora Marks Dauenhauer and Richard Dauenhauer, "How do we learn language? What do we learn?" by Basil Johnston, "Writing voices speaking: Native authors and an oral aesthetic" by Kimberly M. Blaeser, "Doing things with words: Putting performance on the page" by J. Edward Chamberlin, "It shall not end anywhere: Transforming oral traditions" by Victor Masayeva Jr., and "The social life of texts: Editing on the page and in performance" by Julie Cruikshank.

Walter Benjamin: Selected Writings, Volume 2, 1927-1934. Tr. Rodney Livingston and others. Ed. Michael W. Jennings, Howard Eiland, and Gary Smith. Belknap Press of Harvard University Press. 1999. 870 pp. Paper: ISBN 0-674-94586-7. In the frenzied final years of the Weimar Republic, amid economic collapse and mounting political catastrophe, Walter Benjamin emerged as the most original practicing literary critic and public intellectual in the German-speaking world. This volume brings together previously untranslated writings on major figures such as Brecht, Valéry, and Gide, and on subjects ranging from film, radio, and the novel to memory, kitsch, and the theory of language. Although the German edition of Benjamin's collected writings, *Gesammelte Schriften* (Suhrkamp Verlag, Frankfurt, 1972-1989), groups texts generically, these translated selections are arranged chronologically by date of composition: Moscow, 1927; Image Imperatives, 1928; The Return of the *Flaneur*, 1929; Crisis and Critique, 1930; The Destructive Character, 1931; Ibizan Sequence, 1932; Thought Figures, 1933; and The Author as

Producer, 1934. The book concludes with a highly informative biographical chronology of the years 1927-1934.

PHILOSOPHY

(German) Jean Améry. *On Suicide: A Discourse on Voluntary Death [Hand an sich legen]*. Tr. John D. Barlow. Indiana University Press. 1999 [J. G. Cotta'sche Buchhandlung Nachfolger GmbH, Stuttgart, 1976]. 216 pp. Cloth: \$19.95; ISBN 0-253-33563-9. Jean Améry thought of *On Suicide* as a continuation of the kind of reflections on mortality he had laid down in *On Aging*. But here he probes more deeply into the meaning of death and into the human capacity for voluntary death. Although religion and society may treat suicide as an unnatural and absurd act, Améry claims that it is no less natural and absurd than many other forms of living and dying—and in many cases is more natural and reasonable than other alternatives an individual may face. Améry approached his unusual subject in a series of reflective literary essays, more philosophical than they are sociological or psychological. For him, suicide is not a problem or a sickness but a distinctly human action. "Instead of viewing voluntary death from the outside, from the world of the living and surviving, I have tried to view it from the interior of those who call themselves suicidal or suicides." Jean Améry committed suicide in 1978.

(Greek) Aristotle. *The Metaphysics*. Tr. and intro. Hugh Lawson-Tancred. Penguin Putnam. 1998. 460 pp. Paper: \$11.95; ISBN 0-14-044619-2. Aristotle was always passionately interested in natural phenomena. Yet when he joined Plato's Academy as a 17-year-old in the mid 360s BC, he was taught the "idealist" doctrine that what we perceive is just a pale reflection of the true reality. After a sharp reaction against Platonism, he achieved in *The Metaphysics* an extraordinary synthesis, integrating the natural and rational aspects of the world, and in so doing, probed some of the deepest questions of philosophy. As Hugh Lawson-Tancred points out in his Introduction, there have been many great thinkers for whom the most important question in philosophy has been what response we should make to the claims of metaphysicians in general and of Aristotle in particular. This translation was written "with one overriding intention, that of making accessible to readers at a relatively early stage of their philosophical development a masterpiece of philosophy which, by reason of its length, complexity, difficulty, and stylistic aridity, has often been thought to lie beyond the reach of all but advanced students. If it achieves any measure of success in this objective, its provider will be content."

(Greek) *The Atomists: Leucippus and Democritus: Fragments, A Text and Translation with a Commentary by C. C. W. Taylor*. University of Toronto Press. 1999. 308 pp. Cloth: \$65.00; ISBN 0-8020-4390-9. Phoenix Presocratics 5. The

aim of this work is to present the ancient evidence, both direct and indirect, for the thought of Leucippus and Democritus, and to assist the critical evaluation of their thought through commentary on the evidence. In accordance with the series format, a Greek text of the fragments is provided, accompanied by facing translation, whereas the testimonia are given in translation only. While not attempting to include every passage in which the atomists are referred to, Taylor has translated what he judged to be enough passages to provide the essential evidence, and has added further references to guide readers who may wish to research further. Appended to the commentary is a concordance that allows cross-referencing from this volume to the other two principal collections of evidence cited in the text. All of the translations were done by Taylor, and although he tried to make the book accessible to readers who know no Greek, he confesses that his aim was only partially attainable since many of the sources cited are not in translation, and it was not practicable for him to translate them all.

(French) Alain Badiou. *Manifesto for Philosophy [Manifeste pour la philosophie]*. Tr. ed. and intro. Norman Madarasz. State University of New York. 1999 [Editions du Seuil, 1989, 1992]. 181 pp. Cloth: ISBN 0-7914-4219-5. Paper: ISBN 0-7914-4220-9. SUNY Series, Intersections: Philosophy and Critical Theory. *Manifesto for Philosophy* is accompanied in this volume by two essays, "The (Re)turn of Philosophy Itself" ["Le (re)tour de la philosophie elle-même"] and "Definition of Philosophy" ["Définition de la philosophie"], both of which appeared under the heading, "Philosophy Itself" in *Conditions* (Seuil, 1992), an anthology of essays and conferences given at the turn of the decade. This is the first translation of one of Alain Badiou's major works into English.

(French) E. M. Cioran. *All Gall Is Divided: Gnomes and Apothegms by E. M. Cioran [Syllogismes de l'amertume]*. Tr. and intro. Richard Howard. Arcade. 1999 [Editions Gallimard, 1952, 1980]. 151 pp. Cloth: \$18.95; ISBN 1-55970-471-3. *All Gall Is Divided* reveals the conflicts, paradoxes, and rejoicings of existence as understood by a man frequently compared to Samuel Beckett. E. M. Cioran's book of aphorisms focuses on themes such as philosophy, language, death, mystery, melancholy, religion, and love. Laying bare his suspicion that madness permeates the fringes of a supposedly ordered world, Cioran lures readers into his realm of painful lucidity and dreamlike precision. According to Richard Howard, "Not since Nietzsche has any thinker revealed himself so drastically, not since Heraclitus has the necessity of *fragments* been so deliriously welcomed. Hence my punning title for the syllogisms of bitterness, the allusion to Caesar's partition of France and, finally, Cioran's dissection of that other gall, the acrimony, the wormwood, the effrontery which is the consequence of "being born," the one regrettable act. With this volume, which is the second work written in French by the Romanian expatriate, all of Cioran's French works have now been translated into English, most by Richard Howard. Paperback editions of *Anathemas and*

Admirations, Drawn and Quartered, The Trouble With Being Born, and A Short History of Decay are published by Arcade.

(German) Fichte: *Foundations of Transcendental Philosophy [Wissenschaftslehre, Nova Methodo 1796/99]*. Tr. and ed. Daniel Breazeale. Cornell University Press. 1998 [1992]. 494 pp. Paper: \$29.95; ISBN 0-8014-8138-4. First paperback edition. This fascinating and important document not only occupies a central role in the development of Fichte's philosophy but richly deserves intensive study in its own right. Unfortunately, no copy of this text in Fichte's own hand survives, but two student transcripts of Fichte's lectures on this subject are used by the translator to create a composite or conflated version. For readers who may wish to compare the translation with the German originals, the pagination of both sources has been provided in the margins, and in many instances the original German text is provided in the footnotes. Daniel Breazeale's goal has been to make the lectures as readable and as accessible as possible to a broad Anglophone audience, while also attempting to address the more specialized concerns of scholars and readers with some knowledge of German. "In this case, as in every other, translation remains a matter of compromise and interpretation," admits Breazeale. "This fact, however, is as much of an incentive as an obstacle to the philosophically inclined translator, who may take some comfort in the fact that Fichte insisted that 'my theory should be expounded in an infinite number of ways' and conceded that 'everyone will have a different way of thinking this theory—and must think it differently, in order to be thinking *this very theory*.'"

(German) *The First Buber: Youthful Zionist Writings of Martin Buber*. Ed. and tr. Gilya G. Schmidt. Syracuse University Press. 1999. 226 pp. Cloth: ISBN 0-8156-0575-7. Paper: ISBN 0-8156-0595-1. Martin Buber Library. As a college student at the University of Leipzig and then Berlin, Martin Buber was a leader of the early Zionist movement. During this period, between 1898 and 1902, he published a series of Zionist writings that were clearly meant to be confrontational and challenge those who embraced traditional Judaism. In 1916 Buber collected many of these pieces in a volume he called *Die Jüdische Bewegung*, a second edition of which was issued in 1920. The collection has been republished many times since then in Germany, but until now, these essays, poems, and speeches given nearly one hundred years ago have never been translated into English. Gilya G. Schmidt is the editor and translator of *National Socialism and Gypsies in Austria* by Erika Thurner (University of Alabama).

(Dutch) Ludwig Heyde. *The Weight of Solitude: On the Philosophical Question of God [Het gewicht van de eendigheid: Over de filosofische vraag naar God]*. Tr. Alexander Harmsen and William Desmond. Foreword William Desmond. State University of New York Press. 1999. 177 pp. Cloth: ISBN 0-7914-4265-9. Paper: \$17.95; ISBN 0-7914-4266-7. SUNY

Series in Hegelian Studies. Ludwig Heyde's award-winning examination of the weight of finitude and its relation to God is transferred here for the first time in English. Though philosophers may question if there still is room for God in philosophy after Nietzsche, Heyde suggests that a full acceptance of the finitude of existence can lead to the affirmation of God. He criticizes conceptions that have unconsciously dominated our thinking since the Enlightenment, and at the same time, he investigates how well the affirmation of God stands up against various intellectual challenges such as Kant's critique, the experience of evil and suffering, and the thought of Heidegger.

(French) Luce Irigaray. *The Forgetting of Air in Martin Heidegger* [*L'oubli de l'air chez Martin Heidegger*]. Tr. Mary Beth Mader. University of Texas Press. 1999 [Les Editions de Minuit, 1983]. 208 pp. Cloth: \$40.00; ISBN 0-292-73871-4. Paper: \$17.95; ISBN 0-292-73872-2. Constructs Series. French theorist Luce Irigaray has become one of the 20th-century's most influential feminist thinkers. In answer to Heidegger's undoing of Western metaphysics as a "forgetting of Being," Irigaray critiques his emphasis on the element of earth as the ground of life and speech and his "oblivion" or forgetting of air. In English translation for the first time, this work is the fourth in Irigaray's "elemental" series. With its focus on dwelling and human habitation, *The Forgetting of Air in Martin Heidegger* is important reading not only in the humanities but also in architecture and the environmental sciences.

(French) Sarah Kofman. *Socrates: Fictions of a Philosopher* [*Socrate(s)*]. Tr. Catherine Porter. Cornell University Press. 1998 [Editions Galiée, 1989]. 296 pp. Cloth: \$49.95; ISBN 0-8014-8138-4. Socrates is an elusive figure, Sarah Kofman asserts, and he is necessarily so since he did not write or directly state his beliefs. "With Socrates, we never leave fiction behind." Kofman suggests that Socrates' avowal of ignorance was meant to be ironic. Later philosophers who interpreted his text invariably resisted the profoundly ironic character of his way of life and diverged widely in their interpretations of him. Kofman focuses especially on the views of Plato, Hegel, Kierkegaard, and Nietzsche. Despite radically different interpretations, they all found Socrates to be a dominant figure of immense importance in the history of philosophy. In examining each philosopher's response to Socratic irony, Kofman draws specifically on the history of philosophy and psychoanalytic theory. Sarah Kofman is the author of numerous books, including *The Enigma of Women: Woman in Freud's Writing*, published in Catherine Porter's translation by Cornell.

(Italian) *The Legacy of Benedetto Croce: Contemporary Critical Views*. Eds. Jack D'Amico, Dain A. Trafton, and Massimo Verdicchio. University of Toronto Press. 1999. 244 pp. Cloth: \$60.00; ISBN 0-8020-4484-0. Toronto Italian Studies: Major Italian Authors. The essays collected here cover the broad range of Croce's development, from his earliest endeavors in the archives and local intellectual circles of

Naples to his maturity as a philosopher of world renown and an inspiration to his country during the desperate crisis precipitated by the Second World War. Eleven scholars from three countries and four academic disciplines demonstrate the rich variety of ways in which Croce remains of value today. Including the first English-language discussion of *Taccuini di lavoro*, Croce's working diary, this is the first volume in English that provides a critical survey of Croce's major works and ideas as well as fresh interpretations from a variety of contemporary points of view.

(French) Emmanuel Levinas. *Alterity and Transcendence* [*Altérité et Transcendance*]. Tr. Michael B. Smith. Columbia University Press. 1999 [Fata Morgana, 1995; Athlone, 1999]. 195 pp. Cloth: \$29.50; ISBN 0-231-11650-0. European Perspectives. Internationally renowned as one of the great French philosophers of the twentieth century, the late Emmanuel Levinas remains a pivotal figure across the humanistic disciplines for his insistence on the primacy of ethics in philosophical investigation. *Alterity and Transcendence*, the first English translation of a series of twelve essays, offers a unique glimpse of Levinas as he defines his own place in the history of philosophy. This volume also includes two interviews conducted by Christian Chabanis and Angelo Bianchi in which Levinas responds to key questions not directly addressed in his writings. Michael B. Smith has translated several of Levinas's works, including *Outside the Subject*, *In the Time of Nations*, *Proper Names*, and, with Barbara Harshav, *Entre Nous* (Columbia, 1998).

(Greek) Plato. *Gorgias and Phaedrus*. Tr. and intro. James H. Nichols, Jr. Cornell University Press. 1998. 233 pp. Cloth: \$45.00; ISBN 0-8014-3530-7. Agora Editions. The design of this volume is based on three premises: that questions regarding the nature of rhetoric and its relation to philosophy, politics, and education are of concern and importance; that Plato's investigation of these questions is profound and valuable for our thinking; and that a careful translation of both *Gorgias* and *Phaedrus* could be helpful for those trying to understand Plato's approach to rhetoric. This translation puts considerable weight on literalness as James H. Nichols, Jr. attempts to provide readers with as direct an access to Plato as possible. Nichols's own interpretation is expressed in the introduction and in the essays accompanying each dialogue.

(Various) *The Presocratics after Heidegger*. Ed. David C. Jacobs. State University of New York. 1999. 302 pp. Cloth: ISBN 0-7914-4199-7. Paper: ISBN 0-7914-4200-4. SUNY Series in Contemporary Continental Philosophy. This collection of thirteen essays is devoted to thinking through Martin Heidegger's reading of and relation to the Presocratics. The Introduction by David C. Jacobs lays out Heidegger's approach to the history of philosophy so that an understanding of the Presocratics can be developed from this. Four of the

essays are translations: "The Destruction of Logic" by Jean-François Courtine, tr. Kristin Switala and Rebekah Sterling; "Anaximander: A Founding Name in History" by Michel Serres, tr. Roxanne Lapidus; "The Last, Undelivered Lecture (XII) from Summer Semester 1952" by Martin Heidegger, tr. Will McNeill; and "Heraclitus Studies" by Hans-Georg Gadamer, tr. Peter Warnek.

(Greek) Plato. *The Symposium*. Tr. and intro. Christopher Gill. Penguin. 1999. 90 pp. Paper: \$8.95; ISBN 0-14-044616-8. The *Symposium* is one of the most powerful dialogues on the nature of love in Western thought. During a lively dinner party, a series of speakers offer their views on *eros* or desire. Through jokes and flirtation they reveal their attitudes to love and personal relationships: Aristophanes tells a haunting myth about our long-lost unity as couples, Socrates radically rethinks the nature of love and delivers a massive challenge to ancient—and modern—romanticism, and finally, the glamorous Alcibiades appears, drunk and supported by a courtesan, to tell us why he tried to seduce Socrates, and why he failed. Christopher Gill provides a full introduction, which examines the content and significance of the speeches as well as setting the work in its social and intellectual context. By contrast with most other Penguin editions of Plato, the translation itself is not punctuated with comment and analysis but rather is left to stand on its own.

(German) Leo Rauch and David Sherman. *Hegel's Phenomenology of Self-Consciousness: Text and Commentary [Wahrheit der Gewissheit seiner selbst]*. State University of New York Press. 1999. 236 pp. Cloth: ISBN 0-7914-4157-1. Paper: ISBN 0-7914-4158-X. SUNY Series in Hegelian Studies. Offering a new translation by Leo Rauch of the famous chapter IV ("Self-Consciousness") of *Phenomenology of Spirit*, this book reflects the far-reaching insights of contemporary Hegelian scholarship. Included is extensive commentary as well as a review of the work's reception by such important 20th-century thinkers as Kojève, Heidegger, Sartre, Gadamer, Bataille, Deleuze, Lacan, and Habermas. In addition to the translation of Chapter IV, Part I contains an introduction and two sections, which are called "Independence and Dependence of Self-Consciousness: Mastery and Slavery," and "Freedom of Self-Consciousness: Stoicism, Skepticism, and the Unhappy Consciousness." Leo Rauch is the author of *Hegel and the Human Spirit: A Translation and Discussion of the Jena 1805-6 Lectures*.

(German) Rüdiger Safranski. *Martin Heidegger: Between Good and Evil [Ein Meister aus Deutschland: Heidegger und seine Zeit]*. Tr. Ewald Osers. Harvard University Press. 1998 [Carl Hanser Verlag, München, 1994]. 474 pp. Cloth: ISBN 0-674-38709-0. Paper: \$17.95; ISBN 0-674-38710-4. One of the 20th century's greatest philosophers, without whom there would be no Sartre, no Foucault, no Frankfurt School, Martin Heidegger was also a man of great failures and flaws, a Faustus who made a pact with the devil of his time, Adolf Hitler. The story of Heidegger's

life and philosophy, a quintessentially German story in which good and evil, brilliance and blindness are inextricably entwined and the passions and disasters of a whole century come into play, is told in this comprehensive critical biography. Rüdiger Safranski gives a thorough account of Heidegger's 'existential' ideas, highlighting the inimitable charisma surrounding both his writing and person.

REFERENCE

Cheng & Tsui Chinese Character Dictionary: A Guide to the 2000 Most Frequently-Used Characters. Editor-in-chief Wang Huidi. Eds Fan Keyu, Gao Jiaying, and Wang Zhifang. Tr. Kong Jing. Cheng & Tsui. 1999 [Federal Publications (S) Pte Ltd, 1998]. 510 pp. Paper: \$18.95; ISBN 0-88727-314-9. The key to mastering the Chinese language is learning to write the Chinese characters, which is where learners often encounter difficulty. This dictionary is unique in that it goes beyond mere definitions of entries and pronunciation. Calligraphic features of Chinese characters are analyzed, illustrating how they are to be properly written. The volume contains the primary target vocabulary of 2000 characters required for primary facility in written Chinese as well as a number of helpful features, such as stroke number, phonetic, and *pinyin* indices. Characters are organized alphabetically and are printed in both *Kai* and *Song* script in two colors, making it easy to discern their appearance and structure. Basic meaning and examples of usage are given in English and Hanyu Pinyin.

Dennis Freeborn. *From Old English to Standard English: A Course Book in Language Variation Across Time*. University of Ottawa Press. 1998 [1992]. 479 pp. Paper: \$35.00; ISBN 0-7766-0469-4. Second edition. A fascinating and visual volume, *From Old English to Standard English* presents the development of the language from Old English, through Middle and Early Modern English to the establishment of Standard English in the eighteenth century. At its core lies a series of nearly 200 historical texts, of which more than half are reproduced in facsimile, and which illustrate the progressive changes in the language. The book is based upon linguistic description, with commentaries demonstrating the evidence for language change at every level—handwriting, spelling, punctuation, vocabulary, grammar, and meaning. This is a comprehensive resource book and reference tool for teachers and students at all levels.

Hermann W. Haller. *The Other Italy: The Literary Canon in Dialect*. University of Toronto Press. 1999. 377 pp. Cloth: ISBN 0-8020-4424-7. Toronto Italian Studies. Italy possesses two literary canons, one in the Tuscan language and the other made up of the various dialects of its many regions. *The Other Italy* presents for the first time an overview of the principal authors and texts of Italy's literary canon in dialect,

highlighting the cultivated dialect poetry, drama, and narrative prose since the codification of the Tuscan literary language in the early 16th century, when writing in dialect became a deliberate and conscious alternative to the official literary standard. As a guide to reading and research, this book provides a compendium of literary sources in dialect, arranged by region and accompanied by syntheses of regional traditions with selected textual illustrations. Herman W. Haller is author of *The Hidden Italy: A Bilingual Edition of Italian Dialect Poetry*.

Robin Healey. *Twentieth-Century Italian Literature in English Translation: An Annotated Bibliography 1929-1997*. University of Toronto Press. 1999. 635 pp. Cloth: \$95.00; ISBN 0-8020-0800-3. Representing six years of meticulous research by Robin Healey, this vastly comprehensive volume continues for the field of literature the 1931 volume by Nancy C. Shields, *Italian Literature in Translation in America*, which lists almost all translations up to 1929. But where Shields included only those translations published in American editions, this new compendium contains a record of all English-language translations published from 1929 to 1997. While the majority have been published in Great Britain or the United States, other countries such as Australia, Canada, Ireland, Italy, South Africa, and Switzerland are also represented. The 2,500 listings encompass works of fiction, poetry, plays, screenplays, librettos, journals and diaries, correspondence, and some personal narratives, belles-lettres, and associated works. Each listing is numbered and arranged chronologically by decade, and includes a lucid and thorough annotation. The book also features an introduction, a bibliography of the information sources consulted, and indices of authors, titles, translators, editors, publishers, and periodicals. This is an exceptionally valuable new resource tool for scholars in the fields of Italian literature, language, and translation studies.

Eleanor Levieux and Michel Levieux. *Insider's French: Beyond the Dictionary*. University of Chicago Press. 1999. 259 pp. Cloth: ISBN 0-226-47502-6. Paper: \$12.00; ISBN 0-226-47503-4. What do you do about *le bogue de l'an 2000*? Have you ever applied for *un vrai faux passeport*? How do you say "satellite dish" in French? If you spend time in present-day France, the language you hear on the radio and television or see in newspapers is far removed from the French language of ten or twenty years ago. The country and its language have changed tremendously in a relatively short period of time, leaving confused English speakers in their wake. *Insider's French* is a unique handbook and guide to the language of the "new France." Entries proceed by association of ideas and related terms, with extensive cross-referencing, while still being alphabetized like a standard dictionary. As in their previous books, *Beyond the Dictionary in French* and *Cassell's Colloquial French*, the authors emphasize the context in which

each word or phrase is used and generally add one or two more sentences which provide relevant vocabulary.

Women Writers in German-Speaking Countries: A Bio-Bibliographical Critical Sourcebook. Ed. Elke P. Frederiksen and Elizabeth G. Ametsbichler. Greenwood Press. 1998. 600 pp. Cloth: \$95.00; ISBN 0-313-28201-3. The first study of its kind in English, this volume is a collection of articles on 54 women authors from the 10th century (Hrotsvit von Gandersheim) to the present, including those from Austria, Germany, and Switzerland. It is the largest, most widely-spanning reference work to offer such a wealth of information of these women. An outgrowth of an earlier annotated reference guide (Greenwood, 1989), this new work provides more in-depth coverage of a smaller group of writers. It is designed to introduce them to a wider European and U.S. audience, to general readers as well as scholars and teachers of women's studies or German literature and culture. Each entry features a brief biography, a discussion of her major themes and narrative/poetic strategies, a survey of criticism, and a bibliography of both German- and English-language works by and about the author.

Yip Po-Ching and Don Rimmington with Zhang Xiaoming and Rachel Henson. *Intermediate Chinese: A Grammar and Workbook*. Routledge. 1998. 197 pp. Cloth: \$75.00; ISBN 0-415-16038-3. Paper: \$21.99; ISBN 0-415-16039-1. Designed for students with some previous knowledge of the language, this book is a sequel to *Basic Chinese: A Grammar and Workbook*. Both volumes are designed to assist learners of Mandarin or Modern Standard Chinese, which is the language spoken by close to 70% of the Chinese people. The book presents the more complex features of Chinese syntax in an easily accessible reference and practice format consisting of twenty-five units that first introduce a number of intricate linguistic structures, then go on to provide in-depth reviews and analyses of basic grammatical patterns in variant and more complex forms. All Chinese entries are presented in both *pinyin* romanisation and Chinese characters, and in most cases are accompanied by English translations to facilitate self-tuition in both the spoken and written language.

RELIGION

(Various) *Cultures of Piety: Medieval English Devotional Literature in Translation*. Ed. Anne Clark Bartlett and Thomas H. Bestul. Cornell University Press. 1999. 256 pp. Cloth: ISBN 0-8014-3443-2. Paper: \$16.95; ISBN 0-8014-8455-3. Devotional texts in late medieval England were notable for their flamboyant piety and their preoccupation with the tortured body of Christ and the grief of the Virgin Mary. Seven diverse examples of this literature are collected here, all written between 1350 and 1450, one in Anglo-Norman, the remainder in Middle English. Contents include *The Book of Holy*

Medicines by Henry of Lancaster (tr. M. Teresa Tavormina); The Middle English Pseudo-Augustinian *Sililoquies* and Its Anti-Wycliffite Commentary (tr. Robert S. Sturges); *The Gast of Gy* (tr. Mona L. Logarbo); *The Privity of the Passion* (tr. Denise N. Baker); *The Fifteen Odes* (tr. Rebecca Krug); *Life of Soul* (tr. Paul F. Schaffner); and *The Life of St. Jerome* by Symon Wynter (tr. Claire Waters). An appendix offers the original versions of the six Middle English texts. The introduction and the translators' headnotes discuss crucial aspects of the texts' histories and thematics, providing a valuable context to the *Canterbury Tales* and other classic works of late medieval England which, the editors assert, were far outnumbered by writings of popular piety. (Urdu) Gul Hasan. *Solomon's Ring: Tadhkira Ghauthya, The Life and Teachings of a Sufi Maste [Tazkirah-yi Ghauseyyah]*. Tr. and intro. Hasan Askari. Alta Mira Press. 1998. 218 pp. Cloth: ISBN 0-7619-8983-8. Paper: ISBN 0-7619-8984-6. Sacred Literature Series. Stories from the rich folk tradition of India told by the great Sufi master, Ghuath Ali Shah (1804-1880) and recorded by his disciple, Gul Hasan, are available here for the first time in English translation. In the vision of this master, the Islamic and Hindu faiths are celebrated as paths to one goal, and the imagination is identified as the principle and power by which we are given the free will to make our own destiny. The book provides an introduction to Sufism through one of its most important texts, and opens a window onto the tumultuous religious world of 19th century

(Chinese) Master Hsing Yun. *Being Good: Buddhist Ethics for Everyday Life*. Tr. Tom Graham. Weatherhill. 1998. Paper: \$14.95; ISBN 0-8348-0458-1. 165 pp. *Being Good* invites readers to consider what it means to lead a good life, offering practical advice, based on Buddhist teachings, as to how this can be accomplished. In each of more than thirty brief essays, Master Hsing Yun treats a specific moral or ethical issue, using quotations from the rich treasury of the Buddhist scriptures as a point of departure for his discussion. Among the topics considered are control of the body and of speech, overcoming greed, ending anger, patience under insult, how to get along with others, and what it means to practice Buddhism. Master Hsing Yun is a Chinese Buddhist, the forty-eighth patriarch in the Linji school of Ch'an (Zen) Buddhism and, according to Tom Graham, "probably the most famous Chinese monk alive today."

(Greek) Kontakia. *On the Life of Christ: Chanted Sermons by St. Romanos the Melodist*. Tr. Archimandrite Ephrem Lash. Alta Mira Press. 1998. 261 pp. Paper: 0-06-064943-7. Sacred Literature Series. Hailed as "the greatest poet of the Greek middle ages" and perhaps the most famous liturgical poet of the Orthodox Church, Saint Romanos the Melodist established the *kontakion*, or chanted verse sermon, as the poetic voice of the Byzantine Church. Archimandrite Ephrem Lash has selected *kontakia* that retell and explore the significance of key events in the life of Jesus Christ, interweaving biblical imagery and figures from both the Old and New Testaments. Footnotes and endnotes provide explanations and references to other liturgical and

patristic texts. For access to the original Greek, Appendix One includes the numbering of the *kontakia* in two critical editions (Oxford, 1963 and Paris, 1977). Biblical references are to the Septuagint, the Greek translation of the Bible which St. Romanos would have used.

(French) Margaret Porette. *The Mirror of Simple Souls [Le Miroir des simples âmes]*. Tr. and intro. Edmund Colledge, J. C. Marler, and Judith Grant. Foreword Kent Emery, Jr. University of Notre Dame Press. 1999. 209 pp. Paper: ISBN 0-268-01435-3. Notre Dame Texts in Medieval Culture 6. When it was announced in 1946 that Margaret Porette was the author of *A Mirror of Simple Souls*, certainly a major French document of pre-Reformation spirituality, a sensation was created in the academic world. Although the book is one of the few heretical documents to have survived the Middle Ages in its entirety, both its title and authorship were among the most persistent problems of scholarly research in the field of medieval vernacular languages. In its original French, *The Mirror* survives only in a 15th-century manuscript that was translated into Latin, Italian, and Middle English. While considering these other sources, the translators of this Modern English version relied primarily on the medieval French text. Their introduction narrates the archival history of the book for which Margaret Porette was tried by the Inquisition and burned alive in 1310.

(Japanese) *The Recorded Sayings of Zen Master Joshu: The First Full English Translation*. Tr. and intro. James Green. Foreword Keido Fukushima Roshi. Alta Mira Press. 1998. 180 pp. Cloth: 0-7619-8985-4. Sacred Literature Series. The verbal expression of Ch'an/Zen Buddhism by Chao-chou Ts'ung-shen (778-897 CE), known in Japan and the West as "Joshu," was so striking that light was said to have flown from his lips. Here is the first full English translation of his sayings, lectures, dialogues, poems, and records from his pilgrimages. James Green has aimed for readability rather than literalness in his translation, providing explanations for meanings in the Chinese text not evident in the English words, or where something is understood in the Ch'an/Zen language that would not be clear to Western readers. This text is from the Japanese translation edited and commented upon by Ryumin Akitsuki (Tokyo, 1972). Three other languages besides English appear in this translation: Sanskrit, the ancient classical language of India, is used for technical Buddhist/Eastern philosophical terms; the original Chinese is retained for names of people and places; and the Japanese pronunciation of names is given in brackets.

(Latin) William Roye. *A Brefe Dialogue Bitwene a Christen Father and His stobborne Sonne: The First Protestant Catechism Published in English*. Ed. Douglas H. Parker and Bruce Krajewski. University of Toronto Press. 1999. 305 pp. Cloth: \$60.00; ISBN 0-8020-4389-5. This is a new, critical edition of William Roye's 1527 treatise, which was the first Protestant catechism to be published in English, and the first to

provide an extended and detailed statement of the new reformed doctrine in the vernacular. The *Brefe Dialogue* was a much-feared and subversive work that electrified reform-minded believers as intensely as Tyndale's 1526 English New Testament. The book is Roye's translation of Wolfgang Capito's *De Pueris Instituendis Ecclesiae Argentinensis Isagoge*, first published in Latin in 1527 and, in the same year, in a German edition as *Kinder bericht vnd fragstuck von gemeynen puncten Christlichs glauben*.

(Latin) Anna Silvas. *Jutta and Hildegard: Biographical Sources*. Pennsylvania State University. 1999. 299 pp. Paper: \$18.95; ISBN 0-271-01954-9. Brepols Medieval Women Series. Penn State University announces a new collaborative project, the Brepols Medieval Women Series, to be published in co-operation with Brepols Publishers of Belgium and the Centre for Medieval Studies at the University of Hull, U.K. This series, which will include editions, translations, and original studies, will provide a venue for work in the fast-growing field of the history of women's contribution to western culture. This book is a comprehensive collection of biographical sources, all translated from the latest critical editions, relating to Jutta of Disibodenberg (1092-1136) and Hildegard of Bingen (1098-1179). Except for the *Life of Hildegard* they have never been translated before

(Tibetan) Cyrus Stearns. *The Buddha from Dolpo: A Study of the Life and Thought of The Tibetan Master Dolpopa Sherab Gyaltzen*. State University of New York Press. 1999. 318 pp. Cloth: ISBN 0-7914-4191-1. Paper: ISBN 0-7914-4192-X. SUNY Series in Buddhist Studies. Known as "The Buddha from Dolpo," Tibetan Buddhist master Dolpopa Sherab Gyaltzen (1292-1361) was one of the most important and original thinkers in Tibetan history, and perhaps the greatest expert on the tantric teachings of the *Kalacakra*, or "Wheel of Time." This book contains the first translations into any language of major works by Dolpopa. *A General Commentary on the Doctrine* is one of the earliest texts in which he systematically presented his view of the entire Buddhist path to enlightenment. *The Fourth Council*, the culmination of his literary output, may be viewed as a final verse summation of his ideas on various topics that had concerned him throughout his life.

REPRINTS

(French) Catherine Clément. *Opera: The Undoing of Women [L'opéra ou la défaite des femmes]*. Tr. Betsy Wing. Foreword Susan McClary. University of Minnesota Press. 1999 [Editions Grasset & Fasquelle, 1979; University of Minnesota, 1988]. 202 pp. Cloth: ISBN 0-8166-1653-1. Paper: \$17.95; ISBN 0-8166-3526-9. New paperback edition. Catherine Clément analyzes the plots of over thirty prominent operas through the lenses of feminism and literary theory to unveil the negative messages about women in stories familiar to every afficionado. The operas are categorized according to their treatment of the female characters: Prima Donnas, or the Circus of Women; Dead

Women; Family Affairs, or the *Parents Terribles*; The Girls Who Leap Into Space; Furies and Gods, or Wanings of the Moon; Madmen, Negroes, Jesters, or the Heroes of Deception; The Tetralogic of the Ring, or the Daughter Done for; and In Praise of Paganism. Susan McClary's lucid essay entitled "The Undoing of Opera: Toward a Feminist Criticism of Music" effectively sets the stage for Clément's intriguing and insightful study. Translator Betsy Wing also translated *The Newly Born Woman* (Minnesota, 1986) by Hélène Cixous and Catherine Clément, as well as other works by Cixous, Denis Hollier, Edouard Clissant, and George Sand.

(Coptic) *The Coptic Orthodox Liturgy of St. Basil with Complete Musical Transcription*. Compiled Ragheb Moftah. Music transcription Margit Toth. Ed. and tr. Martha Roy. Columbia University Press. 1999 [The American University in Cairo Press, 1998]. 714 pp. Cloth: \$100.00; ISBN 977-424-437-0. Coptic is the last stage of the ancient language of Egypt, which is written in the Greek alphabet with the addition of seven letters from the Egyptian demotic scripts. The Orthodox texts were originally written in Greek and later translated first into Coptic, then into Arabic—the language in which they are now often performed as Coptic is no longer widely understood. Today the Orthodox prayer book is divided into two columns, Coptic on one side and Arabic on the other. This new volume also contains a translation into English, as well as the rubrics giving directions for the actions required of the officiants.

Fritz Graf. (French) *Magic in the Ancient World [Magie dans l'antiquité gréco-romain]*. Tr. Franklin Philip. Harvard University Press. 1999 [Les Belles Lettres, 1994; 1997]. 313 pp. Cloth: ISBN 0-674-54151-0. Paper: \$16.95; ISBN 0-674-54153-7. Revealing Antiquity 10. First Harvard Paperback edition. Ancient Greeks and Romans often turned to magic to achieve personal goals. Magical rites were seen as a route of direct access to the gods, for material gains as well as for spiritual satisfaction. In this fascinating survey of magical beliefs and practices from the sixth century B.C.E. through late antiquity, Fritz Graf sheds new light on ancient religion. Chapters: Naming the Sorcerer; Portrait of the Magician, Seen from the Outside; How to Become a Magician: The Rites of Initiation; Curse Tablets and Voodoo Dolls; Literary Rep[resentation of Magic; and Words and Acts.

(French) Jean-François Lyotard. *Postmodern Fables [Moralités postmodernes]*. Tr. Georges Van Den Abbeele. University of Minnesota. 1999 [Editions Galilée, Paris, 1993; University of Minnesota, 1997]. 160 pp. Paper: \$16.95; ISBN 0-8166-2555-7. Second printing. This latest offering from one of the founding figures of postmodernism is a collection of fifteen "fables" that ask "how to live, and why?" Jean-François Lyotard provides a mixture of anarchistic irreverence and sober philosophical reflection on a wide range of topics with attention to issues of justice and ethics, aesthetics, and judgment. In sections entitled "Verbiages," "System Fantasies,"

"Concealments," and "Crypts," Lyotard unravels and reconfigures idealist notions of subjects as various as the French Revolution, the Holocaust, the reception of French theory in the Anglo-American world, the events of May 1968, the Gulf War, academic travelers as intellectual tourists, the collapse of communism, and his own work in the context of others. Georges Van Den Abbeele is the translator of Lyotard's *The Différend*, also published by the University of Minnesota.

(Tibetan) Patrul Rinpoche. *Words of My Perfect Teacher: A Complete Translation of a Classic Introduction to Tibetan Buddhism [Kun bzhan bla ma'i zal lun]*. Tr. Padmakara Translation Group. Foreword by the Dalai Lama and Dilgo Khyentse Rinpoche. Alta Mira Press. 1998 [1994]. 462 pp. Cloth: ISBN 0-7619-9026-7. Paper: ISBN 0-7619-9027-5. Sacred Literature Series. Second edition. *Words of My Perfect Teacher* is the classical commentary on the preliminary practices of the Longchen Nyintin—one of the best-known cycles of teachings and a spiritual treasure of Tibetan Buddhism. A preface by His Holiness the Dalai Lama, introductory essays, explanatory notes, and classic illustrations enhance this revised edition, which also includes translations of a postface to the text written a century ago (for the first printed edition in Tibetan), as well as a new preface, numerous textual revisions, expanded notes, glossary, and bibliography. The Padmakara Translation Group is made up of students of Tibetan Buddhism from several countries and disciplines, working under the guidance of Tibetan scholars at the Centre d'Etudes de Chanteloube in Dordogne, France. This text was translated into French as *Le Chemin de La Grande Perfection* and published by Editions Padmakara in 1987. Spanish and German translations have been started, and an Italian translation is planned for the near future.

TRANSLATION STUDIES

John Corbett. *Written in the Language of the Scottish Nation: A History of Literary Translation into Scots*. Multilingual Matters, Ltd. 1999. 199 pp. Cloth: \$59.00; ISBN 1-85359-431-8. Topics in Translation 14. Although much work has been published on certain aspects of translation into Scots, this timely book is the first comprehensive account of Scots translations from the 15th to the 20th century. From the period before Gavin Douglas's translation of the *Aeneid* to John Byrne's recent adaptation of Gogol's *The Government Inspector*, this survey argues that translation plays a central role in the development of literature in Scots, lending authority to the vernacular, and extending the stylistic range open to writers in Scots. The survey draws upon Translation Studies to examine the role of translation in a nation whose status is periodically redefined. The case of Scots translation also raises important issues, in particular the problem of the translator's "visibility" when he or she cannot hide behind the neutrality of a standard language. In a linguistic context where norms and standards are themselves sites of contention, the relative visibility of the translator becomes even more

problematic than in the modern Anglo-American tradition. John Corbett is the author of *Language and Scottish Literature* and of various articles on stylistics, discourse analysis and Scots.

Theo Hermans. *Translation in Systems: Descriptive and Systemic Approaches Explained*. St. Jerome. 1999. Paper: \$34.00; ISBN 1-900650-11-8. Translation Theories Explained 7. The notion of systems has helped revolutionize translation studies since the 1970s. As a key part of many descriptive approaches, it has broken with the prescriptive focus on what translation *should* be, encouraging researchers to ask what translation *does* in specific cultural settings. Theo Hermans explains how contemporary descriptive approaches came about, what the basic ideas were, and how those ideas evolved over time. An added focus on practical questions of how to investigate translation makes this book helpful for graduate students and indeed any researchers in the field. Other titles in this series: *Translating as a Purposeful Activity 1, Translation and Gender 2, Translation and Language 3, Translation and Empire 4, Conference Interpreting 5, and Translation and Literary Criticism 6*.

The Practices of Literary Translation: Constraints and Creativity. Ed. Jean Boase-Beier and Michael Holman. St. Jerome. 1999. 160 pp. Cloth: \$38.50; ISBN 1-900650-19-3. These essays have been developed from papers presented at the Second International Colloquium organized by the Institute of Translation and Interpreting Sub-Committee on Literary Translation in Higher Education, held at the University of East Anglia, Norwich, England, in September 1996. Topics address one of the central issues in literary translation, namely the relationship between the creative freedom enjoyed by the translator and the multiplicity of constraints to which translation as process and product is necessarily subject. In addition to the editors, contributors include Emily Salines, Cormac O'Cuilleaináin, Phyllis Gaffney, R. A. Megrab, Claudine Tourniaire, Sophia Totzeva, Jenefer Coates, Alberto Mira, Juan J. Zaro, and Kate Sturge. This volume will be of interest to teachers, students, and scholars of literary translation, as well as to practicing translators who wish to inform themselves about issues of central concern to their profession.

The Pragmatics of Translation. Ed. Leo Hickey. Multilingual Matters, Ltd. 1998. 242 pp. Cloth: \$95.00; 1-85359-405-9. Paper: \$39.95; ISBN 1-85359-404-0. Topics in Translation 12. Pragmatics sets out to explain what people wish to achieve and how they go about achieving it in using language. The aim of this volume is to address the pragmatic level of translation, which is neither purely theoretical nor relevant merely to specific translation problems, but rather common to all translation. The thirteen chapters in this volume show how translation—skill, art, process and product—is affected by pragmatic factors such as the acts performed by people when they use language, how writers try to be polite and cooperative,

and the distinctions they make between what their readers may already know and what is likely to be new to them. According to Leo Hickey, "One of the many questions that recur, explicitly or implicitly, in these investigations is whether there is some objective entity, linguistic, sematic, or psychological, expressed in or by an 'original,' which can then be captured by a different text, the translation. In other words, is there something in, behind, underneath or belonging to a piece of writing in one language which can be extrapolated and safely packaged in another?" Other contributors include Peter Fawcett, Ernst-August Gutt, Basil Hatim, Sándor Hervey, Ian Higgins, Juliane House, Frank Knowles, Kirsten Malmkjær, Ian Mason, Bill Richardson, Christina Schäffner, and Palma Zlateva.

Rimbaud's Rainbow: Literary Translation in Higher Education. Ed. Peter Bush and Kirsten Malmkjær. John Benjamins Publishing Company. 1998. 200 pp. Cloth: \$65.00; ISBN 1-55619-705-5. Benjamins Translation Library 21. This selection of papers from ITI's landmark First International Colloquium on Literary Translation includes provocative perspectives on the teaching, research, and status of literary education in universities. The papers are grouped into sections: Translation and Pedagogy; Translating; and Translation Studies. Contributors include Peter Bush, Nicholas Round, Edwin Gentzler, Jean Boase-Beier, Andrea Papp, Anikó Sohár, Douglas Robinson, Steve Ellis, Keneva Kunz, M. Angeles Conde Parilla, Susan Bassnett, Kirsten Malmkjær, Masako Taita, Dirk Delabastita, Ian Craig, and Else Ribeiro Pires Vieira.

Translation and Norms. Ed. Christina Schäffner. Multilingual Matters, Ltd. 1999. 140 pp. Cloth: \$49.95; ISBN 1-85359-438-5. Norms are models of correct or appropriate behavior and of correct or appropriate behavioral products. Since translational behavior is contextualized social behavior, translational norms are understood as internalized behavioral constraints which embody the values shared by a community. Gideon Toury and Theo Hermans, the main contributors to this volume, have been highly influential in the development of the concept of norms and illustrate the interplay between the translator's responses to expectations, constraints, and pressures in a social context. Issues discussed by Toury and Hermans are responded to by Andrew Chesterman, Daniel Gile, Anthony Pym, Douglas Robinson, and Sergio Viaggio. This book is also available as Vol. 5, Nos. 1 & 2 of the journal, *Current Issues in Language and Society*.

The Translator's Companion. Ed. Nadja Grössing and Brigitte Rapp. Trs. Sophie Kidd (English) and Brigitte Hall (French). Übersetzungsgemeinschaft. 1999. 400 pp. Paper: \$20.00; ISBN 3-901623-03-5. Second edition. Tri-lingual. The first edition of the *Translator's Companion* was published within the scope of the *European Translators' Backbone* project. Its aim was to provide a clear, systematic overview for all concerned of the infrastructure relating to literary translation in Europe with the intention that this would result in synergistic effects for the profession as a whole. This new trilingual edition in English,

French, and German has been thoroughly revised and supplemented by an extra chapter. In each of the four main sections—Associations, Translators' Centres, Courses in Literary Translation, Support for Literary Translation—the entries are arranged by country in alphabetical order according to their English names. The companion is cross-referenced for easy use. For more information, their website is <http://www.translators.at>.

Wolfram Wilss. *Translation and Interpreting in the 20th Century: Focus on German.* John Benjamins Publishing Company. 1999. 258 pp. Cloth: ISBN 1-55619-713-6. Benjamins Translation Library 29. This book provides an historical survey of the unfolding of translation and interpreting in the 20th century with special reference to the German-speaking area. It is based on extensive archival research in Austria, Germany, and Switzerland, on a large number of interviews with experts in the field of language mediation, and on the author's observations and experiences over 45 years working in the fields of translation practice, translation teaching, and translation studies. Historically, the book differentiates between three main phases: 1900-1919, with the dominance of French as lingua franca in international communication; 1919-1945, which is characterized by English-French bilingualism; and the period from 1945 to approximately 1990 with its massive trend toward multilingualism and the development of a "translation industry." The volume closes with reflections on future prospects for the profession in a knowledge society, both from a practical and a pedagogical viewpoint.

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