

*Contemporary  
Authors*

*volume 131*

# Contemporary Authors®

**A Bio-Bibliographical Guide to  
Current Writers in Fiction, General Nonfiction,  
Poetry, Journalism, Drama, Motion Pictures,  
Television, and Other Fields**

**SUSAN M. TROSKY**  
Editor

*volume 131*



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*Contemporary Authors®*

## Authors and Media People Featured in This Volume

**Howard Ashman** (American stage director and librettist)—Ashman is best known for the award-winning stage adaptation of Roger Corman's movie *Little Shop of Horrors*. He wrote the book and lyrics for the show, which debuted in New York City in 1982, as well as the screenplay for the 1986 film remake. His other musical adaptations include *God Bless You, Mr. Rosewater* and *Smile*.

**Jimmy Santiago Baca** (American poet)—A former prison inmate, Baca earned the American Book Award for poetry in 1988 for his collection *Martin and Meditations on the South Valley*. Among his other acclaimed volumes are *Immigrants in Our Own Land* and *What's Happening*.

**Jacinto Benavente** (Spanish playwright who died in 1954)—Winner of the 1922 Nobel Prize for literature, Benavente dominated the Spanish theatre during the first third of the twentieth century. His early plays are marked by biting social satire of Madrid's upper and middle classes, while many of his later works feature comedy with a moral tone. Two of his popular plays were published in English as *The Bonds of Interest* and *The Passionflower*.

**Elizabeth Benedict** (American novelist)—Benedict was a finalist for an American Book Award with her 1985 novel *Slow Dancing*. Her acclaimed fiction is praised for its complex characters and themes of self-deception and romantic love. Benedict is also the author of *The Beginner's Book of Dreams*. (Sketch contains interview).

**Vicente Blasco Ibanez** (Spanish novelist who died in 1928)—Blasco Ibanez's most important works paint vivid portraits of Valencia, his native region of Spain. He is best remembered for two novels—translated as *Blood and Sand* and *The Four Horsemen of the Apocalypse*—that were adapted as motion pictures starring Rudolph Valentino.

**Allan Bloom** (American educator, translator, and writer)—Bloom provoked spirited debate with the 1987 publication of his critique of the American educational system, *The Closing of the American Mind*. A professor at the University of Chicago, he is also known for his translations of Plato's *Republic* and Jean-Jacques Rousseau's *Emile*. (Sketch contains interview.)

**Taylor Branch** (American writer)—Branch won both a 1988 National Book Critics Circle Award and a 1989 Pulitzer Prize for his comprehensive study of the American civil rights movement, *Parting the Waters: America in the King Years, 1954-1963*. He has also written a novel, *The Empire Blues*, and other nonfiction works. (Sketch contains interview.)

**Tom Clancy** (American novelist)—During the 1980s Clancy became known as "the king of the techno-thriller" for his million-selling novels about espionage, the military, and international affairs. His books include *The Hunt for Red October*, *Red Storm Rising*, *The Cardinal of the Kremlin*, and *Clear and Present Danger*. (Sketch contains interview.)

**Sidonie-Gabrielle Colette** (French fiction writer and memoirist who died in 1954)—Generally known simply as Colette, the author is renowned for innovative fiction that contains provocative descriptions of complex personal relationships and explorations of sexual themes. Her writings available in English include the novella *Gigi*, the novel *Cheri*, and the memoir *My Apprenticeships*.

**Joseph Conrad** (Polish-born British fiction writer who died in 1924)—A major figure in modern English literature, Conrad is studied for his innovative portrayals of alienation and thwarted heroism. Some of his best-known works, notably the novella *Heart of Darkness* and the novels *The Nigger of the "Narcissus"* and *Lord Jim*, draw on the author's early career as a sailor.

**Ruben Dario** (Nicaraguan writer who died in 1916)—Dario is best known for his poetry, which helped inspire the modernist movement in Hispanic literature. His most famous poetry and short prose collections include *Azul*, *Prosas profanas*, and *Cantos de vida y esperanza*.

**Pete Dexter** (American novelist and journalist)—Winner of the 1988 National Book Award for his novel *Paris Trout*, Dexter focuses in his fiction on how communities react to murder and violence. He is also the author of the novels *God's Pocket* and *Deadwood*, and he writes a column for the *Sacramento Bee*. (Sketch contains interview).

**David E. Freeman** (Canadian playwright)—Freeman won critical praise for his award-winning first play, *Creeps*, which features several men with cerebral palsy. Informed by Freeman's own experience with the disease, the 1971 drama was the first of several by the playwright that deal with physically or emotionally handicapped characters.

**Griselda Gambaro** (Argentine playwright)—Considered one of the foremost dramatists to emerge from Latin America during the 1960s, Gambaro gained international renown for stark works that show the menace of social tyranny against the vulnerable individual. Her plays *The Camp* and *Information for Foreigners* are available in English.

**Federico Garcia Lorca** (Spanish poet and playwright who died in 1936)—Garcia Lorca, one of Spain's best-known authors, has been acclaimed for his sonorous verse and his gripping portrayals of human emotion. Among his works in English translation are the poetry collection *Gypsy Ballads* and the play *Blood Wedding*.

**Bill Granger** (American writer)—Granger is best known for his mystery novels, particularly his "November Man" series featuring a middle-aged spy weary of intrigue but repeatedly forced into action by his superiors. The series, which began with *The November Man* in 1979, includes *The Infant of Prague* and *The Man Who Heard Too Much*.

**S. T. Haymon** (British novelist)—Haymon has achieved success as a mystery writer with such books as *Ritual Murder* and *A*

*Very Particular Murder*. Her skillfully paced novels, which emphasize distinctly British settings and themes, first appeared during the 1980s and follow the tradition of the great British mystery writers P. D. James and Dorothy Sayers.

**Helen Hodgman** (Australian novelist)—Hodgman, whose second novel, *Jack and Jill*, won the 1979 Somerset Maugham Award, is known for her short novels that reflect the violence and chaos of modern life. She also wrote *Blue Skies* and *Ducks*.

**Juan Ramon Jimenez** (Spanish poet who died in 1958)—Winner of the Nobel Prize for literature in 1956, Jimenez was one of his country's most influential poets. His works in English translation include *Stories of Life and Death* and *Light and Shadows: Selected Poems and Prose*.

**Claudia Ann Koonz** (American feminist, educator, and author)—A professor of history at Duke University, Koonz is best known for her 1987 study, *Mothers in the Fatherland: Women, the Family, and Nazi Politics, 1919-1945*, which explores the roles women played in Nazi Germany. (Sketch contains interview.)

**Ring Lardner** (American short story writer and journalist who died in 1933)—Lardner's humorous stories, including those in *You Know Me Al* and *How to Write Short Stories (With Samples)*, showcase the author's gifts for colloquial writing and cutting satire. Many of his most popular stories chronicle the American fascination with sports.

**Richard Lourie** (Polish-born American novelist and translator)—Translator of numerous works from Polish and Russian into English, Lourie has also written three novels—*Sagittarius in Warsaw*, *First Loyalty*, and *Zero Gravity*—that reflect his familiarity with the Russian emigre community in the United States. (Sketch contains interview.)

**Malcolm Lowry** (English writer who died in 1957)—Lowry was an experimental novelist best known for his 1947 masterpiece *Under the Volcano*, a semiautobiographical account of an alcoholic's inner turmoil. His posthumously published works include the short story collection *Hear Us O Lord From Heaven Thy Dwelling Place* and the uncompleted novel *Dark As the Grave Wherein My Friend Is Laid*.

**Gabriela Mistral** (Chilean poet who died in 1957)—Gabriela Mistral is the pseudonym for Lucila Godoy Alcayaga, who in 1945 became the first Latin American writer to receive the Nobel Prize for literature. Her volumes of lyrical poetry include *Desolacion*, *Tala*, and *Lagar*.

**Heberto Padilla** (Cuban poet and novelist)—Padilla was one of the premier poets writing in Cuba under the Communist regime of Fidel Castro. The author's imprisonment for holding anti-authoritarian political views provoked international protest in the early 1970s. Among his works available in English are the poetry collection *Legacies* and the novel *Heroes Are Grazing in My Garden*.

**Tim Parks** (British writer)—After sending his novel *Tongues of Flame* to six agents and twenty publishers without success, Parks garnered rave reviews and the lucrative Betty Trask and Somerset Maugham awards when the book appeared in 1985. He is also the author of the novels *Loving Roger*, *Home*

*Thoughts*, and *Family Planning*. (Sketch contains interview).

**Ernst Pawel** (American writer)—Pawel is known as a skilled biographer who objectively examines the shortcomings of his subjects. His works from the 1980s include *The Nightmare of Reason*, about author Franz Kafka, and *The Labyrinth of Exile*, about pioneering Zionist Theodor Herzl.

**William Sydney Porter** (American short story writer who died in 1910)—Best known under the pseudonym O. Henry, Porter portrayed life in New York City and in the American West, often in tales that have surprise endings. Among his most famous stories are "The Gift of the Magi" and "The Ransom of Red Chief."

**Leroy V. Quintana** (Hispanic American educator and poet)—Quintana won the American Book Award in 1982 for his poetry collection *Sangre*. He has also written the poetry volume *Hijo del Pueblo: New Mexico Poems* and *The Reason People Don't Like Mexicans*.

**Sheila Radley** (British novelist)—Radley, whose real name is Sheila Mary Robinson, has written a popular series of crime novels featuring Inspector Douglas Quantrill. The series began in 1978 with *Death in the Morning* and continues in such volumes as *The Chief Inspector's Daughter*, *Fate Worse Than Death*, and *This Way Out*. (Sketch contains interview.)

**Carlos Saura** (Spanish film director and screenwriter)—Saura is considered one of the most talented Spanish filmmakers of his generation, which came of age in the mid-twentieth century. His films distributed in the English-speaking world include *Cria!*, *Cousin Angelica*, and the 1983 version of *Carmen*.

**Miguel de Unamuno** (Spanish poet, novelist, dramatist, and essayist who died in 1936)—Often named among the leading thinkers in Spain's intellectual history, Unamuno explored issues of mortality and faith in novels known to English-speaking readers as *Mist* and *Abel Sanchez* and in essays translated as *The Tragic Sense of Life* and *The Life of Don Quixote and Sancho*.

**Rodolfo Usigli** (Mexican playwright and essayist who died in 1979)—A founder of modern Mexican drama, Usigli gained international fame for his play *Corona de Sombra*—which is available in English translation as *Crown of Shadows*—about the nature and destiny of his country. Some of his many commentaries on the Mexican stage were translated as *Mexico in the Theater*.

**Jules Verne** (French novelist who died in 1905)—Verne pioneered the science fiction genre with his numerous adventure novels featuring technological wonders such as submarines, helicopters, spaceships, and lasers well before they became realities. Among his best-known works in English translation are *Twenty Thousand Leagues Under the Sea*, *Journey to the Center of the Earth*, and *Around the World in Eighty Days*.

**Francis Wyndham** (British fiction writer)—In 1987 Wyndham became the recipient of the prestigious Whitbread Literary Award for his first novel, *The Other Garden*. Also the author of the short story collections *Out of the War* and *Mrs. Henderson*, Wyndham has been praised for his succinct prose and brilliant characterizations. (Sketch contains interview.)



# Preface

The nearly 800 entries in *Contemporary Authors* (CA), Volume 131, bring to more than 96,000 the number of authors now represented in the *Contemporary Authors* series. CA includes nontechnical writers in all genres—fiction, nonfiction, poetry, drama, etc.—whose books are issued by commercial, risk publishers or by university presses. Authors of books published only by known vanity or author-subsidized firms are ordinarily not included. Since native language and nationality have no bearing on inclusion in CA, authors who write in languages other than English are included if their works have been published in the United States or translated into English.

Although CA focuses primarily on authors of published books, the series also encompasses prominent persons in communications: newspaper and television reporters and correspondents, columnists, newspaper and magazine editors, photojournalists, syndicated cartoonists, screenwriters, television scriptwriters, and other media people.

Since the great poets, novelists, short story writers, and playwrights of the early twentieth century are popular writers for study in today's high school and college curriculums, and since their writings continue to be analyzed by literary critics, each volume of CA includes a limited number of entries on authors deceased before 1960. Providing commentary about writers' lives and literary achievements, these sketches, in addition, offer both a historical and contemporary review of the authors' critical reputations. The entries in this volume on such authors as Joseph Conrad, Federico Garcia Lorca, Juan Ramon Jimenez, Ring Lardner, Malcolm Lowry, William Sydney Porter, and Jules Verne reflect the variety of early twentieth-century authors to be featured in future CA volumes.

No charge or obligation is attached to a CA listing. Authors are included in the series solely on the basis of the above criteria and their interest to users.

## Compilation Methods

The editors make every effort to secure information directly from the authors through questionnaires and personal correspondence. If writers of special interest to CA users are deceased or fail to reply to requests for information, material is gathered from other reliable sources. Biographical dictionaries are checked (a task made easier through the use of Gale's *Biography and Genealogy Master Index* and other volumes in the "Gale Biographical Index Series"), as are bibliographical sources such as *Cumulative Book Index* and *The National Union Catalog*. Published interviews, feature stories, and book reviews are examined, and often material is supplied by the authors' publishers. Sketches on living authors, whether prepared from questionnaires or through extensive research, are sent to the biographees for review prior to publication.

## Format

CA is designed to present, clearly and concisely, biographical and bibliographical information in three kinds of listings: sketches, brief entries, and obituary notices. The series' easy-to-use format ensures that a reader needing specific information can quickly focus on the pertinent portion of an entry. Sketches, for instance, contain individual paragraphs with rubrics identifying addresses, memberships, and awards and honors. Furthermore, in sketch sections headed "Writings," the title of each book, play, and other published or unpublished work appears on a separate line, clearly distinguishing one title from another. This same convenient bibliographical presentation is featured in the "Biographical/Critical Sources" sections of sketches and brief entries and in the "Obituaries and Other Sources" sections of obituary notices where individual book and periodical titles are also listed on separate lines. CA readers can therefore quickly scan these often-lengthy bibliographies to find the titles they need.

## Informative Sidelights

Numerous CA sketches contain sidelights, which provide personal dimensions to the listings, supply information about the critical reception the authors' works have received, or both. Some authors presented in Volume 131 worked closely with CA's editors to develop interesting, insightful sidelights. True crime writer

Suzanne Finstad, for instance, comments on her decision to leave law school for a literary career: "I decided I could contribute more by using whatever knowledge I had of the law to expose some of its inequities." The author adds that her books have developed "from a need or desire to establish some truth, correct a wrong, set the record straight—and, hopefully, to tell a good story."

CA's editors also compile sidelights when authors and media people of particular interest do not supply sidelights material or when demand for information about the critical reception accorded their writings is especially high. Sidelights in Volume 131 for David E. Freeman, an award-winning playwright and cerebral palsy victim, address the writer's concern for the problems of the disabled. "Having experienced the disease and its social consequences firsthand," notes a CA editor, "Freeman brings an insider's perspective to several plays about those with physical handicaps." Jimmy Santiago Baca, winner of the 1988 American Book Award for poetry, is also featured in this volume. Discussing the optimism that permeates his poetry, a CA editor observes that "Baca, unlike a growing number of 'prison' writers who inject their works with rage and desolation, writes poems dealing with spiritual rebirth and triumph over tragedy."

We hope these sketches, as well as others with sidelights compiled by CA's editors, provide informative and enjoyable reading.

### **Exclusive Interviews**

CA provides exclusive, primary information on certain writers in the form of interviews. Prepared specifically for CA, the never-before-published conversations presented in the section of the sketch headed "CA Interview" give users the opportunity to learn the authors' thoughts, in depth, about their craft. Subjects chosen for interviews are, the editors feel, authors who hold special interest for CA's readers.

Authors and journalists in this volume whose sketches include interviews are Elizabeth Benedict, Allan Bloom, Taylor Branch, Tom Clancy, Pete Dexter, Claudia Ann Koonz, Richard Lourie, Tim Parks, Sheila Radley, and Francis Wyndham.

### **Brief Entries**

CA also includes short entries on authors of current popular appeal or literary stature whose full-length sketches are not yet ready for publication. Identified by the heading "Brief Entry," these short listings highlight the authors' careers and writings and often include a few sources where additional information may be found.

### **Obituary Notices Make CA Timely and Comprehensive**

To be as timely and comprehensive as possible, CA publishes obituary notices on deceased authors within the scope of the series. These notices provide date and place of birth and death, highlight the author's career and writings, and list other sources where additional biographical information and obituaries may be found. To distinguish them from full-length sketches, obituaries are identified with the heading "Obituary Notice."

CA includes obituary notices for writers who already have full-length entries in earlier volumes—41 percent of the obituary notices in this volume are for such authors—as well as for authors who do not yet have sketches in the series. Deceased writers of special interest currently represented only by obituary notices will be scheduled for full-length sketch treatment in forthcoming CA volumes.

### **Contemporary Authors New Revision Series**

A major change in the preparation of CA revision volumes began with the first volume of *Contemporary Authors New Revision Series*. No longer are all of the sketches in a given CA volume updated and published together as a revision volume. Instead, entries from a number of volumes are assessed, and only those sketches requiring *significant change* are revised and published in a *New Revision Series* volume. This enables us to provide users with updated information about active writers on a more timely basis and avoids printing entries in which there has been little or no change. As always, the most recent CA cumulative index continues to be the user's guide to the location of an individual author's revised listing.

### **Contemporary Authors Autobiography Series**

Designed to complement the information in CA original and revision volumes, the *Contemporary Authors Autobiography Series* provides autobiographical essays written by important current authors. Each volume contains from twenty to thirty specially commissioned autobiographies and is illustrated with numerous personal photographs supplied by the authors. Common topics of discussion for these authors include their motivations for writing, the people and experiences that shaped their careers, the rewards they derive from their work, and their impressions of the current literary scene.



Autobiographies included in the series can be located through both the *CA* cumulative index and the *Contemporary Authors Autobiography Series* cumulative index, which lists not only personal names but also titles of works, geographical names, subjects, and schools of writing.

### ***Contemporary Authors Bibliographical Series***

The *Contemporary Authors Bibliographical Series* is a comprehensive survey of writings by and about the most important authors since World War II in the United States and abroad. Each volume concentrates on a specific genre and nationality and features approximately ten major writers. Series entries, which complement the information in other *CA* volumes, consist of three parts: a primary bibliography that lists works written by the author, a secondary bibliography that lists works about the author, and a bibliographical essay that thoroughly analyzes the merits and deficiencies of major critical and scholarly works.

These bibliographies can be located through both the *CA* cumulative index and the *Contemporary Authors Bibliographical Series* cumulative author index. A cumulative critic index, citing critics discussed in the bibliographical essays, also appears in each *Bibliographical Series* volume.

### ***CA Numbering System***

Occasionally questions arise about the *CA* numbering system. Despite numbers like “97-100” and “131,” the entire series consists of only 104 physical volumes with the publication of Volume 131. The following information notes changes in the numbering system, as well as in cover design, to help users better understand the organization of the entire *CA* series.

#### ***CA First Revisions***

- 1-4R through 41-44R (11 books)  
*Cover:* Brown with black and gold trim.  
There will be no further *First Revisions* because revised entries are now being handled exclusively through the more efficient *New Revision Series* mentioned below.

#### ***CA Original Volumes***

- 45-48 through 97-100 (14 books)  
*Cover:* Brown with black and gold trim.
- 101 through 131 (31 books)  
*Cover:* Blue and black with orange bands.  
The same as previous *CA* original volumes but with a simplified numbering system and updated cover design.

#### ***CA New Revision Series***

- *CANR*-1 through *CANR*-31 (31 books)  
*Cover:* Blue and black with green bands.  
Includes only sketches requiring extensive change; **sketches are taken from any previously published *CA* volume.**

#### ***CA Permanent Series***

- *CAP*-1 and *CAP*-2 (2 books)  
*Cover:* Brown with red and gold trim.  
There will be no further *Permanent Series* volumes because revised entries are now being handled exclusively through the more efficient *New Revision Series* mentioned above.

#### ***CA Autobiography Series***

- *CAAS*-1 through *CAAS*-12 (12 books)  
*Cover:* Blue and black with pink and purple bands.  
Presents specially commissioned autobiographies by leading contemporary writers.

#### ***CA Bibliographical Series***

- *CABS*-1 through *CABS*-3 (3 books)  
*Cover:* Blue and black with blue bands.  
Provides comprehensive bibliographical information on published works by and about major modern authors.

### ***Retaining CA Volumes***

As new volumes in the series are published, users often ask which *CA* volumes, if any, can be discarded. The Volume Update Chart on page xiii is designed to assist users in keeping their collections as complete as possible.

All volumes in the left column of the chart should be retained to have the most complete, up-to-date coverage; volumes in the right column can be discarded if the appropriate replacements are held.

### **Cumulative Index Should Always Be Consulted**

The key to locating an individual author's listing is the *CA* cumulative index, which is published separately and distributed with even-numbered original volumes. Since the *CA* cumulative index provides access to *all* entries in the *CA* series, the latest cumulative index should always be consulted to find the specific volume containing a listee's original or most recently revised sketch.

For the convenience of users, the *CA* cumulative index also includes references to all entries in these related Gale literary series: *Authors in the News*, *Black Writers*, *Children's Literature Review*, *Concise Dictionary of American Literary Biography*, *Contemporary Literary Criticism*, *Dictionary of Literary Biography*, *Short Story Criticism*, *Something About the Author*, *Something About the Author Autobiography Series*, *Twentieth-Century Literary Criticism*, and *Yesterday's Authors of Books for Children*.

### **Acknowledgments**

The editors wish to thank Judith S. Baughman for her assistance with copy editing.

### **Suggestions Are Welcome**

The editors welcome comments and suggestions from users on any aspects of the *CA* series. If readers would like to suggest authors whose entries should appear in future volumes of the series, they are cordially invited to write: The Editors, *Contemporary Authors*, Gale Research Inc., 835 Penobscot Bldg., Detroit, MI 48226-4094; or call toll-free at 1-800-347-GALE.

## Volume Update Chart

IF YOU HAVE:	YOU MAY DISCARD:
1-4 First Revision (1967)	1 (1962) 2 (1963) 3 (1963) 4 (1963)
5-8 First Revision (1969)	5-6 (1963) 7-8 (1963)
Both 9-12 First Revision (1974) AND <i>Contemporary Authors Permanent Series</i> , Volume 1 (1975)	9-10 (1964) 11-12 (1965)
Both 13-16 First Revision (1975) AND <i>Contemporary Authors Permanent Series</i> , Volumes 1 and 2 (1975, 1978)	13-14 (1965) 15-16 (1966)
Both 17-20 First Revision (1976) AND <i>Contemporary Authors Permanent Series</i> , Volumes 1 and 2 (1975, 1978)	17-18 (1967) 19-20 (1968)
Both 21-24 First Revision (1977) AND <i>Contemporary Authors Permanent Series</i> , Volumes 1 and 2 (1975, 1978)	21-22 (1969) 23-24 (1970)
Both 25-28 First Revision (1977) AND <i>Contemporary Authors Permanent Series</i> , Volume 2 (1978)	25-28 (1971)
Both 29-32 First Revision (1978) AND <i>Contemporary Authors Permanent Series</i> , Volume 2 (1978)	29-32 (1972)
Both 33-36 First Revision (1978) AND <i>Contemporary Authors Permanent Series</i> , Volume 2 (1978)	33-36 (1973)
37-40 First Revision (1979)	37-40 (1973)
41-44 First Revision (1979)	41-44 (1974)
45-48 (1974) 49-52 (1975)  ↓       ↓  131 (1991)	NONE: These volumes will not be superseded by corresponding revised volumes. Individual entries from these and all other volumes appearing in the left column of this chart will be revised and included in the <i>New Revision Series</i> .
Volumes in the <i>Contemporary Authors New Revision Series</i>	NONE: The <i>New Revision Series</i> does not replace any single volume of <i>CA</i> . All volumes appearing in the left column of this chart must be retained to have information on all authors in the series.

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**Indexing note:** All entries are indexed in the *Contemporary Authors* cumulative index, which is published separately and distributed with even-numbered volumes.

# Contemporary Authors

\*Indicates that a listing has been compiled from secondary sources believed to be reliable, but has not been personally verified for this edition by the author sketched.

## ABEL, Richard L. 1941-

**PERSONAL:** Born September 13, 1941, in New York, N.Y. *Education:* Harvard University, B.A., 1962; Columbia University, J.D., 1965; University of London, Ph.D., 1974.

**ADDRESSES:** *Home*—Santa Monica, Calif. *Office*—School of Law, University of California, Los Angeles, Calif. 90024.

**CAREER:** Yale University, New Haven, Conn., began as assistant professor, became associate professor of law; professor of law at University of California, Los Angeles.

### WRITINGS:

*The Politics of Informal Justice*, two volumes, Academic Press, 1982.

(Editor with Philip S. Lewis) *Lawyers in Society*, University of California Press, Volume I: *The Common Law World*, 1988, Volume II: *The Civil Law World*, 1988, Volume III: *Comparative Theories*, 1989.

*American Lawyers*, Oxford University Press, 1989.

*The Legal Profession in England and Wales*, Basil Blackwell, 1989.

### BIOGRAPHICAL/CRITICAL SOURCES:

#### PERIODICALS

*Times Literary Supplement*, December 30, 1988.

\* \* \*

## ABERNATHY, M(abra) Glenn 1921-1990

**OBITUARY NOTICE**—See index for *CA* sketch: Born November 25, 1921, in Birmingham, AL; died of a stroke, June 5, 1990, in Richmond, VA. Political scientist, educator, administrator, editor, and author. Abernathy taught at the University of South Carolina from 1948 to 1986, when he retired as Olin D. Johnston Professor of Political Science. He also served as director of the school's Bureau of Governmental Research. Among his books are *The Right of Assembly and Association*, *Civil Liberties Under the Constitution*, and *The Carter Years*, of which he was co-editor.

### OBITUARIES AND OTHER SOURCES:

#### BOOKS

*Who's Who in America*, 45th edition, Marquis, 1988.

#### PERIODICALS

*New York Times*, June 8, 1990.

\* \* \*

## ABERNATHY, Ralph David 1926-1990

**OBITUARY NOTICE:** Born March 11, 1926, in Linden, AL; died of cardiac arrest, April 17, 1990, in Atlanta, GA. Clergyman, civil rights leader, and author. With Martin Luther King, Jr., Abernathy founded the Southern Christian Leadership Council (SCLC), the pioneering organization of the civil rights movement. He angered King's supporters, nevertheless, when he disclosed in his 1989 autobiography *And the Walls Came Tumbling Down* that the slain leader was a philanderer. For thirteen years Abernathy was a friend and confidant to King (they were jailed together seventeen times), and after King was assassinated in 1968 Abernathy succeeded him as president of the SCLC. He held that post until 1977, when he made an unsuccessful bid for U.S. Congress. Abernathy suffered strokes in 1983 and 1986 and consequently underwent brain bypass surgery. Some of King's colleagues claimed that Abernathy's afflictions impaired his memory; Abernathy insisted, however, that by revealing King's infidelities he proved that the hero had faults. Abernathy was pastor of West Hunter Street Baptist Church in Atlanta beginning in 1961.

### OBITUARIES AND OTHER SOURCES:

#### BOOKS

*Current Biography*, H. W. Wilson, 1968.

*Who's Who in America*, 45th edition, Marquis, 1988.

#### PERIODICALS

*Chicago Tribune*, April 18, 1990.

*Los Angeles Times*, April 18, 1990.

*Washington Post*, April 21, 1990.

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## ACOSTA, Oscar Zeta 1935(?)

**PERSONAL:** Born April 8, c. 1935.

**CAREER:** Worked as an attorney in late 1960s; writer.



## WRITINGS:

*The Autobiography of a Brown Buffalo* (novel), Straight Arrow Books, 1972.

*The Revolt of the Cockroach People* (novel), Straight Arrow Books, 1973.

Work anthologized in *Voices of Aztlán: Chicano Literature of Today*, edited by Dorothy E. Harth and Lewis M. Baldwin, Mentor, 1974. Contributor to periodicals, including *Con Safos*.

**SIDELIGHTS:** Oscar Zeta Acosta is a curious figure in Hispanic literature. After financing his own law-school education, he began working as an attorney in the late 1960s and became known for his successful defenses of Chicanos in cases involving discrimination. He published his first novel, *The Autobiography of a Brown Buffalo*, in 1972. This fictionalized account of Acosta's own turbulent life—which involved drug abuse, alcoholism, and poverty—prompted comparisons to Henry Miller and Jack Kerouac, other writers who had similarly mined their own experiences in books at once both impressive and provocative. Acosta ended his first book by renouncing drugs and alcohol and exploring his Mexican roots. In his second novel, *The Revolt of the Cockroach People*, Acosta resumes his tale and relates the more volatile aspects of life among Hispanics in late 1960s Los Angeles. Here protagonist Buffalo Zeta Brown succumbs to madness after discovering that fellow Hispanics have betrayed their own people by becoming police informers.

*The Revolt of the Cockroach People*, which appeared in 1973, is Acosta's most recent book. In the early 1970s he vanished in Mexico and has yet to reappear.

## BIOGRAPHICAL/CRITICAL SOURCES:

## BOOKS

*Dictionary of Literary Biography*, Volume 82: *Chicano Writers*, First Series, Gale, 1989.

Simmen, Edward, *The Chicano: From Caricature to Self-Portrait*, Mentor, 1971.

## PERIODICALS

*Denver Quarterly*, fall, 1981.

*Explorations in Ethnic Studies*, July, 1981.

*Journal of General Education*, Volume 35, number 4, 1984.

*Latin-American Literary Review*, spring-summer, 1977.

*Nation*, April 13, 1974.

*Rolling Stone*, December, 1977.

*Saturday Review*, December, 1972.\*

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## ACUNA, Rodolfo

See ACUNA, Rodolfo F(rancis)

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ACUNA, Rodolfo F(rancis) 1932-  
(Rodolfo Acuna, Rudy Acuna)

**PERSONAL:** Born May 18, 1932, in Los Angeles, Calif.; son of Francisco and Alicia (Elías) Acuña; married Guadalupe Compean, 1984; children: (former marriage) Frank, Walter; Angela. **Education:** California State University, Los Angeles, B.A. (social science), 1957, B.A. (general), 1958, M.A., 1962; University of Southern California, Ph.D., 1968. **Politics:** "Radical." **Religion:** Catholic.

**ADDRESSES:** Office—Department of Chicano Studies, California State University, Northridge, 18111 Nordhoff St., Northridge, Calif. 91324.

**CAREER:** Worked as columnist for the *Los Angeles Herald-Examiner*; California State University, Northridge, professor of Chicano Studies, 1969—. Member of board of Labor/Community Strategy Center; member of Committee in Solidarity With the People of El Salvador.

**AWARDS, HONORS:** Community service award from Liberty Hill Foundation; Rockefeller Humanities fellowship; Ford grant; outstanding scholar awards from American Council of Learned Societies and National Association of Chicano Studies; award from University of Guadalajara/state of Jalisco (Mexico) for contributions to border research.

## WRITINGS:

(Under name Rudy Acuña) *The Story of the Mexican Americans: The Men and the Land*, American Book Co., 1969.

(With Peggy Shackelton, under name Rudy Acuña) *Cultures in Conflict: Problems of the Mexican Americans* (children's textbook), Charter School Books, 1970.

(Under name Rudy Acuña) *A Mexican-American Chronicle*, American Book Co., 1971.

(Under name Rodolfo Acuña) *Occupied America: The Chicano's Struggle Toward Liberation*, Canfield Press, 1972, 2nd edition, Harper, 1981, 3rd edition, 1987.

*Sonoran Strongman: Ignacio Pesqueira and His Times*, University of Arizona Press, 1974.

*A Community Under Siege: A Chronicle of Chicanos East of the Los Angeles River, 1945-1975*, University of California, Los Angeles, Chicano Studies Research Center, 1984.

Contributor to periodicals, including *Arizona and the West*, *Los Angeles Times*, and *Texas Observer*, and to the Pacific News Service.

**WORK IN PROGRESS:** A collection of previously published newspaper essays on Los Angeles in the 1980s; *When the Moment Comes: The Revolt of the Mexican Cotton Pickers, 1933*.

**SIDELIGHTS:** Professor of Chicano studies at the University of California, Northridge, Rodolfo F. Acuña is the author of several books and textbooks on Chicano and Mexican history. He is perhaps best known for *Occupied America: The Chicano's Struggle Toward Liberation*, a historical study in which he argues that the United States's acquisition of the Southwest from Mexico was an act of imperialism. Referring to the Chicano population in the United States as an "internal colony," Acuña contends that Mexican Americans continue to suffer the effects of economic exploitation and racism perpetrated upon them by an Anglo majority. "My purpose is to bring about an awareness . . . of the forces that control and manipulate seven million people in this country," he notes in the book. "If Chicanos can become aware of *why* they are oppressed and *how* the exploitation is perpetuated, they can work more effectively toward ending their colonization." Acuña told *CA* that in later editions of *Occupied America* he "broke with the internal colonial model, giving a more materialist interpretation."

*Occupied America* elicited contrasting responses from reviewers. Some critics found the book lacking in objectivity, while others appreciated the book's challenge to traditional historical interpretations of the Chicano experience. Writing in the *Western Historical Quarterly*, Victor C. Dahl, for example, called the work "an angry polemic," and charged that it "abounds with generalizations defying either substantiation or refutation." On

the other hand, Robert W. Blew's *Southern California Quarterly* review of *Occupied America* praised the study's scholarly content and found it to contain "an intimacy and vigor that is frequently lacking in secondary studies." Blew declared that Acuña "has presented a provocative, stimulating, and challenging interpretation and view of the history of the southwestern portion of the United States." Similarly impressed were Carrol Hernandez and Nathaniel N. Wagner, who concluded in the *International Migration Review* that while Acuña's perspective may be unpopular, he "is trying to rectify myths and distortions that came about as a result of the 'objective academic' writing of past American historians."

#### BIOGRAPHICAL/CRITICAL SOURCES:

##### BOOKS

Acuña, Rodolfo, *Occupied America: The Chicano's Struggle Toward Liberation*, Canfield Press, 1972.

*Contemporary Literary Criticism*, Volume 2, Gale, 1974.

##### PERIODICALS

*International Migration Review*, Volume 7, number 4, 1973.

*Los Angeles Times Book Review*, January 20, 1985.

*Southern California Quarterly*, fall, 1973.

*Western Historical Quarterly*, July, 1973.

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#### ACUNA, Rudy

See ACUNA, Rodolfo F(rancis)

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#### ADAM, Hans Christian 1948-

**PERSONAL:** Born May 19, 1948, in Bad Muender, West Germany; son of Herbert Van Eyck (a writer) and Ruth (a journalist) Adam; married Renate Ellinger (a psychologist), May 8, 1965; children: John T. **Education:** Attended University of Goettingen; University of Vienna, M.Sc., 1974.

**ADDRESSES:** Home—Groner Strasse 15, D-3400 Goettingen, West Germany.

**CAREER:** University of Goettingen, Goettingen, West Germany, scientific assistant at Institute of Physiology, 1974-75; *Fotografie*, Goettingen, co-editor, 1977-79; George Eastman House, Rochester, N.Y., intern at Museum of Photography, 1979-80; picture researcher, photography consultant, and writer, 1981—.

**MEMBER:** European Society for the History of Photography, Deutsche Gesellschaft fuer Photographie (vice-chairman of history section, 1984).

**AWARDS, HONORS:** Canada Council fellow in Montreal, Quebec, 1975; Kodak Fotobuchpreis, 1981, for *Fruehe reisen mit der Kamera*, and 1983, for *Bilder vom Krieg*.

##### WRITINGS:

(With Rainer Fabian) *Fruehe reisen mit der Kamera*, Gruner & Jahr, 1981, translation published as *Masters of Early Travel Photography*, Vendome, 1983.

(With Fabian) *Bilder vom Krieg: 130 Jahre Kriegsfotografie; Eine Anklage*, Gruner & Jahr, 1983.

Contributor to photography journals. Member of international advisory board of the quarterly journal *History of Photography*, 1985.

**SIDELIGHTS:** Hans Christian Adam told *CA*: "Working as a journalist and photographer for local newspapers since the age of fourteen, I developed a strong interest in photography and, later, in its history. I became a professional picture researcher and consultant in 1981, and since then I've worked nationally and internationally for publishers and museums, including the Folkwang Museum in Essen, West Germany, and the Museum of the International Red Cross in Geneva, Switzerland. I have visited more than a hundred photographic collections in museums, archives, and libraries all over the world, specializing in nineteenth-century photographs, and especially travel, war, and erotic photographs. While the more popular images are of great interest to commercial publishers and are easily marketed, I have published more scholarly research whenever time permitted. My personal interests are travel photography, the relationship of early archaeology to early photography, the visual history of the daguerreotype, and last, but not least, the image subject of people swimming, having fun in the water, or enjoying themselves at a beach resort. This visual theme is accompanied by a sociocultural, historical text which I hope to publish in the future."

#### BIOGRAPHICAL/CRITICAL SOURCES:

##### PERIODICALS

*Times Literary Supplement*, July 20, 1984.

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#### ADAME, Leonard 1947-

**PERSONAL:** Born September 2, 1947, in Fresno, Calif. **Education:** California State University, Fresno, B.A., M.A.

**ADDRESSES:** Home—Fresno, Calif.

**CAREER:** Poet. Former instructor, La Raza Studies Department, California State University, Fresno.

##### WRITINGS:

(Contributor) Luis Omar Salinas and Lillian Faderman, editors, *From the Barrio: Chicano Anthology*, Canfield (San Francisco, Calif.), 1973.

(Contributor) *Entrance: Four Chicano Poets*, Greenfield Review (Greenfield Center, N.Y.), 1975.

(Contributor) Faderman and Barbara Bradshaw, editors, *Speaking for Ourselves: American Ethnic Writing*, Scott, Foresman, 1975.

*Cantos pa' la memoria* (title means "Songs for Memory"), Mango Publications (San Jose, Calif.), 1979.

(Contributor) Toni Empringham, editor, *Fiesta in Aztlán: An Anthology of Chicano Poetry*, Capra, 1981.

(Contributor) Laurence Perrine, editor, *Literature, Structure, Sound and Sense*, 4th edition, Harcourt, 1983.

(Contributor) Jon Veinberg and Ernesto Trejo, editors, *Piecework: Nineteen Fresno Poets*, Silver Skates (Albany, Calif.), 1987.

Contributor to periodicals, including *American Poetry Review*, *Backwash*, *Greenfield Review*, *Oyez Review*, and *Revista Chicano-Riqueña*.

#### BIOGRAPHICAL/CRITICAL SOURCES:

##### BOOKS

*Dictionary of Literary Biography*, Volume 82: *Chicano Writers, First Series*, Gale, 1989.

Veinberg, Jon, and Ernesto Trejo, editors, *Piecework: Nineteen Fresno Poets* (contains interview), Silver Skates, 1987.\*

**ADLER, Isidore 1925(?)–1990**

**OBITUARY NOTICE:** Born December 12, 1925 (one source says December 25, 1916), in Brooklyn, NY; died of cancer, March 26, 1990, in Silver Spring, MD. Scientist, educator, and author. Adler was a specialist in X-ray spectroscopy who worked for the U.S. Government for thirty-five years. While a researcher and analyst with the U.S. Geological Survey he helped develop the X-ray microanalyzer, a device used to analyze rocks and minerals which was eventually adapted to diagnose diseases caused by toxic deposits of minerals in the human body. Adler began his career with the government in 1937 as an aide with the Customs Laboratory. In 1952 he joined the Survey. Twelve years later he transferred to the Goddard Space Flight Center, a part of the National Aeronautics and Space Administration, where he worked on X-ray instruments used in experiments on Apollo space flights. From 1974 until 1986 he was a professor of chemistry at the University of Maryland. In addition, Adler was codirector of the television series "The World of Chemistry" and author of *X-ray Emission Spectrography in Geology* and *The Analysis of Extraterrestrial Materials*.

**OBITUARIES AND OTHER SOURCES:****BOOKS**

*American Men and Women of Science: The Physical and Biological Sciences*, 12th edition, Bowker, 1971-73.

*Who's Who in Government*, 1st edition, Marquis, 1972.

**PERIODICALS**

*Washington Post*, March 30, 1990.

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**AGOSIN, Marjorie 1955-**

**PERSONAL:** Born in 1955 in Bethesda, Md.; daughter of M. and Frida Agosin; married John Wiggins, 1977; children: Joseph Daniel. **Education:** Indiana State University, Ph.D., 1982.

**ADDRESSES:** Office—Department of Spanish, Wellesley College, Wellesley, Mass. 02181.

**CAREER:** Writer; associate professor of Spanish at Wellesley College.

**AWARDS, HONORS:** Fulbright fellow in Argentina; Good Neighbor Award from the National Association of Christians and Jews.

**WRITINGS:**

*Conchalí* (poetry), illustrations by Della Collins Cook, Senda Nueva, 1980.

*Las desterradas del paraíso: Protagonistas en la narrativa de María Luisa Bombal*, Senda Nueva, 1983.

*Brujas y algo más* (poetry), Latin American Literary Review Press, 1984, translation by Cola Franzen published in dual-language edition as *Witches and Other Things*, 1985.

*Pablo Neruda*, translated by Lorraine Ross, Twayne, 1986.

*Silencio e imaginación: Metáforas de la escritura femenina*, Katún, 1986.

*Hogueras* (poetry), Universitaria, 1986.

(Editor and contributor with Elena Gascón-Vera and Joy Renjilian-Burgy) *María Luisa Bombal: Apreciaciones críticas*, Bilingüe, 1987.

*Scraps of Life, the Chilean Arpilleras: Chilean Women and the Pinochet Dictatorship*, translated by Franzen, Red Sea Press, 1987.

*Women of Smoke*, translated by Naomi Lindstrom, edited by Yvette E. Miller, Latin American Literary Review Press, 1988, published as *Mujeres de humo*, 1989.

(With Inés Dolz Blackburn) *Violeta Parra, santa de pura greda: Un estudio de su obra poética*, Planeta, 1988.

*Zones of Pain* (poetry), translated by Franzen, White Pine, 1988.

(Editor) *Landscapes of a New Land: Fiction by Latin American Women*, White Pine, 1989.

*Bonfires*, Bilingual Review Press, 1990.

Also author of *Mothers of Plaza de Mayo*.

**WORK IN PROGRESS:** *Sargasso*, a book of poetry.

**SIDELIGHTS:** Marjorie Agosin told *CA*: "To write is to dare to be vulnerable."

**BIOGRAPHICAL/CRITICAL SOURCES:****PERIODICALS**

*Hispania*, March, 1987, September, 1987.

*Los Angeles Times Book Review*, December 24, 1989.

*World Literature Today*, winter, 1982.

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**AIKENS, Tom Pitt**

See PITT-AIKENS, Tom

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**AKASS, John Ewart 1933-1990**

(Jon Akass)

**OBITUARY NOTICE:** Born July 16, 1933, in Bedford, England; died of cancer, June 4, 1990, in London, England. Journalist. Akass began his thirty-five-year career in newspapers as a teaboy in the London office of the *Glasgow Herald*. In 1958 he secured a job as a columnist for the London *Daily Herald*, which was renamed the *Sun*, and later reported for the paper from Africa, the Middle East, and the United States. In 1985, uneasy with the *Sun's* new style, the journalist—who wrote under the name Jon Akass—left the paper and joined the *Daily Express*, where he continued to write until he was stricken with cancer.

**OBITUARIES AND OTHER SOURCES:****PERIODICALS**

*Times* (London), June 6, 1990.

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**AKASS, Jon**

See AKASS, John Ewart

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**ALAS (y URENA), Leopoldo (Enrique García) 1852-1901**

(Clarín)

**PERSONAL:** Born April 25, 1852, in Zamora, Spain; died of tuberculosis, June 13, 1901, in Oviedo, Spain; son of a government official; married Onofre García Argüelles. **Education:** University of Oviedo, B.A., 1869, J.D., 1871; University of Madrid, doctor of laws, 1877.

**CAREER:** Author and literary critic, 1877-1901; University of Zaragoza, Zaragoza, Spain, professor of political economics, 1882-83; University of Oviedo, Oviedo, Spain, professor of law, 1883-1901.

## WRITINGS:

## FICTION; UNDER PSEUDONYM CLARIN

- Pipá* (novella), [Spain], 1879, 3rd edition, published with additional short story, F. Fé, 1886, reprinted, Cátedra, 1982.
- La regenta* (novel; title means "The Regent's Wife"), [Spain], 1884, reprinted, Cátedra, 1984, translation by John Rutherford published under name Leopoldo Alas as *La regenta*, University of Georgia Press, 1984.
- Insolación* (novella; title means "Sunshine"), [Spain], 1889.
- Su único hijo*, F. Fé, 1890, reprinted with introduction and notes by Carolyn Richmond, Espasa-Calpe, 1979, translation by Julie Jones published under name Leopoldo Alas as *His Only Son*, Louisiana State University Press, 1981.
- Cuesta abajo* (novella; title means "Downhill"), [Spain], 1890, reprinted, Júcar, 1985.
- Doña Berta* [and] *Cuervo* [and] *Superchería* (novellas), F. Fé, 1892, reprinted, Taurus, 1980.
- El señor y lo demás* (short stories; title means "The Gentleman and the Rest"), [Spain], 1892, reprinted, Sopena (Buenos Aires), 1941.
- Cuentos morales* (short stories), [Spain], 1896, reprinted, Mases, 1984, translation by Kenneth A. Stackhouse published as *The Moral Tales*, George Mason University Press, 1988.
- El gallo de Sócrates* (short stories; title means "Socrates's Rooster"), Maucci, 1901, reprinted, Espasa-Calpe, 1973.
- ¡Adiós, "Cordera"! y otros cuentos*, Tor (Buenos Aires), 1939, reprinted, Escolar, 1983.

Also author of the drama *Teresa*, 1895, published with *Avecilla* and *El hombre de los estrenos*, Castalia, 1975.

## CRITICISM; UNDER PSEUDONYM CLARIN

- Solos de Clarín*, F. Fé, 1881, reprinted, Alianza, 1971.
- Folleto literarios* (title means "Literary Pamphlets"), F. Fé, 1886-91.
- Ensayos y revistas* (title means "Essays and Reviews"), M. Fernández y Lasanta, 1892.
- Palique* (title means "Small Talk"), [Spain], 1893, Labor, 1973.

Also author of *La literatura en 1881*, with Armando Palacio Valdés, 1882; *Sermón perdido*, 1885; *Nueva campaña*, 1887; and *Mezclilla*, 1897.

## COLLECTIONS; UNDER PSEUDONYM CLARIN

- Obras selectas* (selected works), edited by Juan Antonio Cabezas, Biblioteca Nueva, 1947.
- Cuentos* (includes "El pecado original"), selected by José M. Martínez Cahero, Gráficas Summa, 1953.
- Preludios de "Clarín"*, selected by Jean-Francois Botrel, Diputación de Asturias, Instituto de Estudios Asturianos, 1972.
- Obra olvidada: Artículos de crítica* (title means "Forgotten Work: Critical Articles"), selected with an introduction by Antonio Ramos-Gascón, Júcar, 1973.
- Selección de ensayos* (selected essays), Círculo de Amigos de la Historia, 1974.
- Treinta relatos* (title means "Thirty Stories"), Espasa-Calpe, 1983.
- Relatos breves* (selected stories), Castalia, 1986.

Essays, criticism, short stories, and novels collected in *Obras completas*, four volumes, 1913-29. Novellas and short stories collected in numerous other editions. Works also published in multi-title volumes.

## OTHER

- (With Demófilo de Buen and Enrique R. Ramos) *De la usucapción* (legal study), Imprenta Ibérica de E. Maestre, 1916.
- La publicidad y los bienes muebles* (legal study), Imprenta Ibérica de E. Maestre, 1920.
- Leopoldo Alas: Teoría y crítica de la novela española* (title means "Leopoldo Alas: Theory and Criticism of the Spanish Novel"), edited by Sergio Beser, Laia, 1972.

**SIDELIGHTS:** Leopoldo Alas, who wrote under the pseudonym "Clarín" (the Spanish term for "bugle"), is considered one of Spain's greatest modern authors. Celebrated in his own day for his literary criticism, Alas is best known to contemporary readers as the author of *La regenta*, a novel of moral conflict and adultery set in a provincial Spanish town. Alas's fiction, which includes short stories and several novellas, is characterized by sharp social satire, a preoccupation with moral and philosophical doubt, and a virtuosic command of narrative structure. The author's existential pessimism and eye for the comically absurd is popular among modern readers, and new editions and translations of his works have proliferated in recent years.

In an article for *Romanic Review*, Frank Durand observed that Alas's preoccupations as a fiction writer were intimately linked to his critical ethos. As the most influential literary critic of his day, Alas apparently felt an almost messianic calling to raise Spain's cultural level and improve the quality of its literature. Reflecting the country's cultural isolation, political turmoil, and economic stagnation, Spain's literature in the mid-nineteenth century was romantic and sentimental, with little originality. Wielding a pugnaciously sarcastic pen, Alas composed a torrent of criticism attacking writing that, in his opinion, pandered to the forces of ignorance, superstition, and injustice in Spanish society. The critic was especially disdainful of mediocre intellectuals, whom he felt had vulgarized important new ideas. Not surprisingly, Alas's criticism made him many enemies, some of whom exacted their revenge when he later published his own fiction.

Stylistically, Alas was an outspoken partisan of naturalism, the literary movement founded by his great contemporary, French novelist Emile Zola. An outgrowth of positivism—a philosophy which holds that true knowledge is logical, verifiable, and based on information that can be observed by the senses—and scientific determinism, literary naturalism emphasizes detached observation of social reality. Alas embraced naturalism as a potent force for revivifying Spanish literature; he identified his own writings and the works of such realist contemporaries as Benito Pérez Galdós, Armando Palacio Valdés, and Emilia Pardo Bazán with this movement. But, as critic William E. Bull pointed out in *PMLA*, the Spanish version of naturalism was considerably less radical than the French original. Alas, for example, adopted the naturalistic technique of detailed, neutral observation, but he shied away from Zola's frank language and blunt descriptions of unpleasant scenes. Alas and the other Spanish realists also tended to place greater emphasis on free will and individual moral responsibility in their works, while, in the writings of French naturalists, environmental factors usually determined characters' behavior.

Alas's literary intentions are best revealed in his first novel, *La regenta*, a pessimistic satire of decadence in Spain that is generally recognized as his masterpiece. An epic work originally published in two volumes, the novel is set in the provincial town of Vetusta and centers on Ana Ozores, a beautiful and intelligent young woman who is married to a retired judge, Don Víctor Quintanar. An orphan raised indifferently by a pair of spinster