

*Contemporary
Authors*

volume 130

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 130



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Contemporary Authors[®]

Authors and Media People Featured in This Volume

Isabel Allende (Chilean writer)—Niece of assassinated Chilean President Salvador Allende Gossens, Isabel Allende discusses her political concerns in novels that employ magical realism, a Latin American literary style that blends realistic detail with dream-like poetic expressiveness. Her works available in English translation include *The House of the Spirits*, *Of Love and Shadows*, and *Eva Luna*. (Sketch contains interview.)

Roland Barthes (French literary critic who died in 1980)—Barthes was an influential thinker whose provocative writings on subjects such as language and love established him at the forefront of contemporary critical theory. Among his many works in translation are *Writing Degree Zero*, *Mythologies*, *S/Z*, *The Pleasure of the Text*, and *A Lover's Discourse*.

Georges Bernanos (French writer who died in 1948)—Bernanos wrote moralistic theological novels focusing on the struggle between good and evil and the loss of childhood innocence. His best-known books in English translation include *Under the Sun of Satan*, *The Diary of a Country Priest*, and *Mouchette*.

Roch Carrier (Canadian novelist)—One of French Canada's premier writers, Carrier is renowned for a trilogy of novels translated into English during the 1970s as *La Guerre*, *Yes Sir!*; *Floralie*, *Where Are You?*; and *Is It the Sun*, *Philibert?* The author has been praised for the dark humor and political satire in his works.

William J. Caunitz (American police officer and novelist)—After nearly three decades as an officer in the New York Police Department, Caunitz became a full-time writer in 1984 because of the success of his first novel, *One Police Plaza*. His subsequent books—*Suspects* and *Black Sand*—also focus on the world of law enforcement. (Sketch contains interview.)

Ch' ien Chung-shu (Chinese writer)—Ch' ien is a highly acclaimed author whose works range from essays and literary criticism to short stories. His single novel, published in English translation as *Fortress Besieged* in 1979, is considered among the finest and most innovative works of twentieth-century Chinese fiction.

Ariel Dorfman (Argentine-born Chilean writer)—Exiled from his adopted homeland of Chile after the 1973 coup d'état by General Augusto Pinochet, Dorfman has protested the violence and intimidation practiced by Pinochet's military dictatorship. The author is best known to readers of English for the novels *Widows* and *The Last Song of Manuel Sendero* and for the poetry collection *Missing*. (Sketch contains interview.)

Richard Eder (American critic)—A former journalist with the *New York Times*, Eder won both a Pulitzer Prize in criticism and a National Book Critics Circle citation in 1987 for his biweekly book reviews published in the *Los Angeles Times*. (Sketch contains interview.)

Joseph A. Eszterhas (American screenwriter and journalist)—Though probably best known as screenwriter of such 1980s films as "Flashdance," "Jagged Edge," and "Betrayed,"

Eszterhas has also drawn on his experience as an investigative reporter to write several highly acclaimed nonfiction books, among them *Thirteen Seconds: Confrontation at Kent State*.

Jack Fuller (American journalist and novelist)—Fuller, who is editor of the *Chicago Tribune*, won the 1985 Pulitzer Prize for editorial writing. His novels, including *Convergence* and *Fragments*, are admired for successfully blending adventure and moral concern. (Sketch contains interview.)

Joseph F. Girzone (American Catholic priest and novelist)—A popular pastor and lecturer in upstate New York, Girzone retired from active parish service in 1981 to write books about Christian faith. His novels *Joshua* and *Joshua and the Children*—about the return of Jesus Christ to present-day earth—became best-sellers.

Adolph Green (American librettist, lyricist, and screenwriter)—Green, together with longtime collaborator Betty Comden, is an award-winning author of librettos, lyrics, and scripts for some of the most successful musical comedies for theater and film in the last five decades. Green and Comden's joint writing credits include the films "Singin' in the Rain" and "The Band Wagon" and the stage shows "On the Town" and "Applause."

Vasily Grossman (Soviet journalist and novelist who died in 1964)—A respected journalist during World War II, Grossman spent much of his life writing novels that followed the doctrines of the U.S.S.R.'s Communist party. But the revival of anti-Semitism that began under dictator Joseph Stalin caused the Jewish Grossman to criticize the Soviet Union in his final works, which appeared in English as *Forever Flowing* and *Life and Fate*.

William A. Henry III (American journalist)—This Pulitzer Prize-winning journalist distinguished himself writing for the *Boston Globe* and *Time* magazine. Henry became *Time*'s theater critic in 1985, only the third to hold this post in the news weekly's history. As press critic for *Time* in 1984, Henry covered the U.S. presidential election and subsequently wrote *Visions of America: How We Saw the 1984 Election*.

Karen Elliott House (American journalist)—A foreign affairs specialist for the *Wall Street Journal*, House received the 1984 Pulitzer Prize in international reporting for her series of interviews with Jordan's King Hussein. The interviews, published in the *Journal*, revealed Hussein's reasons for rejecting U.S. President Ronald Reagan's peace plan for the Middle East. (Sketch contains interview.)

Eliot Janeway (American economist and writer)—Since the 1950s Janeway has been one of America's most visible political economists. The author of seven books on government economic policy and personal finance, including *The Struggle for Survival*, *Prescriptions for Prosperity*, and *The Economics of Chaos*, Janeway also publishes a weekly financial newsletter, the *Janeway Service*. (Sketch contains interview.)

Per Christian Jersild (Swedish psychiatrist and novelist)—Jersild, who has written numerous satirical, futuristic novels

since his literary debut in 1961, is one of Sweden's most popular authors. Among his translated works are *The Animal Doctor*, *Children's Island*, and *After the Flood*.

Neil Jordan (Irish fiction writer, screenwriter, and director)—Acclaimed for his 1986 film "Mona Lisa," Jordan also wrote the story collection *Night in Tunisia* and the novels *The Past* and *The Dream of a Beast*. He is consistently praised for the surrealist tones, lyrical language, and rich imagery he brings to his works. (Sketch contains interview.)

Jeffrey Kindley (American screenwriter)—Kindley is best known as the author of several award-winning after-school television specials for young people, including "The Great Love Experiment," which garnered an Emmy Award in 1984, "Make-Believe Marriage," and "The Electric Grandmother." (Sketch contains interview.)

James Lapine (American writer and director for stage)—Collaborating with songwriter Stephen Sondheim, Lapine wrote and directed the Broadway musicals "Sunday in the Park With George," which won a 1984 Pulitzer Prize, and "Into the Woods," which earned a Tony Award in 1988. Among Lapine's other stage works are the comedy "Table Settings" and "Twelve Dreams," a drama. (Sketch contains interview.)

Jeff Lyon (American journalist)—Lyon, who began writing for the *Chicago Tribune* in 1974, received the National Headliner Award for his *Tribune* articles on ethical issues involved in neonatal care, and he shared a 1987 Pulitzer Prize with Peter Gornor for their series on genetic therapy. Both series were expanded into books, titled *Playing God in the Nursery* and *Altered Fates: The Promise of Gene Therapy*. (Sketch contains interview.)

Peter Mathers (English-born Australian novelist and short story writer)—Mathers won the prestigious Miles Franklin Award in 1967 for his first novel, *Trap*. His other writings include the novel *The Wort Papers* and the short story collection *A Change for the Better*.

Armistead Maupin (American writer)—Maupin is the author of the popular "Tales of the City" novels that originally appeared as serials in San Francisco newspapers beginning in the 1970s. Among the books in the series are *Tales of the City*, *More Tales of the City*, *Babycakes*, and *Sure of You*. (Sketch contains interview.)

Edna St. Vincent Millay (American poet and playwright who died in 1950)—Winner of the 1923 Pulitzer Prize for poetry, Millay combined traditional sonnet form and classical allusions with a modern candidness, especially in regard to romantic love. Her works include *Renascence*, and *Other Poems*, *A Few Figs From Thistles*, *Second April*, *The Ballad of the Harp-Weaver*, *Fatal Interview*, and the verse play *Aria da capo*.

H. H. Munro (British writer who died in 1916)—Munro, who wrote under the pseudonym Saki, was an accomplished short story writer whose political satire often focused on the snobbery of Edwardian England. His short story collections include *Reginald*, *The Chronicles of Clovis*, *Beasts and Super-Beasts*, and several volumes published after he was killed in action during World War I.

Cees Nooteboom (Dutch writer)—Nooteboom, who is well respected in his native Netherlands as a poet, travel writer, and novelist, has become best known among English-language readers for his fiction. His first novel to be translated into English was *Rituals*, which received the Pegasus Prize in 1980. Nooteboom also wrote the critically acclaimed novels translated as *A Song of Truth and Semblance* and *In the Dutch Mountains*.

Jose Ortega y Gasset (Spanish philosopher who died in 1955)—Ortega y Gasset was an ambitious, wide-ranging thinker who both explored philosophical concepts and sought to influence Spanish culture and politics. Among his works available in English translation are *The Revolt of the Masses* and *The Dehumanization of Art*.

T. R. Pearson (American novelist)—Pearson, whose first book was published in 1985, is known for his novels *A Short History of a Small Place*, *Off for the Sweet Hereafter*, *The Last of How It Was*, and *Call and Response*. Set in the mythical small town of Neely, North Carolina, the novels are highly acclaimed for their comic yet melancholic view of humanity. (Sketch contains interview.)

Arthur Penn (American director and screenwriter)—Penn is a director whose movies—notably "Bonnie and Clyde" and "Little Big Man"—often challenge sentimental attitudes toward America's past. Penn's writing credits include collaborations on the 1962 screen adaptation of the Broadway play "The Miracle Worker" and the 1969 film "Alice's Restaurant," both of which he also directed.

Thomas Perry (American crime novelist)—Perry has become known through his sophisticated crime novels, which draw the reader into unwonted sympathy with clever criminals. His works include *Metzger's Dog*, *Big Fish*, *Island*, and *The Butcher's Boy*, which won an Edgar Award in 1982.

Amanda Prantera (English novelist)—Prantera is highly acclaimed for combining conventions from various genres—including the thriller, biography, and romance—into her 1980s novels, *Strange Loop*, *The Cabalist*, and *Conversations With Lord Byron on Perversion*.

Rolf Schneider (German writer)—Schneider is best known to English-language readers for his 1965 story collection *Bridges and Bars*, which prompted comparisons to works by modernist author Franz Kafka, and his 1979 novel *November*, which details one writer's anxiety in the wake of a political protest.

John Waters (American filmmaker)—Writer, director, and producer of movies examining the trashier side of popular culture, Waters established his cult filmmaking status with the 1972 "Pink Flamingos." He has since attracted a more mainstream audience with his comedies "Polyester" and "Hairspray" and has written the critically acclaimed books *Shock Value* and *Crackpot*. (Sketch contains interview.)

Marianne Wiggins (American writer)—Wiggins is the author of *John Dollar*, a provocative 1989 novel about British imperialism that recalls the literature of British authors William Golding and Daniel Defoe. Although she has been overshadowed by the controversy that engulfed her husband, Salman Rushdie, because of his novel *The Satanic Verses*, Wiggins has won significant praise from critics for her spare, lyrical prose.

Virginia Woolf (British writer who committed suicide in 1941)—A prominent member of the famed Bloomsbury Group of writers, Woolf ranks among the most important experimentalists of the twentieth century. She fought an ongoing battle against insanity for most of her life, and her works—including the timeless novels *Mrs. Dalloway*, *To the Lighthouse*, and *The Waves*—explore the effects of an alienating world on the individual.

Cesare Zavattini (Italian screenwriter who died in 1989)—During the decade after World War II Zavattini wrote the scripts for several of director Vittorio De Sica's neorealist classics, including those released in the United States as "Shoe-Shine," "The Bicycle Thief," and "Umberto D." Later films by the duo include "Two Women" and "A Brief Vacation."

Preface

The more than 800 entries in *Contemporary Authors (CA)*, Volume 130, bring to nearly 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.

Starting with Volume 104, the editors of *CA* began to broaden the series' scope to encompass authors deceased since 1900 whose works are still of interest to today's readers. (Previously, *CA* covered only living writers and authors deceased 1960 or later.) 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, these writers are in many ways as contemporary as the authors *CA* has regularly featured.

Each volume of *CA*, therefore, 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 Georges Bernanos, Edna St. Vincent Millay, H. H. Munro, Jose Ortega y Gasset, and Virginia Woolf 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 biographers 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 130 worked closely with *CA*'s editors to develop interesting, insightful sidelights. Detective novelist Thomas Perry, for instance, comments that "although I'm guilty of tending to portray criminals in a sympathetic light, it's certainly not something I set out to do as a philosophical statement about crime." Noting that his characters serve purposes specific to his aims as a novelist, Perry concludes that "criminals give a writer a chance to introduce confusion and disruption into the little world he's invented."

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. Volume 130 includes an entry on Amanda Pranter, a gothic novelist, according to a *CA* editor, acclaimed for creating suspenseful plots in "concise and elegant prose." Also featured in this volume is lyricist and script writer Adolph Green, who collaborated with longtime partner Betty Comden on such musicals as "Singin' in the Rain" and "Applause." Discussing their stage-writing debut, a *CA* editor reports that the duo's first cabaret act drew critical attention for its "original satirization of aspects of American popular culture."

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 Isabel Allende, William J. Caunitz, Ariel Dorfman, Richard Eder, Jack Fuller, Karen Elliott House, Eliot Janeway, Neil Jordan, Jeffrey Kindley, James Lapine, Jeff Lyon, Armistead Maupin, T. R. Pearson, and John Waters.

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—44 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 “130,” the entire series consists of only 101 physical volumes with the publication of Volume 130. 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 130 (30 books)
Cover: Blue and black with orange bands.
The same as previous *CA* original volumes but with a new, simplified numbering system and new cover design.

CA New Revision Series

- *CANR*-1 through *CANR*-30 (30 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*-11 (11 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 and Artists for Young Adults*, *Authors in the News*, *Bestsellers*, *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) ↓ ↓ 130 (1990)	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 *Contemporary Authors* entries are indexed in the *Contemporary Authors* cumulative index, which is published separately and distributed with even-numbered *Contemporary Authors* original volumes and odd-numbered *Contemporary Authors New Revision Series* Volumes.

As Always, the most recent *Contemporary Authors* cumulative index continues to be the user's guide to the location of an individual author's listing.

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.*

ABDEL-QUDDOUS, Ihsan (Mohammad) 1920(?) 1990

OBITUARY NOTICE: Some sources transliterate first name as Ehsan and surname as Abdel-Kuddous or Abdel Kouddous; born c. 1920 in Cairo, Egypt; died following a brain hemorrhage, January 11, 1990, in Cairo, Egypt. Journalist and author. Abdel-Quddous was known for his stinging political commentaries and for his equally provocative novels and short stories. While his journalistic activities on several occasions resulted in imprisonment, his works of fiction were often denounced by critics as too sexually explicit and too feminist. In addition to serving as editor in chief of both leading Egyptian newspapers, *Akhbar el-Yom* and *al-Ahram*, Abdel-Quddous wrote such novels as *I Am Free*, *The Bus Thief*, and *A Man in Our House*.

OBITUARIES AND OTHER SOURCES:

BOOKS

Who's Who in the World, 2nd edition, Marquis, 1973.

PERIODICALS

Globe and Mail (Toronto), January 13, 1990.
Washington Post, January 15, 1990.

* * *

ADAMS, Julius J. 1901(?) 1989

OBITUARY NOTICE: Born c. 1901 in Macon, Ga.; died of a heart attack, August 2, 1989, in New York, N.Y. State official, newspaper executive, journalist, and author. Adams was a leading figure in black-owned newspaper circles. His career included stints as director of the Global News Syndicate and managing editor for several newspapers, including *Chicago Defender*, *Amsterdam News*, and *New York Age*. Concurrently, Adams served on the staff of New York State's Division of Human Rights for thirteen years. Among his writings on politics and business is *The Challenge: A Study in Negro Leadership*.

OBITUARIES AND OTHER SOURCES:

PERIODICALS

New York Times, August 4, 1989.

ADLOFF, Virginia Thompson 1903-1990 (Virginia Thompson)

OBITUARY NOTICE: Born on October 18, 1903, in Newtonville, Mass.; died, January 9, 1990, in La Jolla, Calif. Educator, translator, and author. Under her maiden name, Adloff wrote several books on the history, politics, and economics of Southeast Asia and French-speaking Africa. Together with her husband, Richard, with whom she also wrote and translated works, Adloff traveled widely throughout Asia and Africa. Her career included posts at several scholarly institutions and universities, such as the Hoover Institution and the University of California at Berkeley. The books of which she was sole author include *French Indochina* and *Thailand: The New Siam*. Among the volumes she wrote with her husband are *French West Africa* and *The Emerging States of French Equatorial Africa*.

OBITUARIES AND OTHER SOURCES:

BOOKS

Directory of American Scholars, Volume I: *History*, 8th edition, Bowker, 1982.

PERIODICALS

New York Times, January 13, 1990.

* * *

AGHILL, Gordon See GARRETT, (Gordon) Randall (Phillip)

* * *

AITKEN, Robert (Baker) 1917-

PERSONAL: Born June 19, 1917, in Philadelphia, Pa.; son of Robert Thomas (a businessman) and Gladys (a homemaker; maiden name, Baker) Aitken; married Mary Laune, June, 1947 (divorced, March, 1953); married Anne Hopkins (a homemaker), February 23, 1957; children: (first marriage) Thomas Laune. *Education:* University of Hawaii at Manoa, B.A., 1947, M.A., 1960. *Politics:* "Democratic Socialism." *Religion:* Buddhist.

ADDRESSES: *Office*—Diamond Sangha, 2119 Kaloa Way, Honolulu, Hawaii 96822.

CAREER: Executive secretary of community associations in Honolulu, Hawaii, and Wahiawa, Hawaii, 1948-53; bookseller in South Pasadena, Calif., 1953-55; English teacher and assistant director of a school in Ojai, Calif., 1955-58; bookseller in Honolulu, 1958-61; East-West Center, Honolulu, counselor and director of student activities, 1961-65; University of Hawaii at Manoa, Honolulu, assistant director of Hawaii Upward Bound, 1966-68; Kapiolani Community College, Honolulu, English teacher and editor, 1968-69; Diamond Sangha, Honolulu, co-founder, 1969, junior teacher, 1969-74, roshi, 1974—. Co-founder of Koko An Zendo in Honolulu, 1959, and the Maui Zendo, 1969. Associated with peace, social justice, and environmental organizations.

WRITINGS:

Zen Buddhist Training: A Personal Account, Old Island Books, 1960.

A Zen Wave: Basho's Haiku and Zen, Weatherhill, 1978.

Taking the Path of Zen, North Point Press, 1982.

The Mind of Clover: Essays in Zen Buddhist Ethics, North Point Press, 1984.

The Dragon Who Never Sleeps: Adventures in Zen Buddhist Practice, Larkspur Press, 1990.

The Gateless Barrier, the Wu-men kuan (Mumonkan): Translated With a Commentary, North Point Press, in press.

Contributor to periodicals, including *Eastern Buddhist*, *Avolaka*, *Blind Donkey*, *Journal of Transpersonal Psychology*, *Coyote's Journal*, *Co-Evolution Quarterly*, *Buddhist-Christian Studies*, and *Mind, Moon, Circle*. Editor of *Diamond Sangha*, 1962-69.

SIDELIGHTS: Robert Aitken told *CA*: "My wife Anne and I established the Diamond Sangha initially to provide a seat in the United States for Japanese Zen teachers. Our Zendo is unique by its organization and makeup. Practice questions are settled by the roshi after consultation. Other questions are settled by consensus. We are entirely lay. My own perspective on Zen: It provides a way of personal transformation from self-centeredness to multi-centeredness."

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AKURGAL, Ekrem 1911-

PERSONAL: Born March 30, 1911, in Constantinople (now Istanbul), Turkey. **Education:** Received Ph.D. in 1940.

ADDRESSES: *Home*—Cinnah Cad. 90/5, Cankaya, Ankara, Turkey. *Office*—Turk Tarih Kurumu Kizilay Sok. 1, Yenisehir, Ankara, Turkey.

CAREER: University of Ankara, Ankara, Turkey, lecturer, 1941-49, professor, 1949—. Visiting professor at Princeton University, 1961-62, University of Berlin, 1971-72, Scuola Normale Superiore, Pisa, Italy, 1976, and University of Vienna, 1980-81. Conducted archaeological excavations at Smyrna, Sinope, Phokaia, Daskyleion, Pitane, Erythrai, and, beginning in 1967, in ancient Izmir; member of Turkish High Commission for Ancient Monuments; member of Austrian and German archaeological institutes.

MEMBER: Turkish Historical Society (secretary general, 1951-61), American Institute of Archaeology (honorary member), Society for the Promotion of Hellenic Studies (honorary member), British Academy (foreign member), Austrian Academy (foreign member), Swedish Academy (foreign member), Danish Academy (foreign member), Academie des inscriptions et belles lettres (foreign member).

AWARDS, HONORS: Honorary doctorate from University of Bordeaux, 1961; Goethe Medal, 1979; Grand Prize of Turkish Ministry of Culture, 1981.

WRITINGS:

Griechische Reliefs aus Lykien, German Archaeological Institute, 1942.

(With Tahsin Ozguc and Nimet Ozguc) *Arkeoloji arastirmalari*, Turk Tarih Kurumu Basimevi, 1945.

Remarques stylistiques sur les reliefs de Malatya, Pulhan Matbaasi, 1946.

Spaethethitische Bildkunst, University of Ankara, 1949.

Phrygische Kunst, University of Ankara, 1955.

Die Kunst Anatoliens von Homer bis Alexander, de Gruyter, 1961.

Die Kunst der Hethiter, Max Hirmer, 1961, 2nd edition, 1976, translation by Constance McNab published as *The Art of the Hittites*, Abrams, 1962.

Orient und Okzident: Die Geburt der Griechischen Kunst, Holle, 1966, translation by Wayne Dynes published as *The Art of Greece: Its Origins in the Mediterranean and Near East*, Crown, 1968 (published in England as *The Birth of Greek Art: The Mediterranean and the Near East*, Methuen, 1968).

(With Cyril Mango and Richard Ettinghausen) *Treasures of Turkey: The Earliest Civilizations of Anatolia Byzantium, the Islamic Period*, translated by Robert Allen, Skira, 1966. *Urartidische und Altiranische Kunstzentren*, Turk Tarih Kurumu Basimevi, 1968.

Ancient Civilisations and Ruins of Turkey: From Prehistoric Times Until the End of the Roman Empire, translated by John Whybrow and Mollie Emre, Mobil Oil Turk A.S., 1969, 5th edition, 1983.

(Editor) *The Art and Architecture of Turkey*, Rizzoli International, 1980.

Also author of *Alt-Smyrna I*, 1983.

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Times Literary Supplement, February 1, 1963, August 17, 1967, July 24, 1969.

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ALBERONI, Francesco (Saverio) 1929-

PERSONAL: Born December 31, 1929, in Piacenza, Italy; son of Romualdo and Giulia (Marenco) Alberoni; children: Margherita, Francesca, Paolo, Giulio. **Education:** University of Pavia, M.D., 1954, Libero Docente in Psychology, 1959, Libero Docente in Sociology, 1961.

ADDRESSES: *Home*—Via Stampa 15, 20123 Milan, Italy. *Office*—IULM University, Piazza dei Volontari 3, 20123 Milan, Italy.

CAREER: University of Pavia, Pavia, Italy, assistant professor of sociology, 1955-56; Catholic University of Milan, Milan, Italy, professor of sociology, 1964-68; University of Trento, Trento, Italy, professor of sociology and dean of university, 1969-72; University of Milan, Milan, professor of sociology, 1973—. Consultant in advertising and marketing.

MEMBER: International Sociological Association.

AWARDS, HONORS: Nietzsche Prize from Palermo, 1981; Gold Medal from City of Piacenza, 1983; National Prize from Lions Club, 1984; Prize Rosone d'Oro Pescara, 1989.

WRITINGS:

L'élite senza potere (title means "Powerless Elite"), Mulino, 1963.

Consumi e società (title means "Consumptions and Society"), Mulino, 1964.

L'integrazione dell'immigrato nella società industriale (title means "The Integration of Immigrants in the Industrial Society"), Mulino, 1966.

L'attivista di partito (title means "The Party's Militant"), Mulino, 1967.

Statu nascenti (title means "Nascent State"), Mulino, 1968.

Classi e generazioni (title means "Classes and Generations"), Mulino, 1970.

Movimento e istituzione, Mulino, 1977, translation published as *Movement and Institution*, Columbia University Press, 1984.

Innamoramento e amore (title means "Falling in Love and Loving"), Garzanti, 1979, translation published as *Falling in Love*, Random House, 1983.

Le ragioni del bene e del male (title means "Reasons of Good and Evil"), Garzanti, 1981.

L'albero della vita (title means "Tree of Life"), Garzanti, 1982.

L'amicizia (title means "Friendship"), Garzanti, 1984.

L'erotismo (title means "Eroticism"), Garzanti, 1986.

L'altruismo e la morale (title means "Altruism and Morality"), Garzanti, 1988.

Genesi (title means "Genesis"), Garzanti, 1989.

Editorialist for *Il Corriere della Sera*.

SIDELIGHTS: Francesco Alberoni told *CA*: "I look upon myself as a specialist in the field of individual and collective emotions. These are deeply connected with the social movements. My principal concept is the 'nascent state,' an experience of renewal that we can find at the basis of such experiences as falling in love or of conversion in the social movements. My work belongs to sociology, but it has many points of contact with other disciplines, such as psychology and history."

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Los Angeles Times Book Review, December 25, 1983.

Times Literary Supplement, June 21, 1985.

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ALEXANDER, Bill 1910-

PERSONAL: Born June 13, 1910, in Hampshire, England; son of William (a carpenter) and Beatrice (a schoolteacher; maiden name, Daw) Alexander; married Selina Neale; children: Janet Alexander Delnevo, Keith. **Education:** University of Reading, B.Sc. (with honors), 1931. **Politics:** Communist. **Religion:** Atheist.

ADDRESSES: *Home*—5A Bishopsthorpe Rd., London SE26 4NY, England.

CAREER: Industrial chemist in Kent, England, 1932-37; Communist Party of Great Britain, secretary for Midlands district, 1947-53, secretary for Welsh district, 1953-59, assistant secretary in London, England, 1959-67; chemistry teacher, 1967-83; writer. **Military service:** Spanish Republican Army, 1937-38; became captain. British Army, Reconnaissance Corps, 1941-47; served in Italy, France, and Germany; became captain.

MEMBER: International Brigade Association (past vice-chairman; honorary secretary).

WRITINGS:

British Volunteers for Liberty: Spain, 1936-1939, Lawrence & Wishart, 1982.

Inside the Myth: Orwell Views From the Left, Lawrence & Wishart, 1984.

WORK IN PROGRESS: *British Attitudes to the Franco Regime, 1939-1975*.

SIDELIGHTS: Bill Alexander told *CA*: "There was no official history of the British contribution to the International Brigades fighting in Spain from 1936 to 1939. The committee of the International Brigade Association asked me to write this because I had been involved both as a military and political leader. I did so to meet the continuing interest, especially among young people, in the period. The book is still selling—and I receive many requests to lecture, to be interviewed, and to answer specific questions."

"The International Brigade Association has as its aim to help the restoration of democracy in Spain. I have been involved in the campaigns to highlight the injustices and oppression of the Franco regime and to send observers to trials of opposition elements in Franco Spain, collecting material help for their families."

"This has led me to research and writing on the attitude of British government, political parties, and popular organizations to Franco Spain. It is a period of practical help and solidarity—a continuation of a long tradition of the British people. So far it has been unrecorded. I am intent on filling this gap in our history."

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

British Book News, May, 1983.

New Statesman, December, 1982.

Times Literary Supplement, July 29, 1983.

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ALLEN, Charlotte Hale 1928-
(Charlotte Hale)

PERSONAL: Born January 6, 1928, in Jacksonville, Fla.; daughter of Anthony Winston (an artist) and Eleanor (a paralegal and writer; maiden name, Cunningham) Hale; married Stanley Rowland Smith (a minister), February 3, 1952 (divorced, December 15, 1969); married Orman Cleveland Allen, March 30, 1974 (divorced, May, 1983); children: (first marriage) Stanley Rowland, Jr. **Education:** Attended Armstrong Junior College, 1946-48. **Politics:** Independent. **Religion:** Protestant.

ADDRESSES: *Agent*—Richard Baltzell, Baltzell & Chleboun, 366 Collingwood St., San Francisco, Calif. 94114.

CAREER: WSAV-Radio, Savannah, Ga., copy writer and copy director, 1947-51; U.S. Army, Fort Stewart, Ga., civilian news writer and public information officer, 1951-52; WSAV-TV, Savannah, copy director, 1956-57; *Atlanta Journal-Constitution*, Atlanta, Ga., staff writer, 1956-69; *Communique*, Atlanta, owner and writer, beginning in 1984. Worked in advertising department of *Savannah News-Press*, 1957-59; consultant to U.S. Civil Service Commission. Past member of board of trustees of Georgia Conservancy; volunteer worker for Georgia Mental Health Association, Savannah Symphony, Atlanta Symphony, Piedmont Art Festival, High Museum of Art, as well as state and local political organizations.

WRITINGS:

Full-Time Living: How to Decide What You Want Out of Life, How to Achieve It, Fleming Revell, 1978.

Vivre a Plain Temps, Un Monde Different Idee, 1982.

(Under name Charlotte Hale) *The Super Years*, Fleming Revell, 1984.

Contributor, under name Charlotte Hale, to *Encyclopedia for Today's Christian Woman* and the annual *Daily Guideposts*. Contributor of articles and reviews to magazines and newspapers.

SIDELIGHTS: "I did not set out to become a career writer," Charlotte Hale Allen told *CA*. "I looked for interesting jobs, and my first one, when I was nineteen, happened to involve writing. I soon learned that my knack for words might propel me into interesting places and subjects: radio, television, news writing, politics, the arts, community affairs.

"Eventually I found myself giving interviews, speaking, and leading seminars all over the country. I find that writing and speaking make excellent components in a well-rounded life. I expect to occupy my foreseeable future with travel, speaking, seminars, and writing. At last I plan to think about writing as a career."

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ALLEN, Edward Lawrence 1913-1989

OBITUARY NOTICE: Born February 28, 1913, in Stony Point, N.Y.; died of a heart ailment, November 19, 1989, in Arlington, Va. Government official, economist, and author. Allen's early career with the U.S. Government included posts at the Defense Department, the Central Intelligence Agency, and the Commerce Department. Later, he worked as a consultant before joining the Institute for Energy Analysis as its chief economist. Allen wrote several books on political economy, including *Economics of American Manufacturing*, *Soviet Progress Versus American Enterprise*, and *Energy and Economic Growth*.

OBITUARIES AND OTHER SOURCES:**BOOKS**

Who's Who in America, 44th edition, Marquis, 1986.

PERIODICALS

Washington Post, November 20, 1989.

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ALLEN, L(ouis) David 1940-

PERSONAL: Born January 24, 1940, in Bemidji, Minn.; son of Louis E. (a school superintendent) and Irene (a teacher; maiden name, Simons) Allen; married Patricia M. Anderson, March 4, 1961; children: Colin David, Siobhan Patricia. **Education:** Attended Concordia College, 1958-60; Moorhead State College (now University), B.S., 1961; Bowling Green State University, M.A., 1964; doctoral study at University of Nebraska.

ADDRESSES: Office—Department of English, University of Nebraska, 14th & R Streets, Lincoln, Neb. 68588.

CAREER: Teacher at public schools in Dassel, Minn., 1961-64; Wayne State College, Wayne, Neb., assistant professor of English, 1964-69; University of Nebraska, Lincoln, instructor in English, 1969—.

WRITINGS:

Science Fiction: An Introduction, Cliff's Notes, 1973, reprinted as *Science Fiction Reader's Guide*, Centennial Press, 1974.

Herbert's Dune and Other Works: Notes, Including Life of the Author, Categories of Science Fiction, Analyses of the Short Stories, Analyses of the Novels, Cliff's Notes, 1975.

The Ballantine Teachers' Guide to Science Fiction: A Practical Creative Approach to Science Fiction in the Classroom, Ballantine, 1975.

Asimov's Foundation Trilogy and Other Works: Notes, Including Life of the Author, an Overview of Asimov's Science Fiction, Categories of Science Fiction, Analyses of the Works, Cliff's Notes, 1977.

The Prince and the Pauper Notes, Cliff's Notes, 1980.

Animal Farm Notes, Cliff's Notes, 1981.

(With James L. Roberts) *Connecticut Yankee in King Arthur's Court Notes*, Cliff's Notes, 1982.*

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ALLENDE, Isabel 1942-

PERSONAL: Surname is pronounced "Ah-yen-day"; born August 2, 1942, in Lima, Peru; daughter of Tomas (a Chilean diplomat) and Francisca (Llona Barros) Allende; married Miguel Frias (an engineer), September 8, 1962 (divorced, 1987); married William Gordon (a lawyer), July 17, 1988; children: (first marriage) Paula, Nicolas; Scott (stepson). **Education:** Graduated from a private high school in Santiago, Chile, at age 16.

ADDRESSES: Home—15 Nightingale Lane, San Rafael, Calif. 94901. Agent—Carmen Balcells, Diagonal 580, Barcelona 21, Spain.

CAREER: United Nations Food and Agricultural Organization, Santiago, Chile, secretary, 1959-65; *Paula* magazine, Santiago, journalist, editor, and advice columnist, 1967-74; *Mampato* magazine, Santiago, journalist, 1969-74; television interviewer for Canal 13/Canal 7 (television station), 1970-75; worked on movie newsreels, 1973-75; Colegio Marroco, Caracas, Venezuela, administrator, 1979-82; writer. Guest teacher at Montclair State College, N.J., spring, 1985, and University of Virginia, fall, 1988; Gildersleeve Lecturer, Barnard College, spring, 1988; teacher of creative writing, University of California, Berkeley, spring, 1989.

AWARDS, HONORS: Quality Paperback Book Club New Voice Award nomination, 1986, for *The House of the Spirits*; *Los Angeles Times* Book Prize nomination, 1987, for *Of Love and Shadows*; *Eva Luna* was named one of *Library Journal's* Best Books of 1988.

WRITINGS:

Civilice a su troglodita: Los impertinentes de Isabel Allende (humor), Lord Cochran (Santiago), 1974.

La casa de los espíritus, Plaza y Janes (Barcelona), 1982, translation by Magda Bogin published as *The House of the Spirits*, Knopf, 1985.

La gorda de porcelana (juvenile; title means "The Fat Porcelain Lady"), Alfaguara (Madrid), 1984.

De amor y de sombra, Plaza y Janes, 1984, translation by Margaret Sayers Peden published as *Of Love and Shadows*, Knopf, 1987.

Eva Luna, Plaza y Janes, 1987, translation by Peden published under same title, Knopf, 1988.

Also author of several plays and stories for children. Author of weekly newspaper column for *El Nacional* (Caracas), 1976-83.

WORK IN PROGRESS: *Stories of Eva Luna*, a collection of short stories.

SIDELIGHTS: When Chilean President Salvador Allende was assassinated in 1973 as part of a military coup against his social-

ist government, it had a profound effect on his niece, novelist Isabel Allende. "I think I have divided my life [into] before that day and after that day," Allende told *Publishers Weekly* interviewer Amanda Smith. "In that moment, I realized that everything was possible—that violence was a dimension that was always around you." At first, Allende and her family did not believe that a dictatorship could last in Chile; they soon found it too dangerous to remain in the country, however, and fled to Venezuela. Although she had been a noted journalist in Chile, Allende found it difficult to get a job in Venezuela and did not write for several years; but after receiving word from her grandfather, a nearly one-hundred-year-old man who had remained in Chile, she began to write again in a letter to him. "My grandfather thought people died only when you forgot them," the author explained to Harriet Shapiro in *People*. "I wanted to prove to him that I had forgotten nothing, that his spirit was going to live with us forever." Allende never sent the letter to her grandfather, who soon died, but her memories of her family and her country became the genesis of *The House of the Spirits*, her first novel. "When you lose everything, everything that is dear to you . . . memory becomes more important," Allende commented to *Mother Jones* writer Douglas Foster. With *The House of the Spirits*, the author added, "[I achieved] the recovery of those memories that were being blown by the wind, by the wind of exile."

Following three generations of the Trueba family and their domestic and political conflicts, *The House of the Spirits* "is a novel of peace and reconciliation, in spite of the fact that it tells of bloody, tragic events," claimed *New York Times Book Review* contributor Alexander Coleman. "The author has accomplished this not only by plumbing her memory for the familial and political textures of the continent, but also by turning practically every major Latin American novel on its head," the critic continued. The patriarch of the family, Esteban Trueba, is a strict, conservative man who exploits his workers and allows his uncompromising beliefs to distance him from his wife and children, even in the face of tremendous events.

Allende's grand scope and use of fantastic elements and characters have led many critics to place *The House of the Spirits* in the tradition of the Latin American novel of "magic realism," and they compare it specifically to Nobel winner Gabriel Garcia Marquez's *One Hundred Years of Solitude*. "Allende has her own distinctive voice, however," noted a *Publishers Weekly* reviewer; "while her prose lacks the incandescent brilliance of the master's, it has a whimsical charm, besides being clearer, more accessible and more explicit about the contemporary situation in South America." In contrast, *Village Voice* contributor Enrique Fernandez believed that "only the dullest reader can fail to be distracted by the shameless cloning from *One Hundred Years of Solitude*. . . . Allende writes like one of the many earnest minor authors that began aping Gabo after his success, except she's better at it than most." Although Lori M. Carlson agreed that *The House of the Spirits* is too reminiscent of Garcia Marquez's masterpiece, she wrote in *Review* that "Allende's novel does remain compelling, nevertheless. Technique is polished, imagination full." "Isabel Allende is very much under the influence of Gabriel Garcia Marquez, but she is scarcely an imitator," remarked *Washington Post Book World*'s Jonathan Yardley, concluding that "she is most certainly a novelist in her own right and, for a first novelist, a startlingly skillful, confident one."

While *The House of the Spirits* contains some of the magic realism that is characteristic of much Latin American fiction, it is counterbalanced by the political realities that Allende recounts. *Times Literary Supplement* reviewer Antony Beevor stated that whereas the early chapters of *The House of the Spirits* seem "to

belong firmly in the school of magical realism," a closer reading "suggests that Isabel Allende's tongue is lightly in her cheek. It soon becomes clear that she has taken the genre to flip it over," the critic elaborated. "The metaphorical house, the themes of time and power, the *machista* violence and the unstoppable merry-go-round of history: all of these are reworked and then examined from the other side—from a woman's perspective." Other critics, however, fault Allende for trying to combine the magical and the political; Richard Eder of the *Los Angeles Times* felt that the author "rarely manages to integrate her magic and her message," while *Nation* contributor Paul West said that the political story is "the book Allende probably wanted to write, and would have had she not felt obliged to toe the line of magical realism." But others maintain that the contrast between the fantastic and political segments is effective, as Harriet Waugh of *Spectator* explained: "[The] magic gradually dies away as a terrible political reality engulfs the people of the country. Ghosts, the gift of foretelling the future and the ability to make the pepper and salt cellars move around the dining-room table cannot survive terror, mass-murder and torture."

Christian Science Monitor reviewer Marjorie Agosin presented a similar assessment: "Part of the [book's] power comes from the fact that real events form the background for the fictional story. The unbridled fantasy of the protagonists and their enchanted spirits is played out against the story of the demented and tragic country once free, now possessed by the evil spirits of a military dictatorship." When the Trueba family becomes increasingly involved in their nation's politics, "Allende here begins to exercise her skills as a journalist as she evokes the turbulent events she witnessed during the Marxists' electrifying rise and precipitous fall," remarked Patricia Blake in her *Time* review. "Not surprisingly, magic subsides and realism takes over. Allende deftly turns her characters into archetypes of Latin America's left and right." Despite this metaphorical aspect, noted Beevor, "there is too much humanity in her book for the characters to become ossified by symbolism; the story-telling is so natural that one risks overlooking the richness of allusion." "Finally," concluded *New York Times* critic Christopher Lehmann-Haupt, "what is fabulous in the story works to give it its extraordinary character. . . . It is also these spirits that help to lift the novel out of the realm of local political allegory, and lend it a feeling of extra-territorial truth." "*The House of the Spirits* does contain a certain amount of rather predictable politics, but the only cause it wholly embraces is that of humanity, and it does so with such passion, humor and wisdom that in the end it transcends politics," asserted Yardley; "it is also a genuine rarity, a work of fiction that is both an impressive literary accomplishment and a mesmerizing story fully accessible to a general readership."

Although *The House of the Spirits* includes political approaches similar to other Latin American works, it also contains "an original feminist argument that suggests [a] women's monopoly on powers that oppose the violent 'paternalism' from which countries like Chile continue to suffer," according to *Chicago Tribune* contributor Bruce Allen. Alberto Manguel likewise considered important Allende's "depiction of woman as a colonial object," as he wrote in the *Toronto Globe and Mail*, a depiction reinforced by Esteban Trueba's cruel treatment of his wife, daughter, and female workers. But despite the concentration on female characters and "the fact that Esteban rapes, pillages, kills and conspires, he never entirely loses the reader's sympathy," commented Waugh. "It is a remarkable achievement to make the old monster lovable not just to his wife, daughter, and granddaughter, and the other women in his life, but also to the reader," Philip Howard contended in the *London Times*. "It is a fair-