

CONCISE ENCYCLOPEDIA

of the

Original

Literature *of* Esperanto

GEOFFREY SUTTON

MONDIAL

**Concise
Encyclopedia of the
Original Literature
of Esperanto
1887–2007**

Concise Encyclopedia of the Original Literature of Esperanto 1887–2887

'Nun la homaro havas por la unua fojo tutmondan literaturon demokrate kreatan de verkistoj el ĉiu lando, el kiu nur sin anoncas la talento.'

(Now for the first time mankind has a worldwide literature being created democratically by writers from every country, in which only talent marks itself out.)

Juan Régulo Pérez

Foreword to *Pri Arto kaj Morto*
by Masao Miyamoto

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(† *forpasis*)

Geoffrey Sutton

Abbreviations

AEA	Aŭstralia Esperanto-Asocio / Australian Esperanto Association	ch.	chapter
Am.	North American (usage)	Co.	Company
anth.	anthology	coll.; colls	collect/ed; -ion(s)
ar	Arabic	comp.	compil/ation(s); -ed (by); -er(s)
assn	association	contr.	contribut/ed; -ion(s)
attrib.	attributed	cs	Czech
autobiog.	autobiograph/y, -ies; -er(s); -ical	ĈEA	Ĉeĥa Esperanto-Asocio [Czech Eo Association]
b.	born	ĈEL	Ĉina Esperanto-Ligo [Chinese Eo League]
BE	<i>Beletraj Eseoj</i> [Literary Essays] (1987) by Georgi Mihalkov	d.	died
BEA	Brita Esperantista Asocio / British Esperanto Association (London), later EAB	da	Danish
bibliog.	bibliograph/y, -ies; -ical	de	German
biog.	biograph/y, -ies; -er(s); -ical	dict.	dictionary
bk	book	diss.	dissertation
BLK	<i>Baza Literatura Krestomatio</i> [Basic Literary Reader] (1979; 3rd ed. 1986) ed. V. Benczik	DL	<i>La Dangera Lingvo</i> [The Dangerous Language] by U. Lins (2nd Esperanto ed. 1990); German version <i>Das Gefährliche Sprache</i> (1988). Trans. in Italian, Japanese, Lithuanian and Russian.
bn	Bengali	docu.	documentary
BNIEL	'Bibliografio de la Nacilingvaj Tradukoj de Esperantaj Literaturaĵoj' [Bibliography of the National-language Translations of Works of Esperanto Literature] ts (1995) by W.A. Verloren van Themaat	DPAP	<i>De Paĝo al Paĝo</i> [From Page to Page] by L. Totsche (Tárkony) (1932)
c.	century	DPLEo	<i>The Development of the Poetic Language in Esperanto</i> by W. Auld (1976). For Esperanto version see 'Evoluo de la Poezia Lingvaĵo en Esperanto' in <i>FdE</i> .
c.	circa 'about'	dupl.	uplicated
ca	Catalan	EAB	Esperanto-Asocio de Britio / Esperanto Association of Britain (Stoke-on-Trent)
CD	compact disc	EC	'Existentialist Critique of the Poetic Anthropologies of William Auld and Baldur Ragnarsson' by S. Hawkes-Teeple (Eng. trans., 1998)
CED	Centro de Esploro kaj Dokumentado pri la Monda Lingvo-Problemo [Centre for Research and Documentation on the World Language Problem, (London) / Rotterdam]	ed.; eds	edit/or(s), -ed (by), -ion
cf.	<i>confer</i> 'compare'		

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EdE	<i>Enciklopedio de Esperanto</i> [Eo Encyclopedia] (1933–4) ed. L. Kökény and V. Bleier	fa <i>FdE</i>	Asocio [Eo-speaking Writers' Association] Farsi (Persian) <i>Facetoj de Esperanto</i> [Facets of Eo] (1976) by W. Auld
EeLE	<i>Enkonduko en la Librosciencon de Esperanto</i> [Introduction to the Bibliographical Science of Eo] (1968) by R. Hauptenthal	FEL	Flandra Esperanto-Ligo [Flemish Eo League (Antwerp)]
EeP	<i>Esperanto en Perspektivo</i> [Eo in Perspective] (1974) ed. I. Lapenna	fi <i>FK</i>	Finnish <i>Fundamenta Krestomatio de la Lingvo Esperanto</i> [Basic Reader of the Eo Language] (1903; 17th ed. 1954) comp. by L.L. Zamenhof
E-ist	Esperantist, Esperanto-speaker		
EL25J	<i>Esperanto-literatuur van de laatste 25 jaar: Enkele kanttekeningen</i> [Eo Literature of the Last 25 Years: Some Marginal Notes] nl (1994) by G. Berveling	fr <i>Fund.</i>	French <i>Fundamento de Esperanto</i> [The Basis of Eo] (1905; 11th ed. 2007) by L.L. Zamenhof
ELK	<i>Enkonduko al Literatura Kritiko</i> [Introduction to Literary Criticism] (2nd ed. 1983) by G. Silber	<i>GpSE</i>	<i>Gvidlibro por Supera Ekzameno [II]</i> [Guidebook for a Higher Examination [II]] (2nd ed. 1979) ed. A. Pechan
ELNA	Esperanto-Ligo por Norda Ameriko [Eo League of North America]	<i>HBV</i>	'Hamburgo en Beletra Vivo' [A Turning-point in Literary Life] (1990) by O. Buller
EMIL	<i>Eseoj Memore al Ivo Lapenna</i> [Essays in Memory of I.L.] (2001) ed. C. Minnaja	<i>HEA</i>	Hungara Esperanto-Asocio [Hungarian Eo Association (Budapest)]
en; Eng.	English	hist.	history; historical
enl.	enlarged	hr	Croatian
eo; Eo	Esperanto	hu	Hungarian
EOLE	<i>Enkonduko en la Originalan Literaturon de Esperanto</i> [Introduction to the Original Literature of Eo] (1979) by W. Auld	<i>HV</i>	<i>Hungara Vivo</i> [Hungarian Life]
es	Spanish	<i>IABO</i>	Internacia Asocio de Bibliistoj kaj Orientalistoj [Intl Assn of Bible Scholars and Orientalists]
Eseoj I	<i>Eseoj I: Beletro</i> [Essays I: Literary Works] (1956) by G. Waringhien	<i>IEI</i>	Internacia Esperanto-Instituto [Intl Esperanto Institute (The Hague)]
et al.	<i>et alii, et alia</i> 'and others'	<i>IEM</i>	Esperanto-Muzeo (Museum und Sammlung für Plansprachen, Österreichische Nationalbibliothek, Vienna)
et seq.	<i>et sequentia</i> 'and the following'		
etc.	<i>et cetera</i> 'and so on'		
EVA	Esperantlingva Verkista	<i>IKS</i>	Internacia Kultura Servo

ABBREVIATIONS

	[International Cultural Service (Zagreb)]		<i>Omage al William Auld kaj Marjorie Boulton</i> (1999) ed. V. Benczik.
illus.	illustrated	la	Latin
imp.	impression	lang.; langs	language(s)
incl.	includ/e; -ing	<i>LdR</i>	<i>Libro de Romanoj</i> [Book of Novels] (1979) by V. Benczik
info.	information		
inst.	institute		
intl	international		
intro.	introduction	LF-Koop	(Librofako de) Kooperativo de Literatura Foiro [(Book Dept of) the Literatura Foiro Co-op.]
<i>IR</i>	Foreword (pp.9–19) by J. Francis to <i>La Infana Raso</i> (1956) by W. Auld		literary; literature
is	Icelandic	lit.	<i>Literaturaj Konfesoĵ: Esperantaj Eseoĵ</i> [Lit. Confessions: Esperanto Essays] (2000) by J. Modest
ISWE	'If Shakespeare Had Written in Esperanto ...: Aesthetic Criteria in an Artificial Language' (1989) by P. Janton	<i>LK</i>	<i>Li kaj Ni – Festlibro por la 80a naskiĝtago de Gaston Waringhien</i> (1981) ed. R. Hauptenthal
it	Italian	<i>LkN</i>	'La Regula Stafeto kaj la Originala Esperanta Literaturo' [Régulo's Stafeto and Orig. Eo Lit.] (1987) by E. de Kock
<i>ITEB</i>	<i>Intimaj Temoj en la Esperanto-beletro</i> [Intimate Themes in Eo Lit.] (2005) ed. P. Chrdle	LRS	<i>Lingvo Stilo Formo</i> [Language Style Form] (1931) by K. Kalocsay
ja	Japanese	LSF	Lithuanian
JEI	Japana Esperanto-Instituto [Japanese Eo Institute]	lt	Malta Esperanto-Societo [Maltese Eo Society (Valletta)]
JELK	Japana Esperanta Libro-kooperativo [Japanese Eo Book Cooperative]	MES	mimeo. mimeograph
KCNL	<i>Kaj la Ceter' – Nur Literaturo</i> [And the Rest – Just Literature] (1983) by G. Waringhien	monog.	monograph
KKE	Kultura Kooperativo de Esperantistoj [Esperantists' Cultural Co-operative], Brazil	ms.	manuscript
KLEG	Kansai Ligo de Esperantaj Grupoj [League of Eo Groups in Kansai], Japan	MSOP	'Moskva Skolo de Originala Esperanto-Poezio' [Moscow School of Original Eo Poetry] in V. Melnikov et al.: <i>Moskvaro</i> (1998)
<i>KPEL</i>	<i>La Kvara Periodo en Esperanta Literaturo</i> [The Fourth Period in Esperanto Literature] (2004) by J. Pietiläinen	Mt	Mount
<i>KPpEL</i>	<i>Kvar Prelegoj pri Esperanta Literaturo</i> [Four Lectures on Esperanto Literature] (1960) by D. Kralj	n.d.	no date (of publication)
<i>LA</i>	<i>Lingva Arto – Jubilea Libro</i>	n.p.	no place (of publication); no publisher
		<i>NEK</i>	<i>Nova Esperanta Krestomatio</i> [New Eo Reader] (1991) ed. W. Auld
		nl	Dutch
		<i>NI.R</i>	<i>La Nica Literatura Revuo</i>

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No.; Nos OEL90	[The Niçois Literary Review] (1955–62) issue, -s; number, -s 'Ĉu la Kvara Periodo? Originala Esperanta Literaturo en la Naŭdekaj Jaroj' [The 4th Period? Orig. Eo Lit. in the '90s] ts. (2002) by L. Golden	SdEL	<i>Skizo de la Esperanta Literaturo</i> [Outline of Esperanto Literature] (2nd ed. 2004) by E.V. Tvarožek
org. orig. OV	organization original; original title <i>Originala Verkaro</i> [Collection of Original Works] (1929) by L.L. Zamenhof	SdES sel. SEU	<i>Spegulo de Esperantaj Stiloj</i> [A Mirror of Esperanto Styles] (1989) by R. Rossetti Sovetrespublikara Esperantista Unio / Sovjetlanda Esperantista Unuiĝo [Union of Soviet Esperantists]
p.; pp. PA	page; -s <i>La Poezia Arto</i> [The Art of Poetry] (1988) by B. Ragnarsson	SF sic sl SpEL	science fiction thus Slovenian <i>Studoj pri la Esperanta Literaturo</i> [Studies in Esperanto Literature] (1980) by V. Benczik
PEA	Pola Esperanto-Asocio [Polish Eo Association]		Serbian
PG	To be publ. work by Paul Gubbins on original Esperanto drama	sr SRE	<i>La Socia Romano en Esperanto</i> [The Social Novel in Eo] (1973) by Henri Vatré
PinM	<i>La Pereintoj in Memoriam</i> [The Fallen i.M.] (2003) by Z. Banet-Fornalowa	St.	Saint
PkS	<i>Pajleroj kaj Stoploj: Elektitaj Prozaĵoj</i> [Bits of Straw and Stubble: Selected Prose Pieces] (1997) by W. Auld	S-ta supp. sv tech. TEJO	Sankta [Saint] supplement Swedish technical Tutmonda Esperantista Junulara Organizo [World Eo Youth Organization (Rotterdam)]
pl PLkAA	Polish <i>Pri Lingvo kaj Aliaj Artoj</i> [On Language and Other Arts] (1978) by W. Auld	TEP	<i>Ten Esperanto Poets in English Translation</i> (1991)
pseud. pt	pseudonym(s) Portuguese	trans.	translat/ed (by); -ion(s); -or(s)
pt; pts publ.	part. -s publish/ed; -ing	ts.	typescript
q.v.	<i>quod vide</i> 'which see'	UEA	Universala Esperanto-Asocio [World Esperanto Association (Rotterdam)]
ref.	reference(s)		United Nations
republ.	republished	UN VDS	<i>Vereco, Distro, Stilo – Romanoj en Esperanto</i> (1981) by W. Auld
resp.	respectively		verse(s)
rev.	revised		Vietnamese
ro	Romanian		volume; -s
rpt	reprint; -ed		Chinese (Mandarin)
ru	Russian	vers. vi	
SAT	Sennacieca Asocio Tutmonda [World Non-nationalist Assn (Paris)]	vol.; vols zh	

Preface

The book that you have before you raises a whole series of questions. Perhaps the biggest is how a so-called constructed language could have a literature at all. Aren't Esperantists hobbyists and enthusiasts who play at languages without actually speaking them? Aren't they people who believe that you can just make up languages as you go along? Aren't they chasing a will o' the wisp, a notion of a 'perfect' language?

Yes, I have met some Esperantists who pretty much fit that picture; but most of the people mentioned in this book are not like that at all. They are people who have learned Esperanto over a number of years, writing and speaking it for one another, communicating with it across the conventional barriers of language, and discovering for themselves ways of thinking about the world that their more traditional colleagues have never discovered. They are cultured people, able to draw on more than one culture as they write in Esperanto. They are often not entirely at ease in their own national or ethnic context; this unease has perhaps drawn them to Esperanto in the first place. We are all of us dwellers in what Fredric Jameson, borrowing a phrase from Nietzsche, has called 'the prison-house of language,' unable to conceive of the world in terms other than those handed down to us. Language is, after all, always retrospective: it means because it has already meant, and it can describe the present only in terms of the past. Esperanto is not some miraculous idiom that will allow us to break out of that prison: Umberto Eco's exploration of 'the search for a perfect language' reminds us that perfection in language is neither desirable nor attainable. But it will provide us with a new way of thinking about the prison-house, a new way of examining its outer reaches. Much of the literature of Esperanto does just that.

The history of Esperanto literature shows two main trends: an attempt to prove that everything that you can find in other literatures is possible in Esperanto, and an attempt to do things yet unattempted. The first results in conventional poetry, traditional novels. You will learn in this volume about many of the writers who have followed this course. If iambic pentameter is possible in a given language, it should be possible in Esperanto, and someone will be out there proving it. Some will do it well, occasionally startlingly well; others will merely imitate. But then there are people working with the language in new ways or to new purpose. Esperantists feel the need simultaneously to prove that their culture is just like everybody else's and that it is unique.

This double objective is built into the language itself. Although Zamenhof created a new language, and although he used principles that mark Esperanto off as significantly different from other languages (principles, by the way, that point, above all, to the discoveries of structural linguistics in the following century), he drew on existing languages for the constituent elements of his new language and in the process he carried into Esperanto the common semantics of the major European languages. Thus Zamenhof not only created a present and future for his language, but also a

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past. The interaction between, on the one hand, new ways (including non-European ways) of forming and articulating words and ideas, and, on the other hand, old ways of expression and thought, created in Esperanto a kind of linguistic and semantic dynamism – a tension of old and new – that has been a major factor contributing to the character of the literature in the language.

But writers in Esperanto are simultaneously also pursuing a different goal – the strengthening of the language itself. Zamenhof realized early on that one of the best ways of bringing Esperanto to life is through translated literature – through rendering in Esperanto events and ideas, conversations and encounters, that have yet to occur in real life in that language. Literary creation has always broadened our experience beyond the quotidian; it can also broaden a language. Thus translated literature has always played an important part in the development of original literature in Esperanto, and, given that every writer in Esperanto is at least bilingual and brings his or her own culture with him into the language, there is a splendid richness to the best examples of Esperanto literature. This richness is a product of influences of west and east, north and south, and of small literatures as well as large. The very structural uniqueness of Esperanto makes it hard to translate into ethnic languages – not least because many of those who write in Esperanto do so out of their rejection of the constriction that they experience when writing in their native languages. Accordingly, they use Esperanto in ways that are quite specifically out of step with their own languages.

In this encyclopedia Geoffrey Sutton has brought together a wealth of basic information about Esperanto and about the views of Esperanto speakers on their own writers. It is best used as a work of reference, and as a key that will, in due course, unlock the doors of a remarkable alternative culture – a culture that for over a century has been looking for a humane globalism of the spirit that preserves productive difference while enabling the emergence of a common humanity. This is no hobby, but a serious intellectual endeavor, which the discerning reader will soon recognize through the pages of this impressive book.

Humphrey Tonkin
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Rekomendo / Recommendation

La literatura memoro estas la kerno de kulturo: tial ĉiuj nacilingvaj literaturoj estas daŭre studataj el historiaj, estetikaj kaj filologiaj vidpunktoj. En tiu senhalta medito pri sia historio, ĉiu kulturo trovas rimedojn por kompreni sian aktualon, kaj por plani sian estontecon.

Estas nun ĝojo kaj honoro por mi kaj por la Asocio de Esperantlingvaj Verkistoj, kiun mi reprezentas, enkonduki ĉi tiun grandskalan historion de la literaturo en Esperanto ekde ĝia komenco ĝis la nuno. Certe temas pri la plej kompetenta entrepreno prezenti la verkojn de la esperantlingvaj aŭtoroj kaj ĉiujn kritikajn voĉojn, kiuj ilin komentariis, je akademie alta nivelo.

La aŭtoro povis kaj devis konsulti grandan kvanton da tekstoj por atingi sian rezulton, kaj per tiu detale filologia metodo sukcesis pruvi ne nur la profundecon kaj teman variecon de nia tradicio, sed ankaŭ la riĉecon de niaj kritikaj kontribuoj, kiuj ofte restas kaŝitaj en recenzoj aŭ antaŭparoloj. Ĉi tiu monumenta verko estas do ne nur literatura historio, sed pli ĝenerala prezento de nia literatura kulturo, inkluzive de nia kritikarto.

Kompreneble, tiel gravaj intelektaj plenumoj havas sekvojn, tute naturajn kaj preskaŭ neintencajn. Unu el tiuj estas ĝisfunda revizio de la sinsekvo de literaturaj periodoj, kiun ĝis nun difinis William Auld en *Esperanta Antologio* per sia eksterordinara aŭtoritato. Post legado de ĉi tiu verko, nia koncepto pri la literaturaj skoloj en la historio de la Esperanta literaturo gajnas multajn nuancojn, kaj la reciprokaj influoj fariĝas multe pli evidantaj. Geoffrey Sutton, per skrupula kolekto de konkretaj detaloj kaj per ties sagaca interrilatigo, kreis la ĝis nun plej kompletan kaj konvinkan prezenton de la Esperanta literaturo ĝenerale.

La anglalingva eldono de ĉi tiu grava verko certe helpas multajn, kiuj ĝis nun aŭdis nur pri la lingvo Esperanto, eksci ankaŭ pri ties pli ol jarcenton longa literaturhistorio; eble neesperantistoj povos eĉ konsciĝi pri la graveco de literaturo por la ekzisto mem de Esperanto. La internacia lingvo naskiĝis mem en la poemoj de Zamenhof: ĝi estis literatura lingvo ekde sia plej frua komenco. Nun, per ĉi tiu vasta retrorigardo, ĝi etendiĝas en la estontecon kun pli klara kaj fidoplena memkonscio.

Mauro Nervi
Prezidanto
Esperantlingva Verkista Asocio

Literary memory is the core of culture: for this reason all national-language literatures are continually studied from the viewpoints of history, aesthetics and philosophy. In this unending meditation on its history, every culture finds the means to understand its present, and to plan its future.

It is a joy and an honour for me and for the Esperanto-speaking Writers' Association (EVA), whom I represent, to introduce this extensive history of Esperanto literature from its beginning to the present. It is certainly the most competent enterprise in presenting the works of Esperanto-speaking

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authors and all voices of criticism that have commented on them, at an academic level.

The author has been both able and obliged to consult a large number of sources to attain his goal, and by means of this detailed philological method has succeeded in proving not merely the depth and thematic variation of our tradition, but also the richness of our critical contributions, which often remain concealed in reviews or forewords. This monumental work is thus not merely a literary history but a more general presentation of our literary culture, which includes our art of criticism.

Of course, such important intellectual accomplishments have consequences that are quite natural and almost unintentional. One of these is a profound revision of the succession of literary periods that until now William Auld with his extraordinary authority had defined in *Esperanta Antologio* [Esperanto Anthology]. After reading this work our concept of the literary schools in the history of Esperanto literature has gained many nuances, and the reciprocal influences become much more evident. Geoffrey Sutton, through the means of scrupulous collection of concrete details and sagacious establishment of their relationships has created the most up-to-date, complete and convincing presentation of Esperanto literature in general.

This important English-language edition will undoubtedly greatly aid many, who until now have heard of Esperanto merely as a language, to get acquainted with its now more-than-a-century-old literary history as well. Perhaps those who do not speak Esperanto may realize the importance of literature for the very existence of Esperanto. The international language was born out of Zamenhof's poems: it was a literary language from its earliest inception. Now, by means of this extensive retrospection, it extends into the future with a clearer and confident self-awareness.

Mauro Nervi
President

Esperanto-speaking Writers' Association (EVA)

General Introduction

It may be maintained that Esperanto has for some time been worth learning for knowledge of its original literature alone. This introductory reference work in English – the first of its kind – provides both an encyclopedic view and a narrative on literary work written directly in Esperanto.

Nearly all the information may be found published in Esperanto, although spread across many hundreds of publications. It is drawn mainly from contemporary reviews and key critical material, and aims to put the subject in context.

This book is not a complete list of all works in Esperanto – long since a nigh impossible task. It does, however, attempt to present the literature's more important original works, their authors and their background.

Esperanto is the international – some prefer 'transnational' – language initiated by Dr L.L. Zamenhof (q.v.) in 1887, which has subsequently evolved into a vehicle of worldwide communication. Key factors in Esperanto's success in transformation into a spoken and literary language were undoubtedly the character of Zamenhof himself and his comprehension of the relationship between 'naturalness' and 'artificiality'. 'Artificial' means made by art, or human creation, such as literature – and this is the literal meaning of the Esperanto word *artefarita*.

In 1933, the distinguished Icelandic writer Þórbergur Þórðarson, using a vast collection of examples in his extensive work *Alþjóðamál og málleysur* [Intl Lang. and Gallimatia], showed how national languages are constantly enriched by artificial means. The development of the 'natural' modern languages is increasingly characterized by consciously created elements. Consequently, their 'naturalness', or 'unartificiality', is a misconception that is ever more obsolete. Indeed, although all languages are enhanced by human, 'artificial' means, several national languages may be cited as having been particularly renewed by conscious planning, e.g. Hebrew, Hungarian and Estonian.

Even if we term Esperanto an 'artificial' language as regards its origin, we may by no means apply that adjective to its literary production, except in the sense Oscar Wilde meant when he said the artist's first business is to be artificial. The concept 'artificial language' makes no sense either in science or art. Linguistics prefers the term 'planned language' (Janton: ISWE, p.225).

South African poet Edwin de Kock (q.v.), in his article 'La Miraklo de la Esperanto-poezio' [The Miracle of Eo Poetry] (1958) points out that the exceptional ease in acquiring Esperanto 'becomes evident not merely to the learner, but also, and more importantly, to the writer, because he does not have to make his ideas conform so much to the language material as the language material to his ideas.' Ethnic language-learning 'demands not merely a capacity for memory, but rather the crippling of a naturally logical mind so that it can adapt to the contours of an irrational language. This is not easy because it is not natural.' The opposite, however, is the case with Esperanto. 'In reality, there can be a more fundamental identification between language and thought than is the case with the national languages.

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A logical mind demands logical language, and Esperanto is such. Moreover, it is, in the correct sense of this word, more natural than any other language.'

Also, Zamenhof possessed a profound understanding of the nature of human relations. At the 1st World Esperanto Congress, in Boulogne-sur-Mer in 1905, he observed (OV, p.362) that:

... for the first time in human history, we, members of different peoples, stand one beside another not as foreigners, not as competitors, but as brothers, who, while not foisting their own language one on another, understand each other, ... shake each other by the hand, not hypocritically as foreigner to foreigner, but sincerely, as person to person. We should be well aware of the importance of the day, because today ... there meet not Frenchmen with Englishmen, not Russians with Poles, but people with people.

Twenty-four years later, Hungarian Esperanto writer Julio Baghy (q.v.) put forward a personal, stronger view of Esperanto culture in his novel *Hura!* (1930):

During its lifetime the puppy remains a dog, but the offspring of man is immediately educated away to become a German, Frenchman, Japanese, Negro, and only afterwards does he become a human being. He becomes educated first as a Catholic, Jew, Muslim, and only afterwards as a human being. First differentiated according to class, the worker, member of the middle-class or aristocrat is only afterwards able to become a human being ... Only a new culture, the culture of humanity can give mankind back the lost Paradise.

Esperanto-speakers are almost by definition at least bilingual, and often know several languages. However, there is not merely an innate espousal of multilingualism. The language serves those who wish, in addition, to practise equal respect for cultures and peoples. Belonging to no one culture, Esperanto is the property of all who wish to use it. The language offers an alternative – an antidote to monocultural, bicultural, or even multicultural conformity. This conformity is a product of the distortion of the language 'market', in which the weakest societies subsidize the strongest languages and cultures – the smallest and poorest pay to learn the language of the strongest to then become consumers of the strongest cultures. Esperanto offers emancipation from this process, by which humanity is divided into first- and lower-class citizens. Esperanto allows every citizen to participate fully in the human community, securely rooted in his or her local cultural and language identity, yet not limited by it.

Classicist Gerrit Berveling, in his review (1994) of Trevor Steele's 'grand ... Esperantist novel' *Sed Nur. Fragmento*, makes the point that:

Esperantism is certainly not just an engagement with ... Esperanto; it involves much more: among other things, of great importance are a certain respect for the cultures of others, respect for people of other races. ... what matters for him is people and their cultures as all are intrinsically worthwhile. This is what I here call an Esperantist (*esperantisma*) ideal.

To be an 'Esperantist' means nothing more than to speak the language. On the other hand, it evidently entails an acceptance of its human values (cf. Lejzerowicz, Lapenna), and as such its speakers have been persecuted under Nazilism and Stalinism, among others. These ideologies realized the use of Esperanto could cause a step-change in cultural attitude whose effect would be revolutionary and emancipatory. This is because, as Belgian-Swiss psychologist Claude Piron (q.v.) writes:

... the phenomenon Esperanto greatly transcends the sphere of languages. It is a question of a revolution in socio-political and general human relations, which Esperanto renders more acceptable not only in practice, but also morally and psychologically.

La Bona Lingvo (1989; p.30)

A useful, concise statement of cultural and social values of the modern movement is to be found in the *Prague Manifesto of the Movement for the International Language Esperanto*, published in seven languages in 2000.

Aware, democratic and accessible

Esperanto literature is a global phenomenon, created by writers from many countries, who have chosen to write in it because of its merits. It is, as yet, usually a labour of love, that is to say a product of culture, as opposed to capital. It is also most fundamentally a product of the people, as opposed to power. More generally, the precise nature of Esperanto culture is still debated. It is certain, however, that it is unusually aware. Indeed, in contrast to other contemporary cultures, Esperanto-speakers are more often acquainted with their poets, despite the lack of a state-financed educational system (Le Pail: *Fonto*, No. 95, 1988).

Czech author Karolo Pič is of the opinion that Esperanto is:

... naturally democratic, by origin universal, essentially all-embracing and profoundly of the people, ... in which and with which any simple worker whoever and any elderly housewife has exactly the same rights and the same voice as any learned and highly erudite university professor: because it was precisely this lingual and linguistic democratism that gave Esperanto life.

(Kritiko kaj Recenzistiko en Esperanto [Criticism and the Art of Reviewing in Eo] (1999; p.517)

Bulgarian writer and editor Julian Modest, in his essay 'Ĉu Ekzistas Esperanta Kulturo?' [Is There an Eo Culture?], (*LK*, p.61-2), explains the continuity of the literature:

After the Second World War ... new talents appeared, but they did not appear from nowhere; they came to continue the work of their predecessors and mentors. William Auld would perhaps not be as strongly attached to Esperanto culture if the literary work of Kalocsay and Evgenij Mikhalski did not exist, or Marjorie Boulton and Eli Urbanová would not be able to penetrate so profoundly into the uneasy soul of woman if the tender, feminine poems of Hilda Dresen had not come before them.

Modest continues:

[Esperanto culture] possibly belongs among the most open and accessible cultures of the world since its creators are representatives of various peoples and nations, and notwithstanding their inevitable conformity to the traditions of [Esperanto's] young culture, they bring it the motifs and constituents of their own national cultures. For this reason South American, Brazilian, Japanese motifs are to be found in Esperanto culture that would be hard to detect in any European or Asian culture.

In his article 'Esperanto en la Evoluo de Moderna Penso' [Esperanto in the Evolution of Modern Thought] (1971), Gaston Waringhien (q.v.) goes back to trace the origins of Esperanto in the evolution of modern scientific thought from 1615: Galileo's trust in 'the evidence of the senses', Bacon's axiom *ab experimentis ad axiomata*, Grotius's formulation of international law and stand against slavery, and Descartes's liberation of philosophy. In particular, he sees the beginnings of the philosophy behind Esperanto in the work of Descartes. This philosophy 'is indeed nothing other than the concretization of the ideal that has been incubated by enlightened people (*klerismo*) for three centuries.' 'If all our mental processes and operations should be ruled by reason, then the first field into which we must introduce it is that means by which we express and interconnect our thoughts, which is language.'

Leibniz continued the work of Descartes. At the end of a French-language manuscript, discovered in Hanover Library in 1903, he wrote:

When this project (of a universal language) is realized, the happiness of mankind will depend solely on themselves, because then they will have a tool at their disposal that will serve to increase their good sense as the telescope serves to increase the capacity to see ...

A story of literary evolution

Although this book is a work of reference, it is also the story of the literary evolution of the language.

Esperanto is several times easier to learn than ethnic languages. Géza Bárczi (1894–1975), the great historian of the Hungarian language, said:

... above all the *first* foreign language is difficult to learn – the mastery of several is then incomparably easier. And Esperanto, which one can make one's own with a tenth of the effort, as it were opens the door for the others. I myself, who have no need of an interpreter in several languages, have yet felt the incredible advantage of Esperanto. (Interview, 1974)

However, the ease with which Esperanto is learnt should not be confused with simplicity in the sense of artlessness. Simplicity is the ultimate sophistication, and Zamenhof initiated Esperanto as a cultural instrument. As Janton emphasizes:

Rather than worrying over details of grammar, Zamenhof preferred, ... to translate as many literary masterpieces as he could:

Shakespeare's *Hamlet* (1894), Gogol's *Government Inspector* (1907) Goethe's *Iphigenia auf Tauris* (1908), Schiller's *Die Räuber* (1908), Molière's *Georges Dandin* (1908), Eliza Orzeszkowa's *Marta* (1910), Hans Andersen's fairytales, and the entire Old Testament, ...

For Zamenhof, translation was a means of refining Esperanto by tackling the difficulties and subtleties of natural languages.

Esperanto: Language, Literature, Community (1993) pp.91–2

Esperanto has long since proved its power in the translation of a myriad of great works of world literature. And the peculiar advantage for translators into Esperanto is – as Janton notes in his essay 'If Shakespeare Had Written in Esperanto ...' (1989, p.213) – that they 'enjoy a unique advantage over translators into ethnic languages because they translate from their own vernacular, whereas the reverse is the rule with translators into ethnic idioms.'

This continuous process of translation has helped to endow the language with optional analytic, synthetic, inflectional and isolating traits. As a consequence, its original Indo-European character has faded under external influences that have become perfectly integrated into its structure (Janton: ISWE, pp.213–14). At the same time, Esperanto's vocabulary has been enriched in the selfsame way as all spoken and written languages. Now, the best examples of its own 'indigenous' original literature may compete with those of any culture. It exists, and thus may be examined and researched.

Style – here in the Aristotelian sense – is as important in Esperanto as it is in every language that is used naturally for cultural and literary purposes. Already in 1906 Zamenhof wrote: 'Esperanto style does not blindly imitate the styles of other languages, but has its own quite special and independent character, ...' (*La Revuo*, Dec.). A few examples may serve to illustrate the point.

One of the first literary styles to be noted in Esperanto is the 'romantic style' (*romantisma stilo*). The Hungarian literary critic Vilmos Benczik (q.v.) writes (*SpEL*, p.30) that it:

in the first instance reminds one of that of Dickens. In prose, its most important representatives – naturally in differing levels – are Vallienne, Luyken and Baghy. In Baghy's works the influence of the romantic style is often combined with art nouveau and expressionist style elements. (With Vallienne and Luyken the romanticism is mainly mixed with realistic elements.)

In the same work (p.31), Benczik notes free association in Sturmer's (q.v.) work, *Abismoj* by Forge (q.v.), and *Disko* by Rosbach (q.v.), but particularly in Ribillard's (q.v.) *Vivo kaj Opinioj de Majstro M'Saud*, which employs many inventions by Proust.

On poetry, Willem Verloren van Themaat (q.v.) writes (*Fonto*, 1992) that:

... Esperanto has several poets with a perfect micro-style (effects of verse music, word order, word-play and word formation: Kalocsay, Baghy, Mikhalski, Auld, Ragnarsson). Poems with merit purely in their micro-style easily acquire international renown if they are written in major languages, but remain unknown outside their land

of origin if they are written in minor languages. ... A foreigner would perhaps appreciate its beauty when recited ... by a competent reader. Esperanto poems in this situation are 'Iras Abiturient' and 'Kongresa Runo' by Kalocsay, and 'Rankvarteto' by Baghy.

In 1962 there appeared an eloquent proof of individual writers' styles, their recognizability and their cultural significance. Henri Baupierre's (q.v.) collection of parodies and satirical pastiches, *Specimene* [Singling It Out], caricatures poems and stories in the typical styles and on the favourite subjects of many well-known Esperanto authors. It is in a sense a handbook to contemporary styles in Esperanto literature (*EOLE*, p.80).

More recently, Swedish writer Sten Johansson (q.v.), in his *Pasteĉo: Dudek Kvin Stilaj Pasticoj, Parodioj kaj Plagiatoj* [Fingers in the Pie: 25 Stylistic Pastiches, Parodies and Plagiarisms] (2005), again shows that Esperanto writers are recognized and appreciated by their style, as any writer.

Another work of importance in this respect is Reto Rossetti's (q.v.) *Spegulo de Esperantaj Stiloj* [A Mirror of Eo Styles] (1976, rpt 1989) which exemplifies the styles of Esperanto authors with concise, didactic analysis.

In his essay 'Poetry in Esperanto: Is an International Literary Culture Possible?' (1975; pp.503-06), Humphrey Tonkin concludes that 'when parody is possible, tradition and style are firmly established and alive.' He continues:

Esperanto is no different from other literary languages with respect to associational devices and effects. Because these effects so frequently turn on stylistic and syntactic forms, and because of the linguistic strengths of the language, writers have been especially drawn to lyric poetry. That of course is logical enough ...

Poets and their readers are fascinated with the language itself: hence the abundance of experiments with strict forms, like sonnets and tankas, in Esperanto literature. Their readers are receptive because they often know such forms in their native languages - and, of course, a much higher proportion of Esperanto speakers is equipped to read and appreciate poetry than is the case with other languages. The fact that Esperanto glories in its own linguistic uniqueness affords an explanation for the neglect of literature in the international language on the part of scholars and critics: so many of its finest products are more or less untranslatable.

Willem Verloren van Themaat has attempted a definition of good Esperanto literary style from a linguistic point of view ('Pri Naturalismo kaj Skemismo en la Esperanta Literaturo', 1981):

Good Esperanto style is not a copy of any national language, but has sufficient roots in the customs of the European languages and human linguistic creativity to be able to follow human thinking in all its variations and display its possibilities in a practical manner, since combining morphemes to form words is just as natural as combining words to form phrases.

Literary periods, schools and genres

In his foreword (1958) to Edwin de Kock's fourth collection of poetry, *Kvin Elementoj* [Five Elements], Icelandic writer Baldur Ragnarsson observes that three stages are distinguishable in the evolution of every literature. This is also true of Esperanto – first, a stage of preparation; second, a stage of consolidation and; third, a stage of analysis.

The first stage is mainly characterized by emotion. All [Esperanto's] pioneering poets belong to it ... And if emotion is the main factor that blows life into a work of art, [Esperanto's] poetry and literature as a whole must belong to the most viable in the world.

During the second stage a certain equilibrium between emotion and intellect or form is established. Many of [Esperanto's] best poets are at home here. ... Writers belonging here are distinguished mostly by their mastery of the language and a subtle sense of harmony.

In my opinion, Esperanto literature entered the third stage with the publication of William Auld's epoch-making cycle of poems *La Infana Raso* [The Child Race]. Here the intellect curbs emotion by means of implacable analysis, ...

Despite the short history of Esperanto literature, there would also seem to be at least two major tendencies in poetry at work since the 1950s, according to Ragnarsson. There has been a traditionally enduring blend of Romanticism and Classicism, while on the other hand there is also a more-or-less conscious effort by some Esperanto poets to distance themselves from this tradition in the direction of Modernist thought and expression (*La Poezia Arto* [The Art of Poetry], 1988; p.27). Postmodernist tendencies appeared in the 1990s.

The division of Esperanto literature into traditional 'periods' continues to be the subject of academic discussion. As there is no general agreement on all the periods, practicalities have impelled me to choose and modify existing proposals (cf. Auld, Waringhien, de Kock, Verloren van Themaat, and Pietiläinen). Those interested in my reasoning should consult: G. Sutton 'Pri la Periodoj de la Esperanta Literaturo' in *Beletra Almanako* (2007).

Within Esperanto literary criticism, the tradition has grown up to group authors into schools (*skoloj*). However, this term does not always conform to what is understood by a 'school' in ethnic languages. Although classic examples of Esperanto schools of literature, such as the Budapest School (*Budapeŝta Skolo*) and the Scottish School (*Skota Skolo*), do share distinctive characteristics or have a common cause, the term *skolo* is still often applied loosely to groups of writers whose work shares not much more than perhaps geography, often not exclusively, or political leaning. Examples of the latter are the so-called French, Northern, or Slav schools. The Socialist-Proletarian School and the Japanese School may be said to lie somewhere between these narrower and wider definitions. This book attempts to limit the term 'school' in the conventional sense, as it is used in English.

Looking back on over 120 years of writing in Esperanto, it is possible to identify certain notable phenomena characteristic of the literature as a whole.

The first would undoubtedly be the great attraction of poetry writing –

due in large part to the flexibility and agility of the language. Only since the 1970s has the novel caught up with the poem in quantity and quality.

Auld (q.v.) writes in his introduction to Julius Balbin's (q.v.) collection of poetry *La Hundulino de Buchenwald / The Bitch of Buchenwald* (1986):

The plasticity and expressiveness of Esperanto are such that the language itself invites one to poetic self-expression (which cannot be experienced by those who do not know the language or who think about it only theoretically); and so, for many, it is a language for uninhibited and intimate self-exploration.

Probably every type of poem from every corner of the earth has now been created in the language. However, the epic poem stands out as a form especially favoured by certain accomplished writers, particularly as the genre seems to be in opposition to modern tastes for shorter verse. The English Esperanto poet Brian Price-Heywood (q.v.) longed to write some kind of epic re-echoing life. There may be a correlation with Esperanto's *raison d'être* of fairness and equality standing in opposition to contemporary supposition that globalized cultural uniformity is acceptable and inevitable.

The first epic poem in Esperanto is Italian Franciscan monk Giovanni Ricci's (q.v.) monumental work *Uranogedio* of 1926 – yet to be published in its entirety. Scotsman John Francis (q.v.) wrote *La Kosmo* [The Cosmos], in *Kvaropo* (1952). The most outstanding is undoubtedly William Auld's *La Infana Raso* [The Child Race] (1956). He was several times nominated for the Nobel Prize for Literature. The most tenacious is probably Edwin de Kock's *La Konflikto de la Epokoj* [The Conflict of the Epochs], which began in 1961 with the publication of *Ombroj de la Kvara Dimensio* [Shades of the Fourth Dimension]. Another such poem is Brazilian Sylla Chaves's (q.v.) *Homara Epopeo* [Epic of Mankind] (1977). Catalan Abel Montagut's (q.v.) science-fiction epic in verse, *Poemo de Utnoa* [Utnoa's Poem] (1993), of over 7,000 lines is truly remarkable. Russian Bonipatij Tornado's (q.v.) extensive narrative poem *Vivo de Prometeo* [Life of Prometheus] was published in 1996.

In his essay on the subject, 'Kial Epopeoj?' [Why Epic Poems?] (1989), Montagut notes that: 'we find a common trait in them: the theme is cosmic or encompasses the whole of mankind, thus, universal, not concerned with a single ethnic or other human group, and not specific to the Esperanto community.' He then puts two questions. First, he asks whether this tendency is reflective of some characteristic of the Esperanto community. He sees no such modern tendency among national literatures. Second, he wonders if the tendency is 'archaeological'. 'Does the epic poem have sense in the contemporary world?' Among ethnic-language critics, he finds only opinions that it does not. Yet the success of Vikram Seth's rhyming novel *The Golden Gate* (1986) could be interpreted as contradicting these opinions. A question remaining to be answered is whether such all-embracing epic poetry makes sense in a truly international language, even if it is to be regarded as belonging to an initial stage in the literature of that language.

Since 1920, when the first crime novel in Esperanto was published, the genre has enjoyed increasing popularity. Herbert Mayer comments in a review on one of Frenchman Sergio Elgo's (q.v.) novels:

The literary-sociological importance of the Esperanto crime novel does not acquire its legitimacy from art, but simply from the fact that it is a genre most often read in the Esperanto subculture. ... every author brought something new, so developing an internal tradition ... created autonomously without too much imitation of trends in national-language literatures: the original crime novel had become emancipated.

Science fiction has also become a significant genre in Esperanto. This is perhaps not surprising for a language designed for the future. Englishman Henry B. Hyams's (q.v.) *Nova Sento* [A New Feeling], published in 1915, is Esperanto's first science-fiction novel. Polish film director Jean Forge's (q.v.) novels, from 1923 on, have become classics. Some of the greatest names in Esperanto literature have contributed to this genre, but it is the publication, from 1982, of Miguel Gutiérrez's (q.v.) anthologies under the title *Sferoj* [Spheres] that gave the genre its trajectory.

Why authors choose to write in Esperanto

One elemental attraction of using Esperanto for creative purposes is the freedom offered by its flexibility. The ability to turn any part of speech into any other is something that authors, and particularly poets, find liberating. Brazilian writer Roberto Nogueira gives an example in his essay 'Esperanto kaj la Vorta Poezio' [Eo and the Poetry of the Word]:

... Esperanto allows words complete freedom, such that the relationships between them are unhindered (*malstriktaĵ*): for any word in a poem there exists an almost infinite number of possible words that could follow. Thanks to, among other things, its regularity, its system for compounding and affixation, the Esperanto word is able to become a kind of closed world with few obligatory relations with others, and thus enjoys self-sufficiency and freedom unknown in other languages. Of course, this depends on the amount of intelligence with which the word is used and likewise depends on the relevant type of poetry; ... A specimen of conscious use of word-power in Esperanto is the following by W. Auld, in conjunction with a pertinent image:

Lumorapide | traarkas ni | la vakuon
[At the speed of light | we arc across | the void]
(*La Infana Raso*)

Here the originality lies in two words, ...: *lumorapide* and *traarkas*. It is as if they explode inside the poem. ...

In an interview by Antonio Valén (1995), the Spanish Esperanto author Jorge Camacho (q.v.) commented: 'Perhaps I exaggerate, but I think that in Esperanto there is more that must be said, is capable of being said, and ways to say it.' He continued:

First, it is possible to master Esperanto and become truly bilingual in a relatively short time, when to do so in a second ethnic language

may take most of a life-time. Second comes, perhaps, the attraction of the language's international, humanistic values in the equal dignity of all mankind and the right of each culture to participate in world culture. The language provides the concrete means for all to practise the cultural values, in contrast to the current cultural hegemony of the economically most powerful cultures dominating the less-wealthy cultures, who are reduced to being able merely to consume.

South African poet Edwin de Kock, already trilingual, learnt Esperanto specifically as his literary vehicle, partly due to Esperanto's linguistic and stylistic character and existing literature, partly due to a personal-political crisis in the relationship with his foregoing literary vehicles, Afrikaans and English. Clearly, someone who from childhood speaks three languages, Afrikaans, English and Xhosa, would need a robust, if nevertheless personal, reason for mastering a fourth for his literary purpose – particularly when one of these languages is the economically and politically dominant language of the contemporary world.

British writer Marjorie Boulton (q.v.), who has had 16 books published in English and is known for her 'Anatomy' Series on aspects of English literature, also turned to Esperanto as her principal creative vehicle. Icelandic poet Baldur Ragnarsson (q.v.) commented (*Omaĝo* [Laudation], p.23):

... there are strong indications that it was Esperanto that fully opened the source of her creative ability. This I am disposed to consider evidence that Esperanto has, at least for naturally creative poets, some kind of power to liberate the spirit, on occasion more easily evoked and exploited than in languages under the aegis of traditions acquired through centuries.

In her article 'La Unika Situacio de Esperanta Verkisto' [The Unique Situation of an Eo Writer] (2004), Boulton herself writes:

Another factor is probably the qualities of the language itself: aesthetically acceptable, relatively easy to learn, practical and pleasing due to its symmetry, logic, freedom, euphony. But I suspect one factor is that right from the start Esperanto developed as a language suitable for literature: ...

If she had confined her writing to English, she thinks she 'would probably have had less interesting friends, less varied knowledge or interesting experiences'. Boulton adds that:

The Esperanto writer lives in strange paradoxes, contradictions, ambiguity. Such a writer ... enjoys perhaps a particular richness of knowledge, friendships, affinities across frontiers. This writer has a unique linguistic freedom and strange, special responsibilities. In less confident hours, the writer can feel herself or himself in an alien world, on vertiginous heights that somehow stretch up from a deep, dark abyss; feels herself stand, not on some sort of summit, but in a kind of interworld zone where frightening, mysterious wings vibrate.

Australian novelist Trevor Steele (q.v.) has commented in an interview that Esperanto is one of the things that give a point to life, and writing in the language of the sometime future is for him 'self-evident'.

Hungarian writer Éva Tófalvi (q.v.) in her prize-winning essay 'La Rolo de la Persona Faktoro en la Esperanta Literaturo' [The Role of the Personal Factor in Eo Lit.] provides examples of writers' creative relationship with the language. Some authors write in both Esperanto and their ethnic language, such as Boulton in English or Sándor Szathmári (q.v.) in Hungarian:

But if someone has already started writing in Esperanto, it is most likely they will not 'be converted' to the national literature. More concretely: the literary career is unknown where someone has first written solely in Esperanto and later solely in their national language or, having begun in their native language, returned after the Esperantist episode to a career in their native language.

Tófalvi adds that: 'It is also true that no one of the most natural of users of Esperanto, those brought up to speak Esperanto, has yet become eminent in the field of literature.' However, Tófalvi was writing in 1981. Brazilian Sara Larbar (q.v.), who is one of these 'native' speakers of Esperanto, had her first novel published in 1987.

Tófalvi continues:

The most important aspect is whether [writers in Esperanto] have been able to express themselves without ideological compromise. To this question the reply is undoubtedly affirmative. Writing in the International Language guarantees the creative individual relatively extensive freedom. ...

Another very important question is whether the works ... reach a wide public. In this respect the answer is much more positive. The quantities of books published still remain low, irrespective of whether it is a question of valuable or peripheral literature, ... However ... everywhere in the world publishers work for profit, even in those countries where book-publishing is financially supported by the state.

Auld has pointed out (VDS, p.63) that, while most works in national languages are aimed at the entertainment of as many readers as possible, in the field of Esperanto literature such novels appear relatively seldom. On the other hand, their number has grown considerably since the 1970s (cf. Piron, Johansson, et al.). In Esperanto, such works often aim also to improve the reader's language usage. Conversely, Esperanto literature has been criticized as often tending to be too intellectually demanding.

In his novel *La Litomiŝla Tombejo* [The Cemetery at Lytomyšl] (1981; p.49), Czech writer Karolo Pič (q.v.) rebuts:

... the depression before the disproportion between vast national-language literatures and the dwarfish Esperanto literature: "...twenty million volumes is precisely as much as twenty thousand volumes because no one can read through twenty million volumes. Twenty million is a phantom museum collection. They are not a living stock of books!"

Janton points again to quality and awareness (ISWE, pp.214–15):

The Esperanto-speaking community has shown its creative capacity by producing more valuable writers than the English-speaking or French-speaking communities at the same age, i.e. after only one century's existence. The psychological and sociological constitution of that community distinguishes it as one of high global awareness; it is open to external stimuli, naturally interested in different cultures and therefore prone to develop a versatile and critical sense of beauty.

Russian writer Nikolaj Lozgačev comments (*Literatura Foiro* No.121, 1989; p.15):

Esperanto for me is in fact my second birth, a birth of the creative personality; it provided impulsion for its evolution, a new, imperceptible platform, a feeling of unity with the consciousness of all mankind ... and history.

In his monograph *Esperanto el la Vidpunkto de Verkisto* [Eo from a Writer's Viewpoint] (1987, rpt 1992), Claude Piron concludes:

Esperanto offers many advantages to those who approach it as a writer. While its basic vocabulary is much more limited than that of English or French, this deficiency is extensively compensated for by two factors. First, Esperanto has the unlimited capacity to combine morphemes to express concepts, which produces spontaneously invented figures of speech that are often richly evocative. Second, the general atmosphere of freedom often enables the expression of nuances by the simplest of means, which in other languages would be impossible to formulate.

The very structure of Esperanto combines a rigorous discipline, by means of its grammatical endings, with unparalleled creative freedom, by an unusually flexible word order.

Belgian author Christian Declerck (q.v.) has stated that he writes essentially to conquer his unhappiness – 'to beat the sadness caused by living in a world that is materialistic, cruel, heartless.' (*Tarokoj kaj Epokoj*, 2002).

There is a further, most practical aspect of using Esperanto, as Czech writer Eli Urbanová (q.v.) recalled the words of National Theater actor Karel Höger: 'Even if you are able to speak French, you are still a foreigner in France. As an Esperantist, you may be accepted at the station and accommodation arranged for you.'

Recognition

It took centuries for the rational notions of equality between the sexes and races to gain some general acceptance, so it can hardly be surprising that Esperanto, after little more than 100 years has yet to attain similar recognition. Nevertheless, the reality of Esperanto literature is gradually being acknowledged. It is studied in a number of universities. There are 12 pages devoted to it in the Spanish-language *Enciclopedia universal ilustrada europeo-americana*, perhaps the world's largest encyclopedia. In 1954, Unesco noted

the results attained by Esperanto in the field of international intellectual exchanges and required the Director General to co-operate with the World Esperanto Association (Resolution IV.1.4.422-4). In 1993, Esperanto was recognized as a literary language by the International Congress of PEN, and the Esperanto PEN Centre was set up in Switzerland.

The future

Gaston Waringhien has indicated some of the ways in which Esperanto might aid in the study of comparative literature ('*Esperanto kaj la Kompara Literaturo*', *Eseoj I*, 1956). Auld has also broached the subject (*Facetoj de Esperanto*, 1976). In 'Poetry in Esperanto: Is an International Literary Culture Possible?' (1975), Humphrey Tonkin adds (p.507) that:

There are intrinsic reasons, too, why Esperanto merits the attention of comparatists. My remarks about connotation and association, in fact the whole question of poetic metaphor in Esperanto, seem worthy of more careful attention. The relatively short history of Esperanto literature also offers the scholar a rather unusual opportunity to study the development of a single literature. ...

Such trends as the development of a distinctive ideology, the conscious search for literary models in other literatures of high culture, interest in translation, debate over neologisms and so on – these do all seem to have a place in the history of most literatures. Esperanto literature is no exception. In fact, it presents in tighter and more comprehensible form the elements of change and conflict which perhaps lie behind all literatures.

Tonkin also points out that Esperanto literature raises questions for the literary theorist and historian, because it is perceived to be without specific cultural and geographical orientation.

Can Esperanto's universal cultural values prevail over economic and political pressures? Perhaps its existence as an alternative is sufficient.

Giorgio Silfer (q.v.) puts forward the opinion (*ELK*, pp.13-14) that those who dismiss Esperanto are essentially victims of conditioning by a society that has abandoned the rationality of Descartes's time. Contemporary aesthetics has defended the concept that language is something independent or even contrary to man's later development, the true poet being the first user of language. Thus, by erroneous deduction, it is concluded that an 'artificial' language cannot function. In this sense, Esperanto is a challenge to contemporary culture. 'But above all,' Silfer concludes, 'the existence of original Esperanto literature is a land-mine at the foundation of this culture, at least of what the ordinary public understand (or misunderstand) of the principles of aesthetics.'

In *Argenta Duopo* [Silver Duo], Baghy speculated (p.24):

People are educable and leadable liars, and some later century will finally be able to realize what seems a utopia today. The time must surely come when technological progress will be followed by the practical application of philosophical progress.

Esperanto is a concrete embodiment of universal human values, the language of humanity, and its literature is its expression.

Prelude to Esperanto literature

It is useful for the novice to have a condensed list of authors who by various criteria may be considered the most important. The articles on these authors should, together with the introductions to the five periods, provide an initial perspective on the literature.

These authors are, chronologically: Zamenhof, Privat, Mikhalski, Kalocsay, Baghy, Bulthuis, Erošenko, Forge, Hohlov, Raymond Schwartz, Varankin, Engholm, Reto Rossetti, Sturmer, Szilágyi, Waringhien, Tárkony, Kurzēns, Newell, Conterno, Francis, Auld, Mattos, Boulton, Ribillard, Szathmári, Ragnarsson, Su, Urbanová, de Kock, Miyamoto, Sadler, Ueyama, Goodheir, Nervi, Pič, Nemere, Štimec, Camacho, Steele, Ungar, Neves, Gišpling, Fernández, Montagut, Mao Zifu.

The anthologies, listed below, are an invaluable source.

In 1988, William Auld included a list of 51 titles in his 'Baza Legolisto de la Originala Esperanta Literaturo' [Basic Reading List of Orig. Eo Lit.]. An updated version appeared in the January issue of the periodical *Esperanto* in 1998.

For researchers into style, the best two works in Esperanto are Frits Faulhaber's (q.v.) *Ne Tiel, sed Tiel Ĉi!* [Not That Way, but This!] (1965; 2nd ed. 1996) and I. Lapenna's (q.v.) *Retoriko: kun Aparta Konsidero al Esperanta Parolarto* [Oratory: with Particular Consideration of the Art of Public Speaking in Eo] (1950; 3rd ed. 1971). "*Pli Lume la Mallumo Zumas ...*": *Stilfiguroj en la Poezio de Esperanto* (2006) by T.-D. Dahlenburg is a dictionary of figures of speech, with definitions and examples from original and translated Esperanto poetry.

Criteria for inclusion

As this work is in no sense a complete listing of literature written in Esperanto, certain criteria have had to be applied in the selection.

First, not only authors of *belles-lettres* have been included – which encompasses essays and criticism, often in the form of reviews. Reviews have been listed on a necessarily restricted basis, but it has been attempted to include all major works of literary criticism.

Works such as the speeches and writings of Ivo Lapenna and Edmond Privat (qq.v.) are of the highest cultural value and have thus been included. On the other hand, although there is much outstanding work of this social-cultural nature in Esperanto, listings have, in principal, been limited to such work appearing in book form.

Writing of a purely scientific nature has not been included, although when a scientist, such as the world-famous plant pathologist Paul Neergaard, writes poetry, his more important scientific publications are listed as part of his biography. Exceptions are relevant studies and essays on aspects of language and linguistics, subjects in which Esperanto is particularly rich,

but academics who solely write such works without immediate pertinence to literature are not included.

A number of authors have been included for reasons of popularity rather than academic literary merit where it has been felt they provide an insight into the background and nature of the wider phenomenon of writing in the international language, and, of course, many are mentioned primarily for their historical significance.

Second, a key criterion for choosing authors is prior selection by respected editors – such as William Auld, Vilmos Benczik, Stefan Maul, Reto Rossetti and Henri Vatré – who have arranged collections of poems, short stories, essays, etc. Thus, almost all authors listed in *Esperanta Antologio: Poemoj 1887–1981* [Eo Anthology: Poems 1887–1981] are included – ‘... a historical document that from now on should be consulted on everything concerning Esperanto poetry; ... and mainly, a treasury for reading, which all true lovers of verse will thumb through and commit to memory’ (Gaston Waringhien: ‘De Unu Antologio al Alia’ [From One Anth. to Another] (p.175).

Other anthologies are: *Trezoro: la Esperanta Novelarto 1887–1986* [Treasure: the Art of the Short Story in Eo 1887–1986]; *25 Jaroj: Antologio de Belartaj Konkursoj* [25 Years: Anth. of the Literary Competitions at World Eo Congresses/Am. Conventions]; *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse]; *Baza Literatura Krestomatio* [Basic Lit. Reader].

Ferenc Szilágyi’s notice in *33 Rakontoj: la Esperanta Novelarto* [33 Stories: the Art of the Short Story in Eo] – the forerunner to *Trezoro* ... – that it should be considered a ‘representative’ collection rather than unflinchingly ‘the best’, might also be kept in mind in respect of this encyclopedia.

Science fiction has been afforded its rightful place alongside the other genres, with an attempt to include articles on the most significant writers.

There is inevitably an element of subjectivity in the selection, but the content may encourage further research that will throw more light for the future.

Occasionally, I may have strayed a little from the path of literature onto the path of history. This is when I have felt compelled to inform more fully of the censorship, hardships, exile, torture, murder and other human baseness that Esperanto and its speakers have been subjected to.

Technical information

Although it is more usual for titles in Esperanto to be printed in lower-case – as in most languages using the Latin alphabet – titles are listed in this work with capital initials as this is more familiar to English-speaking readers.

On the question of personal names, English custom has again been followed, which, curiously, places, for example, Japanese and Hungarian surnames after personal names while retaining Chinese, Korean and Vietnamese names in their original order, i.e. surname first. (Where a surname is placed first, such as in the bibliography, at the head of an article or index, the comma that conventionally indicates this is omitted in the latter cases.)

In principle, content of anthologies is not listed prior to the publication of the first edition of *Esperanta Antologio* (1958). On the other hand, it has been thought useful to list relevant articles from collected works on literary criticism and allied subjects, thus providing the reader with specific information on their content that would otherwise be invisible.

Words and phrases that cannot easily be rendered in English, or where it may be useful to have immediate reference to the original word or phrase, are given in italic type, e.g. sexual love (*amoro*).

Translation of titles is provided solely as an aid to the English-speaking reader, and this is done, in principle, solely on their first appearance in each major section.

When listed authors have also translated works, the latter are listed, as far as possible, with i. the title of the translation, ii. year of publication of the translation, iii. type of work, iv. title in the original language (occasionally with year of publication), v. translation of the title in English, or title of a known English translation, vi. name of the author of the original.

It should be noted that there are numerous translations throughout hundreds of publications that it has been impossible to register.

I have endeavoured to give information on the first publication of texts, although this is not possible in every case. Many valuable essays appeared first in periodicals and have since been reprinted in book form. In this case, the bibliographical information most often refers to the latest book, which is more likely to be available. Quality collections should give their own sources, although this, unfortunately, is not always the case.

Under 'Selected works', there appear the main, relevant original works of the author. If an item is included in more than one anthology, it is, in principle, listed here only once, where only sufficient information is given to enable reference to the main bibliographies.

Translated texts are not the focus of this book. Nevertheless, details of more important translations by authors already listed for their original works are included. Numerous important translations are thus not listed, as they have been produced by people other than writers of original works. In a few cases translation work is included due to particular circumstances (cf. Bodó, Rotkvić, Tuwim).

For the Latin transcription of Chinese and Japanese, the official *pinyin* and *kunrei-siki* systems are used. Cyrillic is transcribed in accordance with Slav languages that officially use the Latin alphabet, most particularly Czech and Croatian. Commonly recognized names, such as Pushkin, retain their English spelling, except in the bibliographies, i.e. Puškin. Similarly, some names of more important authors have been amended according to English custom, despite this differing from the standard in Esperanto, i.e. Mihalski appears in text as Mikhalski (from transliterated Russian: Mihalski). Other names, such as Bronštejn and Pič, retain their usual appearance in Esperanto texts.

As the content is so international in character, alphabetical order in the bibliographies, index, etc. follows, in principal, the Esperanto pattern, namely, consonants with diacritical marks follow those without, i.e. c, ĉ, s, ŝ.

The Original Literature of Esperanto 1887–2007

THE FIRST PERIOD 1887–1920

Primitive Romanticism and the Establishment of Style

The history of the original literature of Esperanto obviously starts with Lejzer Ludwik Zamenhof (1859–1917) (q.v.), the initiator of the language, who published the first textbook, in Russian, in 1887. Zamenhof understood the vital importance of the role of literature from the outset, undertaking the lonely task of testing the language with translated and original writing even before anyone outside his family could share his thoughts in it. (On works in early forms of the language, see Gaston Waringhien's commentaries in *Lingvo kaj Vivo* [Lang. and Life], 1959.)

Property of all and no one

The 50-page *Dua Libro de l' Lingvo Internacia* [Second Book of the Intl Lang.] appeared in 1888. Apart from translations from Andersen and Heine (the latter by Leo Belmont (q.v.)) and the student song 'Gaudeamus', it contained an introduction by Zamenhof in which he proposed to finance such works as long as he could, after which he would retire, adding: 'I do not want to be the *creator* of the language, I only want to be its *initiator*.' The following year, he divested himself of all rights to Esperanto.

The language Zamenhof initiated in fact never had a name. He simply called it *la Lingvo Internacia* 'the International Language'. However, it soon became established as 'Esperanto', a name in itself illogical, as it was Zamenhof's pseudonym for himself as author of the first textbook, meaning 'a person who is hoping'.

German and Russian dictionaries appeared, and then in 1903 the *Fundamenta Krestomatio de la Lingvo Esperanto* [A Basic Reader of the Eo Lang.] was published. It contained examples of style, translations, and original work by many authors, collected and edited by Zamenhof.

In his foreword to the 17th edition (1954), Revd W.J. Downes wrote: 'Dr Zamenhof compiled it so that all Esperantists might have a model of style', then quoted from Zamenhof's foreword to the first edition: '... those who publish work in Esperanto and are not acquainted fundamentally with the spirit and model style of this language, bring our cause not a service but direct harm.' Downes continues:

Due to the immense importance of the work, Dr Zamenhof was careful it should exemplify the style he himself then used.

During the ten years that followed the writing of the foreword to the fifth edition (1907), Dr Zamenhof's style had matured greatly, to such an extent that in 1917, when he died, *Fundamenta Krestomatio* had already ceased to illustrate a model of Zamenhof's usage wholly

worth imitating. Although its language is still sonorous and fully comprehensible, it in some respects gives an archaic impression.

In the same year of 1903, the world-famous novelist Jules Verne (1828–1905) accepted the honorary presidency of the Esperanto Group of Amiens and promised to write a novel on the theme of Esperanto. However, *Voyage d'études* was not completed before his death (*Feuille de liaison du Centre de Documentation Jules Verne – Amiens, 1993*).

Bedrock of tradition

While inheriting the communal cultural values of the world into which it had been born, Esperanto naturally lacked any 'state-like' educational structure to teach its own non-discriminatory values. However, the 1st World Esperanto Congress (*Universala Kongreso de Esperanto*), held in Boulogne-sur-Mer, France, in 1905, accepted the *Fundamento de Esperanto* [The Foundation of Eo] as an unchangeable basis of the language. It had been published by Hachette in Paris the same year, and contained the basic grammatical rules, a vocabulary and example exercises.

André Albault (b.1923) wrote in his introduction to the 9th edition of the *Fundamento* (p.9):

During its development, every living language is supported by its own tradition. Little by little, the new living language, Esperanto, had already created a strong tradition for itself, which in turn will evolve like those of all languages. On the other hand, the origin of Esperanto tradition lies not in the dim and distant past but has its roots in a single document: the *Fundamento*. ..., its fixed part, ... the part that could not be removed without destroying everything; the rest will possibly fluctuate with the passing of the years, ...

Albault continues (p.11): 'One may wonder that Esperanto, a language so rich and abounding in nuances, had such a modest origin! But one should know it was a premeditated step by Zamenhof.' In fact, Zamenhof said in Washington, DC, at the 6th World Congress, in 1910:

When I composed the language ..., I at first intended to compose the whole language, with all the details, and I thought of translating all the words in Schmidt's complete, multilingual dictionary [J.A.E. Schmidt, Leipzig (1769–1851)]. But I soon realized that it would be better, in the beginning, that the language have only its most essential elements, and that I should leave to life ... the job of completing the task.

It should be understood that, although the *Fundamento* is declared untouchable, it does not mean to say it is, or needs to be, paid any more attention by speakers of Esperanto than they might pay to deliberations by the Esperanto Academy, or a French-speaker to those of the French Academy. For example, the now old-fashioned expression *signo de poŝto* 'postage stamp', an expression from the *Fundamento*, had already evolved to *poŝta marko* by 1889, which modern usage was to make the now accepted and everyday compound *poŝtmarko*.

A stable foundation for the language and its culture were provided by *Fundamenta Krestomatio* and *Fundamento de Esperanto*: what William Auld (q.v.) has called the *minimuma kulturbazo* 'minimum cultural basis'. The best usage is to be found in the works of the best authors, as for every living language.

The 'internal idea' and the language of humanity

Zamenhof's notion of a common, neutral international language, alongside the national and/or regional languages, was unshakeably linked to a nebulously defined humanitarian internationalism that became referred to as the *interna ideo* 'internal idea'. For Zamenhof, Esperanto was never an end in itself. He saw it as a vital means not just of dispelling misunderstanding, suspicion and hate between peoples, but also of creating the fundamental conditions for mutual respect.

In the first biography of Zamenhof, published in 1920 (*Vivo de Zamenhof* [Life of Z.] (4th ed., 1957), Edmond Privat (q.v.) put forward (p.79 et seq.) the now widely held view that it is in this fundamental desire for physical expression of the cultural and social unity of mankind that the secret of the success of the earliest Esperanto movement is to be found. It undoubtedly provided much of the necessary ideological power for the language to progress from project to reality. As Zamenhof emphasized in his address to the 2nd World Esperanto Congress in Geneva in 1906: 'This idea ... is brotherhood and justice between all peoples. This idea has accompanied Esperanto from the first moment of its birth ...'

Although no inspiring epithet, the *interna ideo* meant that the language was more than a mere tool for communication. Esperanto provided a concrete embodiment for the social manifestation and practice of mankind's universal longing for the harmony of the human race. It gave the language both a heart and a soul – an individual character without which no language can hope to prosper. Thus imbued, it gained serious-minded adherents who wished to contribute to its growing literature.

Ivo Lapenna (q.v.) is of the opinion in *Esperanto en Perspektivo* [Eo in Perspective] (1974) that Esperanto adds a wider aspect to its speakers' social personality. Besides belonging to their national and/or regional and/or other community, they feel they also belong to the whole human race. This was the spirit of the language that gave rise to the beginnings of its cultural life, that provided the inspiration for the first attempts at literary work and formed the global social basis on which Esperanto and its literature lie.

The *interna ideo* may today be interpreted as the ideological basis behind the reality of Esperanto: the concrete embodiment and practice of official declarations of human rights aspiring to further equality of treatment and mutual respect between languages and cultures. Without the use of a neutral, non-discriminatory transnational language, in whose culture all peoples are able to actively participate, interethnic contacts remain dictated by power relationships, with their inevitable negative consequences.

Zamenhof's creative example

Following Zamenhof's example, others began to produce first verses, and the first, amateurish pieces of prose appeared. Esperanto's links to literary

CONCISE ENCYCLOPEDIA OF THE ORIGINAL LITERATURE OF ESPERANTO

values provided its, as yet, immature structures with cultural and emotional associations. These facilitated its social rooting.

Already in 1889, the Esperanto movement had acquired a loose physical organisation in the form of the journal *Lingvo Internacia* [Intl Lang.] (1895–1914). It worked democratically, adapting to the necessities and the spirit of the moment. There was perhaps a certain reciprocity between the evolving democratic structure of the movement, on the one hand, and the freedom afforded by the flexibility of the language, on the other hand.

Zamenhof rightly concluded (*OV*, p.399) that: 'The evolution of the language will most probably occur in the same natural way as in every other language, that is to say, through ceaseless creation of neologisms and discarding of archaisms.' He has, of course, been proved right.

Zamenhof's translations (see below) were of fundamental importance as inspiration and encouragement to further writing and for fixing the contemporary literary language and style. He was the first to demonstrate that it was indeed possible to translate important works of world literature into Esperanto, provided the work was undertaken by a competent person of letters.

Zamenhof and others consciously developed the language, at the same time exhibiting its capacity. Zamenhof translated from Molière, Goethe, Schiller, Heine, Gogol, Andersen, Orzeszkowa, and Aleichem, as well as producing the first translation of Shakespeare's *Hamlet*. Zamenhof's great achievement was his rendering of the New Testament, partly from Hebrew and partly from Aramaic.

The literary work flew in the face of contemporary scientific theories on perceived limits to the function and expressiveness of a so-called 'artificial' language – theories that stunted similar movements and denied them a future.

'Artificial' means 'made with art', yet even today, otherwise learned people who ought to know better often prefer to recite dogmatic theory rather than refer to scientific study of good practice in Esperanto literature. Zamenhof showed that the only difference between his 'artificial' language and so-called 'natural' languages was that the origins of the former are more likely to be known than those of the latter. In many other cases, languages used in writing by various communities around the globe, even if not fully fashioned by individuals, have certainly been standardized and highly composed by individuals. Examples vary from modern Italian, to Galician and modern Greek.

First anthologies

The first anthology of original Esperanto poetry appeared in 1893. *La Liro de la Esperantistoj* [The Esp-ists' Lyre] contained poems by Devjatnin (q.v.), de Wahl, Felix Zamenhof (q.v.), Mozes Goldberg, Seleznev (q.v.), and Grabowski (q.v.) who was also its editor. However, they were marred by the debate on changes to the basic form of the language, which were subsequently rejected. The publication was all but ignored and forgotten. Many of the poems had already appeared in the periodical *La Esperantisto* [The Esp-ist], and about half of them were to reappear in *Fundamenta Krestomatio*.

Esperantaj Prozaĵoj [Eo Prose Pieces] (1902) was a collection of short stories, sketches and prose pieces, selected by Louis de Beaufront (q.v.). Its contents had appeared in the periodical *L'Espérantiste* from 1898 to 1901. Although it reached a third edition in 1907, it was effectively eclipsed by *Fundamenta Krestomatio* [Basic Reader] in 1903, probably due initially to the latter having been edited by Zamenhof himself and the greater variety of its contents. De Beaufront's subsequent behaviour (1907–08), for which he was called 'a Judas', sealed the work's fate.

Fundamenta Krestomatio, with its language exercises, stories, legends, anecdotes, scientific texts, articles on Esperanto and 70 poems, both original and translated, was effectively an anthology of original work up to around 1902.

Schools of the First Period

The Slav School (*Slava Skolo*), which was active until around 1920, can be divided into two generations. The first generation's leaders were the five writers Antoni Grabowski (q.v.), V.N. Devjatnin, Leo Belmont (q.v.), Abram Kofman (q.v.) and Felix Zamenhof, all of whom featured in *Fundamenta Krestomatio* (above). Other poets of this school worth mentioning are A. Dambrauskas (q.v.) and I. Seleznev (q.v.).

Of the school's many writers of prose, the most important is certainly Józef Waśniewski (q.v.), who produced *En la Brikejo* [In the Brick Yard] in 1898.

The Northern School (*Norda Skolo*) was encouraged by the editorship of the periodical *Lingvo Internacia* in Sweden, following Tsarist Russia's banning of *La Esperantisto* in 1895 after its publication of an article by Lev (Leo) Tolstoy, who was himself a supporter of the language. They produced prose mainly in the form of articles and essays. Karl Magnus Nordensvan and Otto W. Zeidlitz wrote short stories, while other writers such as Valdemar Langlet (q.v.), Per Ahlberg (b.1864) and Paul Nylén (1870–1958) wrote only the occasional piece of fiction. The best-known writers of verse were Langlet and Karl Otto Swanbom (or Svanbom, 1870–1946).

Until the first years of the 20th century, authors of the French School (*Franca Skolo*) tended to rely on linguistic advice from Louis de Beaufront. His style was rigidly, often extremely, correct; he tended to overuse affixes. Once de Beaufront's influence had waned, two tendencies evolved.

The first was the group surrounding Carlo Bourlet (1866–1913; q.v.) and the first truly important cultural periodical, *La Revuo* [The Review] (1906–14), published in Paris by Hachette. They were proponents of an open language policy, favourable to the acceptance of neologisms, or new roots. *La Revuo* also organized an important annual literary competition.

The other group surrounded Théophile Cart (1855–1931) and *Lingvo Internacia*, which moved to Paris from Hungary with its editor Paul de Lengyel (1868–1932) in 1904. This group opposed what they considered unnecessary neologisms.

In part due to these tensions between opposing camps, the period of the French School produced the beginnings of what became known as *esperantologio* 'esperantology', the linguistic study of Esperanto, both

descriptively and prescriptively. The period was also marked by a growth in the number of scientific texts and a fixing of journalistic styles.

The French School produced only little poetry. Its most important representative is undoubtedly the Swiss diplomat Edmond Privat (q.v.) – the first truly lyrical poet in Esperanto and, after Zamenhof, the first accomplished orator. His collection of poems *Tra l' Silento* [Through the Silence] (1912), although not innovative for its themes, exhibited his creative maturity in the conciseness, richness and evocativeness of its language.

Other poets of note are Schulhof, Rousseau and Sentis (qqq.v.). Privat's prose also stands out from many of the rest of the school, including his contribution to scientific prose on language, linguistics, international law and the first attempt at Esperanto literary criticism.

The linguistic work of René de Saussure (q.v.) was pivotal in working out the fundamental rules of Esperanto's word theory.

Henri Vallienne (q.v.) was a particularly prolific writer and translator, producing thick novels. Although his work was much lauded, his style and content have not passed the test of time.

The female writer Jeanne Flourens (pseud. Roksano, 1871–1928) wrote several plays as well as now old-fashioned, romantic and somewhat naive short stories, such as in *La Senlaca Sinofero* [The Tireless Sacrifice] (1912). She was also known for her articles on literature, fashion and women's affairs, particularly the theme of equal rights at a time when Western women were campaigning for suffrage.

Readers wishing for a longer list of the culturally more important authors, might in the first instance consult relevant sections of *Esperanto en Perspektivo – Faktoj kaj Analizoj pri la Internacia Lingvo* [Eo in Perspective – Facts and Analyses of the Intl Lang.] (1974).

The second generation of the Slav School follows on directly from the first. Moreover, several writers, like Belmont, Devjatnin, Grabowski and Felix Zamenhof, continued working after the turn of the century. Tazio Carlevaro writes (*EeP*, p.136): 'Several of them continue to polish their style, and, under the influence of the increasing number of translations, are capable of transcending the mere emotional level in their poetry, developing the form and content in more detail and with greater meaning.'

The most important representative of the Slav School's second generation of poets is undoubtedly Stanislav Schulhof (q.v.), who has been called 'the founder of Esperanto poetry'. In his portrait of Schulhof – in *Norda Prismo* [Northern Prism] (1970) – Vilmos Benczik (q.v.) points out what he considers the key role of pessimism in his poetry at this early stage in the literature's history. He considers it the genesis of the process that enabled Esperanto poetry to free itself from an unreserved optimism and fulfil the true role of art in describing the world realistically and contributing to the world's stock of socially valuable literature.

Ivan Širjaev (q.v.) was one of the best writers of short stories. However, the period's most influential writer of prose was undoubtedly Kazimierz Bein (pseud. Kabe) (q.v.), through his masterly translations. His language usage was more flexible and more elegant, freeing Esperanto to embrace self-reliance by its innate strengths and qualities. Bein also compiled the

first international dictionary with definitions in Esperanto, *Vortaro de Esperanto*, published in 1910.

Towards the Second Period

Of the other poets of the First Period of Esperanto literature, the Englishman Albert Edward Styler (q.v.), also a mature writer of short stories, is among the most notable. The best-known contemporary woman poet was Marie Hankel (q.v.). Other more important contemporary names are Clarence Bicknell (q.v.) and Giles Leigh Browne.

H.B. Hyams (q.v.) produced the philosophical and socially critical work *Nova Sento* [A New Feeling] in 1915 – the earliest utopian work in Esperanto.

The first original sketches and articles in Esperanto had appeared in Asia, by Japanese authors.

While *Fundamenta Krestomatio*, and to a lesser extent *Esperantaj Prozaĵoj*, may be said to summarize the first half of the First Period of Esperanto literature, there are two works of note that conclude the period: *Laŭroj* and *Guto post Guto*.

Laŭroj [Laurels] appeared in 1908, containing prize-winning original work by writers of the French School, from the first literary competition held by *La Revuo*. The authors included Hindrik Bulthuis (q.v.) and Hector Hodler (1887–1920).

The small anthology of original poetry *Guto post Guto* [Drop by Drop] was compiled by P. Hitrov and published in 1923. Its 21 poets include Deŝkin (q.v.), Hankel, Karolczyk (q.v.), Kriss (q.v.), Nekrasov (q.v.), Privat, Schulhof and M. Solovjev (1874–1950). The most important in this early period are perhaps Privat and Schulhof. Privat was to continue, but not as a poet. Schulhof died in 1919, and Zamenhof had passed away two years earlier.

It was Auld who named this first period of Esperanto poetry 'Primitive Romanticism'. Baldur Ragnarsson (q.v.) prefers 'naivism', in which he distinguishes two main traits (*PA*, p.27):

on the one hand there was a lethargic romanticism, probably influenced by some sort of undigested feeling about the general decadence of that school of poetry in all European countries at the time; on the other hand there was a lack of poetic talent apart from that, recognizably, of Edmond Privat, who to some extent exhibits a deeper understanding for poetic sense than the other versifiers of the period.

In 1920, a new genre appeared in Esperanto literature with the publication of the first crime novel: *Pro Kio?* [Why?] by Friedrich Ellersiek (q.v.).

Commenting on the Esperanto novel before 1920, Benczik (*LdR*, p.5) points out, and Auld underlines, its reflection of the ideological background of the contemporary Esperanto movement, namely it was 'purely – but not without nuance – *petit bourgeois*'. Considering the economic and social conditions of the time, that was probably inevitable, but this was about to change, and the following period was also to be marked by the appearance of the literary colossus Kálmán (Kolomano) Kalocsay.

A-Z • 1887

Zamenhof, Lejzer Ludwik (Lazaro Ludoviko) [pseud. Dr [D-ro] Esperanto; Unuel; Homarano; Amiko; Hemza; D-ro X; N.N.; Hamzefon; Hofzamen; Homo Sum; Anna R.] (15 December 1859–14 April 1917)

Russian Jewish eye surgeon from Białystok (now in Poland), later living in Warsaw, Polish citizen; initiated Esperanto in 1887. Zamenhof was awarded the French Légion d'Honneur in 1905 and was decreed a Commander of the Spanish Royal Order of Isabella the Catholic in 1909. On the centenary of his birth, 15 December 1959, the Executive Committee of Unesco declared him 'one of the great personages of mankind'. In 2007 there were more than 1,430 objects – streets, squares, parks, monuments, plaques, etc. – in honour of Zamenhof and Esperanto throughout the world (McCoy: *UEA Jarlibro 2007*, p.92).

The first book in Esperanto – the 40-page booklet for speakers of Russian *Mezĉdunarodnyj jazyk* [Intl Lang.] – was published in Warsaw in 1887 (rpt 1992). Zamenhof never named the language 'Esperanto' but simply called it 'la Internacia Lingvo' [the Intl Lang.]. The name 'Esperanto' gradually became, illogically, adopted through usage from the pseudonym he used as the author of this first book, 'Dr Esperanto', meaning 'a hopeful person'.

The booklet contains just the 16 basic rules of grammar, a 900-word vocabulary and examples of the language: translations of the prayer Our Father, pieces from the Bible and a poem by Heine, a specimen letter and two original poems by Zamenhof: 'Mia Penso' [My Thought] and 'Ĝo, Mia Kor' [Oh, My Heart]. Zamenhof was fully aware from the outset that, if his creation was to succeed, it had to be a literary language – a language of culture. Editions of the booklet followed in Polish, French and German, and in 1888 in Yiddish and Hebrew, and in English and Swedish in 1889.

Kálmán Kalocsay (q.v.), in his lecture on the evolution of the poetic language – at the Summer University in Oxford in 1930 – described Zamenhof's attitude to literature: '[he] pledged Esperanto in marriage to poetry [because] He knew that only poetry can breath life into the clay figure of the creation, ...' (*LSF*, pp.45–6).

The language spread, and in 1903 the *Fundamenta Krestomatio* [Basic Reader] was published, edited by Zamenhof and presenting examples of style, translations and original work by many authors. (The 18th ed. (1992) contains a foreword and notes by Gaston Waringhien (q.v.) on present-day usage compared to that of the original.)

In 1910, Zamenhof's *Proverbaro* [Coll. of Proverbs] came out (later known as *Proverbaro Esperanta*). This is a treasure house of 2,630 proverbs and short, pithy sayings, often witty and always effective. As William Auld (q.v.) puts it (*EOLE*, p.28), Zamenhof 'worked on the idioms in such a manner that the result seems to be original, a synthesis of the so-called popular wisdom of many lands, re-created by Zamenhof and conforming with Esperanto's particular characteristics.' The brothers Rossetti (q.v.) were later to become known for making especially good use of this material in their work.

As Tazio Carlevaro (q.v.) states (*EeP*, p.128), Zamenhof's writings played a dual and contradictory role. On the one hand, they enriched the style and vocabulary, thus having a stabilizing effect, but on the other hand

Zamenhof's work, for those who misunderstood its role, became obligatory and consequently a brake on further natural development.

Although the literary works of Zamenhof, as the author of Esperanto, naturally occupy a unique place in Esperanto literature, they must be judged on their own merits. They are, obviously, products of a beginning, albeit a creation designed from and within the culture of the time. They are not the mature literary language of today. To put it another way, they are classic, and can be regarded today in some respects as English-speakers might regard, say, the works of Charles Dickens (1812–70).

Zamenhof's collected *Lingvaj Respondoj* [Answers on Questions of Lang.] came out in 1910 and again in 1912. Its 6th ed. (1962), edited by Gaston Waringhien, is definitive.

What little original poetry Zamenhof wrote is inspired by moments of emotion. It is rhythmical, clear and euphonious enough for easy memorization and recitation (Tazio Carlevaro: *EeP*, p.130). And, as John Francis (q.v.) explains in his foreword to the first edition (1956) of Auld's (q.v.) *La Infana Raso* (p.13):

No one would seriously compare Zamenhof's poems, mere emotional lyrics, with the principal jewels of the great national literatures, but they were quite perfectly suited to their intended goal: sufficiently rich in rhyme and metrical regularity to suggest the technical potentialities of the new language; sufficiently resonant to render memorization easy; sufficiently individual in form to imply direct creation; sufficiently simple to attract a great variety of people, and sufficiently emotional to prove the vivacity of the language. In other words, the poems fulfilled very unique demands: the demands of a language that had just left the dawn of the womb and was still liable to die by too sudden a light.

Zamenhof's poetry was successful because it contained exactly what was necessary at the time. Some of his work was included in the small anthology of original poetry by 21 poets *Guto post Guto* [Drop by Drop], which appeared in 1923, six years after his death. Perhaps Zamenhof's most accomplished poem is 'Pluvo' [Rain] (*OV*, pp.591–2).

Although most of Zamenhof's work is of interest to those wishing to understand the origins of Esperanto and the secrets of its success in developing from project into a fully fledged literary language, most of his original writing consists of essays, treatises and speeches. His most important work, written in 1899 or 1900 but still well worth reading today, is undoubtedly *Esenco kaj Estonteco de la Ideo de Lingvo Internacia* (Eng. trans. 1930: *The Principles and Prospects of the Idea of an International Language* (*OV*, pp.276–312). Although its mode of expression is of its day, this treatise exhibits the fundamental correctness of his vision of what we would today call universal human rights. It is the foundation on which Esperanto is constructed. He sets out the basic right of all mankind to respect from each other, something that is fully possible in practice only when the language and culture of each is treated with equal respect. This treatise has been translated into Chinese, Dutch, Japanese, Portuguese and Serbo-Croatian, at least.

Most of Zamenhof's treatises, essays, speeches, letters and some poems are to be found in *Originala Verkaro* [Collected Original Works] (1929), compiled by Johannes Dietherle (1866–1943). His speeches are characterized by a classic style dependent on his veracity and sincerity. He courageously confronted political questions, for instance the pogroms, many difficult questions of organization, interlinguistics and the ideology of Esperanto (cf. *Konkordanco al la Originala Verkaro de Zamenhof* [Concordance to Zamenhof's OV] by F. Stancliff, 1937; *Leteroj de L.L. Zamenhof* [L.L.Z.'s Letters] ed. G. Waringhien, 2 vols, 1948; *Paroladoj kaj Prelegoj* [Speeches and Talks], 1963; Chinese trans. Beijing, 1982).

Zamenhof and a great many early leading Esperantists were anxious that the language prove itself, so they devoted themselves to the first translations of significant and difficult works, stretching and developing the potential of the new language. However, the unique place in Esperanto literature that these and other early translations occupy is often owed more to their constituting the starting-point (*unuaeco*) in a new, supranational branch of culture than to any outstanding quality they may have. In this sense they might be compared to the first translation of the Bible into European languages. This Zamenhof well understood, translating not only the Bible itself but works of Sholem Aleichem, Andersen, Dickens, Goethe, Gogol, Heine, Molière, Orzeszkowa and Shakespeare.

Zamenhof's translations were important also for fixing the first literary style. Although Carlevaro notes (*EeP*, p.128), for instance, that Zamenhof's version of *Hamlet* (1894) is occasionally simplified and sometimes not too faithfully rendered, it is, nevertheless, linguistically harmonious and a valuable work of literature, considered a classic in its own right and enjoying eight editions up to the date of Newell's (q.v.) translation of 1964.

Most importantly, however, Zamenhof was the first to prove that it was possible to translate the greatest works of poetry into Esperanto, provided it was done by a competent literatus. This, as Carlevaro writes, was contrary to linguistic theories at the time, and even today many who ought to know better prefer dead theory to living reality.

On Zamenhof: A very great deal has been written on all aspects of Zamenhof's life and works. Some of the most important are: Marjorie Boulton's (q.v.) conscientious biog. in English: *Zamenhof, Creator of Esperanto* (1960) – she also wrote an adaptation in Esperanto – and her masterly analysis of Zamenhof's work as a pioneering poet and lyricist 'L.L. Zamenhof, Pionira Poeto' in *Memorlibro...* (1960; Eng. ed. 'L.L. Zamenhof – Pioneer Poet', 1959). In the same coll. is Ivo Lapenna's (q.v.) 'La Grandeco de D-ro L.L. Zamenhof' [The Greatness of Dr L.L.Z.], the study 'Integro kaj Latenteco en la Verko de Zamenhof' ['Integrity and Potential in Zamenhof's Achievement'] (Eng. ed. 1959, rpt 1981)] by John Francis (q.v.), and Gaston Waringhien's 'Zamenhof Lazaro Ludoviko'. The latter is also publ. in French: 'Lazare Louis Zamenhof : a l'occasion du centenaire de sa naissance' (1959). *Leteroj de L.-L. Zamenhof* [L.L.Z.'s Letters] (1948) is edited by Waringhien with a presentation and commentary. In *1887 kaj la Sekvo* [1887 and What Followed] (1980, 2nd rev. ed. 1990) appear, amongst others, his essays: 'Konciza Bibliografio pri L.L. Zamenhof' [Concise Bibliog.

of L.L.Z.], 'D-ro L.L. Zamenhof: Skizo de Biografio' [Dr L.L.Z.: Outline for a Biog.], 'La Ideologia Dramo de L.L. Zamenhof' [The Ideological Drama of L.L.Z.], 'Lingvo kaj Stilo de Zamenhof' [Z.'s Lang. and Style]. Reto Rossetti: 'Esti aŭ Ne Esti ... Vortluda?' [To Be or Not to Be ... Word-playful] (essay on Zamenhof's trans. of *Hamlet*, 1987). B. Golden: 'Film-ikonografio de L.L. Zamenhof' [Film Iconography of L.L.Z.] (1997).

An important source on all aspects of Zamenhof and his work is the coll. of more than 50 vols of documentation publ. by 'Iudovikito' (Kanzi Itô) in Kyoto, such as *Senlegenda Biografio de L.L. Zamenhof* [A Biog. of L.L.Z. without Myths] (1982). R. Nomura: *Zamenhofa Ekzemplaro* [Coll. of Examples from Zamenhof] (concordance of his writings, 1989). Valuable for its comments on all previous publications is Z.M. Sikosek's *Esperanto sen Mitoj* [Eo without Myths] (2nd ed. 2003). Zofia Banet-Fornalowa's *La Familio Zamenhof* [The Z. Family] (2000, rev. rpt 2001) is the result of years of detailed research. Roman Dobrzyński's *La Zamenhof-strato* [Z. Street] (2003, 2nd ed. 2005) is conversations with L.L. Zamenhof's grandson. It is a different version to the first, Polish ed. (2001). The Esperanto edition is translated into Lithuanian 2003, Czech 2005, Japanese 2005, Slovenian 2005, Portuguese 2006, Slovak 2006.

The first biography was the popular *Vivo de Zamenhof* [Life of Zamenhof] (1920; 6th ed. 2007) by Edmond Privat (q.v.), trans. at least into Bulgarian, Dutch, English, German, Japanese, Korean, Norwegian, Polish and Portuguese. Other sources are the Marxist-Leninist *Zamenhof* (1929, rpt 1978) by Ernest Drezen (1892–1937); the bilingual, Polish/Esperanto, *Doktoro Esperanto* (1959) by M. Ziółkowska, available also in French trans. (1959, 2nd ed. 2000); N.Z. Maimon's *La Kaŝita Vivo de Zamenhof* [The Hidden Life of Zamenhof] (1978); B. Ragnarsson: *La Sagaoj kaj Zamenhof: Stabiligaj Faktoroj* [The Sagas and Zamenhof: Stabilizing Factors] (1982, also on audio cassette); David Gold's commentary *N.Z. Maimon's La Kaŝita Vivo de Zamenhof* [N.Z.M.'s The Hidden Life of Z.] (1987); R. Centassi and H. Masson: *L'Homme qui a défié Babel* (1995; Spanish trans. *El hombre que desafió a Babel*, 2005; Lithuanian trans. *Žmogus, metęs iššūki Babeliui*, 2006); H.D. Maas: 'Esploro de la Leksiko de Du Esperanto-aŭtoroj' [An Exploration of the Lexicons of Two Eo Authors (also on I. Lapenna)] (2001); N. Rossi: 'Esplorvojaĝo tra la Originalaj Poemoj de L.L. Zamenhof' [Journey of Exploration through the Poems of L.L. Zamenhof] (2003); L.L. Zamenhof: *Mi Estas Homo* (76 orig. texts and an interview, 2006).

Zamenhof's translations incl.: from • **English:** *Hamleto* (1894, 8th ed. 1964, verse trans. of the tragedy *Hamlet* by William Shakespeare; *La Batalo de l' Vivo* (1891, 4th ed. 1982, story *The Battle of Life* (1846) by Charles Dickens, which appeared first as a serial in *La Esperantisto* [The Esp-ist] as the result of a challenge. Zamenhof was shown a copy of the German translation with the remark that it certainly could not be translated into Esperanto. He gave his approval to reprint reluctantly, as it was not translated from the original, English text • **French:** *Georgo Dandin* (1908, 2nd ed. 1924, comedy *Georges Dandin* (1668) by Molière) • **German:** Goethe: *Ifigenio en Taŭrido* (tragedy *Iphigenie auf Tauris* [*Iphigenia in Tauris*] (1787), trans. for presentation at the 4th World Eo Congress, Dresden (1908), 4th

ed. with commentary by G. Waringhien (1982) (cf. 'Pri la Versarto en Ifigenio' [On the Poetic Art in I.] (1911) by J. Parisot). *La Rabistoj* (1908, rpt 2004, drama *Die Räuber* (1781) (*The Robbers*) by Johann Schiller). Heinrich Heine: *Libro de Kantoj: Unua Serio* (1911, 2nd ed. 1912, *Buch der Lieder* pt, cf. Waringhien); *La Rabeno de Baĥarah* (1914, in book form 1924, rpt 1997, *Der Rabbi von Bacharach* (*The Rabbi of Bacharach*)). *Fabeloj de Andersen* (publ. posthumously: vol.I, 1923; vol.II, 1926; vol.III, 1932; vol.IV, 1963; 1990). W.T. Oeste (ed.): *Esperanto, Mitler der Weltliteratur* (1952) incl. 'En Songo' ('Mir träumte' by Heine), 'Antaŭsento de Printempo' ('Frühlingsahnen' by Ludwig Uhland) • Polish: *Marta* (1910, 5th ed. 1999, novel *Martha* by Eliza Orzeszkowa) • Russian: *La Revizoro* (1907, 2nd ed. 1928, rpt 1978, 3rd ed. 1982, comedy *Revizor* (1836, *The Government Inspector*) by Gogol) • Yiddish: humorous monologue *Di Gimnazje* as *La Gimnazio* [The High School] by Sholem Aleichem, first publ. in *La Revuo* (1909–10), later in book form in 1924, and 1988 (also in Japanese trans.).

From 1907 to 1914, Zamenhof's translations of the books of the Old Testament, partly from the Hebrew and partly from the Aramaic, were published from Genesis to Deuteronomy. This has been described as Zamenhof's 'crowning achievement' (Tonkin: 1975, p.504). The complete *La Malnova Testamento* (The Old Testament), revised by the Anglican Bible Committee, came out in 1926.

Some other sources: J.E. Lieberman: 'Esperanto and Trans-National Identity: The Case of Dr. Zamenhof' in *International Journal of the Sociology of Language: Language Planning and Identity Planning* (1979). A. Chiti-Batelli's *Zamenhof Hodiaŭ* is an attempt to bring Zamenhof's ideas up to date; it also exists in English, *Zamenhof Today* (2000), and Italian, *Zamenhof oggi* (1999).

Zamenhof in translation: His treatise *Esenco kaj Estonteco de la Ideo de Lingvo Internacia* [Essence and Future of the International Language Idea] (1899/1900) is trans. into at least English, French, Italian, Japanese, Portuguese and Spanish.

Some of Zamenhof's poems are to be found, amongst others, in

- English in M. Boulton (q.v.): *Zamenhof: Creator of Esperanto* (1960, rpt 1980); M. Hagler (q.v.): *Esperanto Language as a Literary Medium* (1971); *Ten Esperanto Poets in English Translation* (1991) • Bulgarian: three poems with trans. by V. Mitev (q.v.) in *La Vojo / Patiat* [The Way] (1995) • Czech: poems trans. by F. Omelka (q.v.) in *Niva* No.9 (Sept. 1932) and No.6 (Jun. 1933); and by M. Lukáš (q.v.): *Kolora Kalejdoskop* (1977), and *Esperantista* Nos 1, 3, 4, 6 (1948), No.4 (1951) • French in J.-P. Danvy: *Poezio Internacia / Poésie en Espéranto avec traduction en français* (1998) • Italian in *Liriche* (1951); D. Bertolini's coll. *Dal nuovo giardino / El la Nova Giardino* (1979, 2nd ed. 1985) • Japanese: sel. works, incl. 'Esenco kaj Estonteco de la Ideo de la Lingvo Internacia' in *Kokusai kyōtūgo no sisō* (1997) • Korean in *Originalaj Poemoj de Zamenhof* [Z.'s Orig. Poems] (biling.: Eo/Korean, 2003) • Polish in L. Belmont (q.v.): *Sonoj Esperantaj* (1908) • Portuguese in S. Chaves (q.v.): *Por Pli Bona Mondo / Por um mundo melhor* (1970) • Ukrainian: poems in the periodicals *Ternopil večirnij* (1993), *Rusalka Dnistrova* (Ternopil, 1996, 2002), *Zahidna Ukrajina* (Ternopil, 1994) • Vietnamese in Đặng Đình Đàm: *60 bài thơ esperanto dịch sang tiếng Việt* (bilingual, 1993).

Five of Zamenhof's original poems in Yiddish appear in Esperanto trans. by N.Z. Maimon and W. Auld in *Nova Esperanta Krestomatio* ed. W. Auld (1991). • **SELECTED WORK:** rpt in *Fundamenta Krestomatio de la Lingvo Esperanto* (17th ed., 1954): *Al la Historio de la Provoj de Lingvoj Tutmondaj de Leibnitz ĝis la Nuna Tempo* [On the History of Attempts at Global Languages from L. to the Present Day] (talk, 1884); *Esenco kaj Estonteco de la Ideo de Lingvo Internacia* [Essence and Future of the Intl Lang. Idea] (treatise, 1899/1900; also in *OV* and *Nova Esperanta Krestomatio*). *Proverbaro Esperanta* [Coll. of Proverbs] (1910, 1974). *Lingvaj Respondoj* [Answers on Questions of Lang.] (1910, 1912; 6th ed. 1962, rpt 1995). *Post la Granda Milito: Alvoko al la Diplomatoj* [After the Great War: Appeal to the Diplomats] (1922). Rpt in *Originala Verkaro* [Coll. Orig. Works] (1929, rpt 1983): *Homaranismo* (treatises, 1906–14); *Gentoj kaj Lingvo Internacia* [Nationalities and an Intl Lang.] (treatise, 1911); 'Paroladoj' (Speeches, 1904–13). *Paroladoj kaj Poemoj* [Speeches and Poems] (1963). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'La Espero' [The Hope]; 'La Vojo' [The Way]; 'Mia Penso' [My Thought]; 'Ho, Mia Kor' [Oh, My Heart]; 'Preĝo sub la Verda Standardo' [Prayer under the Green Standard]; *Nova Sento* [A New Feeling] (anth. of poems, comp. by A. Korĵenkov, 1988). *Originalaj Poemoj de Zamenhof* [Z.'s Orig. Poems] (2003).

Grabowski, Antoni (1857–1921)

Polish chemical engineer. Grabowski, a polyglot who spoke some 30 languages, was the first person to hold a conversation in Esperanto with Zamenhof (q.v.), and they remained intimate friends until the latter's death. Grabowski was the author of a great many translations, mainly from Polish and Russian. Among many others, he attempted to translate Dante (Kalocsay q.v.). Grabowski became one of the five leading lights of the so-called Slav School of writers, which flourished until just after the First World War.

Grabowski edited the first published work of Esperanto poetry in 1893, *La Liro de la Esperantistoj* [The E-ists' Lyre], in which he included some of his own poems. It was, however, marred by being published at a time when the language was still unstable and 'reforms' were being discussed. Most of the poems were nevertheless to be reprinted later in standard form.

In 1894–5 Grabowski's translation of Pushkin's drama *Boris Godunov* appeared, and the year 1912 saw his translation of the four-act opera *Halka* by Stanisław Moniuszko with words by Włodzimierz Wolski, performed at the 8th World Esperanto Congress (Am. Convention) in Cracow.

El Parnaso de Popoloj [From the Peoples' Parnassus], an international anthology of translated poetry from 30 languages, came out in 1913. Edited by Grabowski, it also included some of his original poetry. It has been noted that many translations in this collection seem lifeless, while on the other hand the Polish section, due to Grabowski's talent, stood out in quality, providing a yardstick for future translators. Consequently, the book played a significant role in the development of Esperanto poetry in its earliest stage.

Later, to console himself for being parted from his family during the First World War, Grabowski undertook the translation of the Polish epic

poem *Pan Tadeusz* [Mr Tadeusz] (1834) by Adam Mickiewicz. This was published as *Sinjoro Tadeo* in 1918. It is in particular due to this classic, although sometimes over-experimental, translation, elegantly and precisely reproducing the original, that Grabowski is considered 'the father of Esperanto poetry'. It profoundly influenced the style and vocabulary of later poets, and it is for this reason that Grabowski, although primarily a translator, is important for the study of early original Esperanto literature, both poetry and prose.

Kalocsay (q.v.), while not accepting all the products of Grabowski's creativity, calls him - in 'La Evoluo de Nia Poezia Lingvo' [The Evolution of Our Poetic Lang.] (*LSF*, p.56) - 'the courageous turner of the poetic language', in particular for his rendering of *Sinjoro Tadeo*:

This poetic translation is to date [1931] Esperanto's greatest trial of strength. It obliges the translator's talent to the greatest conciseness of style, to forms strikingly short, courageous, occasionally too courageous, but precisely by their courage, elegant and surprisingly interesting.

The success of *El Parnaso de Popoloj* prompted, in 1921, the publication of a further international collection of poems, mostly translated but with some original creations: *Postrikolto* [Gleanings].

Grabowski's own poetry is characterized by good technique, with a personal and original aptitude for elaborating emotional material. This made his works popular at the time and still renders them enjoyable today (Carlevaro (q.v.): *EeP*, p.133).

In poetry terminology, it was Grabowski who gave suffix rhymes - later disapproved of by *Parnasa Gvidlibro* (1932) - their name: *adasismoj*.

Other notable works by Grabowski are his *Kondukanto Internacia de l'Interparolado* [Intl Guide to Conversation] of 1890 and his four-volume two-way Polish-Esperanto dictionary (1908-16).

Grabowski's translations incl.: from • **Polish:** *Nova Jaro. Janko-Muzikanto* (1891, the stories *Nowy rok* and *Janko muzykant* (*New Year. Yanko the Musician*) by Bolesław Prus and Henryk Sienkiewicz. *Sinjinoro Twardowska* [Mrs Twardowska] (1904, short ballad 'Pani Twardowska' (1822)) by Adam Mickiewicz. From *Trzy poemata* [Three Poems] (1839) by Juliusz Słowacki, he trans. two of the poems: *W Szwajcarii* as *En Svisujo* [In Switzerland] (1904) and *Ojciec Zadżumionych* as *La Patro de la Pestuloj* (1905). *La Juĝo de Oziris* (2 vols 1908-09, *Sąd Ozyrysa* (1880) (*Judgement of Osiris*) by Henryk Sienkiewicz). *Consilium Facultatis* (1909, 1-act comedy) by J.A. Fredro. *Kio Okazis Foje en Sidono: Humoresko* (1909, short story 'Co się raz stało w Sydonie' by Sienkiewicz). *Nova Antologio* [A New Anth.] (1909, rpt 1965). *Mazepe* (1912, five-act tragedy (1840) by Słowacki). *Libroj de Profetoj* [Books of Prophets] (1912, trans. poems). *Halka* (1912, rpt 1987, libretto of Moniuszko's four-act opera). *Pekoj de l' Infaneco* [Sins of Childhood] (1913, 2nd ed. 1963, story *Grzechy Dzieciństwa* (1883) by Prus). *Ŝi la Tria* [She the Third] (1913, humorous story *Ta trzecia* by Sienkiewicz). *Sinjoro Tadeo: aŭ Lasta Armita Posedopreno en Litvo* (1918, 2nd ed. 1955, 3rd ed. 1986, *Pan Tadeusz czyli ostatni zajazd na Litwie* (1834) by Mickiewicz) • **English:**

'Sonoriloj de Vespero', 'La Lasta Rozo de l' Somero' ('Those Evening Bells', 'The Last Rose of Summer' by Irish writer Thomas Moore (1779–1852), rpt in W.T. Oeste (ed.): *Esperanto. Mittler der Weltliteratur* (1952) • **German:** *La Gefratoj* (1889, 2nd ed. 1909, rpt of 1st ed. 1967, the comedy *Die Geschwister* (1776)) by Goethe • **Russian:** *La Neĝa Blovado* (1888, 2nd ed. 1892, the story *Metel'*) by Pushkin. *Boris Godunov* (1894–5, 2nd ed. 1906, the drama (1825)) by Pushkin • **from several languages** (incl. some orig. works in Eo): *El Parnaso de Popoloj* [From Parnassus of Peoples] (intl anth. of 110 trans. and 6 orig. poems; 1913, rpt 1983). *Elektitaj Versaĵoj* [Sel. Poems] (trans. poems, 1921). *Postrikolto* [Gleanings] (trans. and orig. poems, 1921).

On Grabowski: Julius Glück: *El la Klasika Periodo de Esperanto* [From the Classical Period of Eo] (1937, rpt 1989). A biog. study of Grabowski was publ. in 2001: *Antoni Grabowski: Eminentia Esperanto-aganto* [A.G.: Eminent Eo Activist] by Zofia Banet-Fornalowa. G. Silfer: 'Patro de la Esperanta Poezio' [Father of Eo Poetry] (*ELK*, 1978, 2nd ed. 1983, pp.34–5). Baldur Ragnarsson: 'Grabowski – la Patro de la Esperanta Poezio' [G. – Father of Eo Poetry] (1999, rpt 2007).

Grabowski in translation: poems in • **English:** in M. Hagler: *The Esperanto Language as a Literary Medium* (1971) • **Korean:** *Originalaj Poemoj de Zamenhof* [Z.'s Orig. Poems] (bilingual, 2003) contains one poem by Grabowski • **Polish:** L. Belmont: *Sonoj Esperantaj* (1908) • **Vietnamese:** Dặng Đình Dăm: *60 bài thơ esperanto dịch sang tiếng Việt* (bilingual, 1993). • **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'La Tagiĝo' [Daybreak] (musical score by Baranski, 1911); 'La Reveno de l' Filo' [The Return of the Son]; 'Sur Unu Kordo' [On One String].

Belmont, Leo [pseud. of Leopold Blumenthal. His many pseudonyms incl. Leon Bielski, Lew Gorskiĵ, Kazimierz Domowicz, Acosta Dolinow] (1865–1940)

Jewish lawyer, journalist and writer, first Russian, later Polish citizen. Belmont was one of the most progressive Polish intellectuals of his day and is a recognized, though somewhat overlooked, Polish-language writer, producing over 100 books in many genres: well-liked novels, many of which were historical, typically intellectual poetry, acclaimed translations and linguistic studies. Belmont also wrote in Russian, particularly in literary almanacs of the St. Petersburg periodical *Vestnik Znajija*. He became well known initially for his courageous Polish-language weekly *Wolne Słowo* [Free Word] (1907–13), and for being forthright with his progressive and humanitarian views he was five times jailed, once exiled, and in 1914 removed from the list of registered lawyers. Zofia Banet-Fornalowa points out (*PinM*) that, once he lost his right to practise as a lawyer, he was obliged to support his family through his writing alone, resulting in a deal of less polished work.

Belmont had already learnt Esperanto in 1887 and defended it on the pages *Wolne Słowo*. He was vice-president of the world's first Esperanto society, in St. Petersburg, the city where he courageously defended political prisoners in the courts. He was later a co-founder of the first Esperanto

society in Warsaw, and vice-chairman, later chairman, of the first Polish national association. He wrote for *Pola Esperantisto* [Polish E-ist] from 1906, and contributed to many other Esperanto periodicals, particularly *Literatura Mondo* [Literary World] from 1922. Among his didactic works is a grammar in mnemonic verse (1906).

Belmont was the first Esperanto poet after Zamenhof (q.v.), writing a great deal in Esperanto and contributing to various periodicals. Also a talented orator, Belmont spoke at the 1st World Esperanto Congress in Boulogne-sur-Mer in 1905, where he succeeded in obtaining approval for his proposal that there be a world congress (*Am. convention*) every year. Since then, there has been one annually, except for the years of the two world wars.

Belmont worked with Zamenhof on the 50-page *Dua Libro de l' Lingvo Internacia* [Second Book of the Intl Lang.] (1888, 2nd ed. 1893), translating, among other things, from Andersen and Heine.

Belmont later became a leading figure of the so-called Slav School of writers (1916–20) who, under the influence of the growing number of translations, were polishing their style to rise above simple emotional lyricism, and developing more detailed and more significant forms and content. His *Sonoj Esperantaj* [Eo Sounds] (1908), although consisting mainly of translations (cf. below), also contains his original Esperanto poems.

In 1935, the prestigious review *Literatura Mondo* celebrated Belmont's 70th birthday, after which he contributed the sketch 'Mia Aŭtobiografio' [My Autobiog.] (1935, rpt in *PinM* 2003) 'with his usual melancholy wit'.

The day of Belmont's death is recorded in *Adama Czerniakowa dziennik Getta Warszawskiego* [Adam Czerniaków's Diary of the Warsaw Ghetto] (1983). Z. Banet-Fornalowa writes (*PinM*, pp.30–1):

As a result of efforts by the Jewish and Evangelical communities, permission was obtained from a Nazi authority to transport him from the ghetto for burial in the Evangelical-Augsburg Graveyard, in the Warsaw district of Wola [Belmont had converted to Lutheranism in 1904 in the belief that integration might advance understanding]. The body had to leave the ghetto alone as the Nazis had decided that only the vehicle and the coffin had the right to leave the ghetto. His grieving wife was not permitted to bid farewell to her husband, ...

On Belmont: Belmont's original work formed one of the foundations for the later works of Kalocsay (q.v.), who wrote a 12-page study of his work, 'Leo Belmont, la Gaja Profeto' [L.B., the Gay Prophet] (1960, rpt 2003). It contains an appreciation of many poems not selected by Auld for his *Esperanta Antologio* (Eo Anth.). The Polish poet Wiktor Gomulicki wrote the poem in honour of Belmont, which appeared in the last issue of *Wolne Słowo* (Apr. 1913); it was translated into Esperanto as 'Sub la Bildo de L.B.' [Under the Picture of L.B.] by E. Wiesenfeld for *Literatura Mondo* (1935, p.4). Wiesenfeld also wrote 'Leo Belmont – en Kalejdoskopoj' [L.B. – in Kaleidoscope] (1935). This also appears (p.15) in Z. Banet-Fornalowa's (b.1929) *La Pereintoj in Memoriam* [The Fallen i.M.] (2003), which presents

six biog. of prominent E-ists murdered by the Nazis, as well as a biog. of Belmont (pp.14–71). Issue 3, 1935, of *Pola Esperantisto* is dedicated to Belmont. K. Szczurek: 'Libera Voĉo' [Free Voice] in *Homoj Verkoj Ideoj* (essay, 1990). Z. Banet-Fornalowa: 'Vi Venkos, Sinjoro, Vi Venkos!' [You'll Prevail, Sir, You'll Prevail!] (2001). Z. Banet-Fornalowa: 'Wielki a zapomniany Leo Belmont' [Great but Forgotten L.B.] (2001).

Belmont's translations are too numerous to list. His book *Sonoj Esperantaj* [Eo Sounds] (1908) contains translations from 20 poets, including Mickiewicz, Byron, Goethe and Heine, as well as Polish trans. of original Esperanto poems by Zamenhof and Belmont himself. He translated all Zamenhof's Esperanto poems into Polish, as well as many by Grabowski (q.v.). He also translated into Polish from Russian, German, French and Hebrew. Belmont collaborated with Zamenhof on translating Heine's *Buch der Lieder* (*The Book of Songs*), publ. as *Libro de Kantoj* (1911, 2nd ed. 1912).

In 1902, Belmont translated Pushkin's *Eugene Onegin* into Polish as *Eugeniusz Onegin* to critical acclaim (cf. Nekrasov: 'Letero al Leo Belmont' [Letter to L.B.] on Nekrasov's trans. of the work into Esperanto).

Works in Polish: Belmont contributed to the Polish-language periodicals *Prawda*, *Głos*, *Ogniwo*, *Nowa Gazeta*, *Strażnica*, *Kraj* (St. Petersburg), among many others. His first novel in Polish was *W wieku nerwowym* [In a Nervous Epoch] (1888, 2nd ed. 1900), considered by many to be his best work.

He wrote many dozens of books, incl. psychological and crime novels, often with a historical background, such as: *Messalina* (recent ed. 1991); *Śmierć Messaliny* [Death of Messalina] (recent ed. 1992); *Mme Pompadour; Dubarry; Večera. Mojżesz Współczesny* [Present-day Moses], 2 vols on Theodor Herzl (1860–1904); *Tragedia Habsburgów* (recent ed. 1997).

The two Esperanto novels *Kastelo de Prelongo* and *Ĉu Li?* by Henri Vallienne (q.v.) provided inspiration for his novels *Dwużeniec?* (1933), *Zdrój; On czy nie on?* (1933) and *Zdrój; Pourót umarłych* (1933).

Other works incl.: *Diablica* (recent ed. 1992); *Kapłanka miłości* (recent ed. 1993); *Socjalizm i sprawiedliwość* [Socialism and Justice]; *Lew Tolstoj: życie i dzieła: zarys biograficzno-krytyczny* [Leo Tolstoy: Life and Works: Biographical-critical Outline]. Belmont also wrote satires and short stories, film scenarios, and many orig. and trans. plays. His first play, *Dla honoru* [For Honour], was presented in Warsaw in 1908, appearing in book form the following year. Another recognized play is *Zamieńmy role* [Let's Exchange Roles]. *Rymy i rytmy* [Rhymes and Rhythms] (1900) is three vols of poetry, the first two original.

Belmont in translation into English: poem 'Ŝekspir-adorantino', trans. by K. Hall, as 'The Girl who Loves Shakespeare' in *La Brita Esperantisto* No.880 (Nov.–Dec. 1987) p.334.

• **SELECTED WORK:** *Sonoj Esperantaj* [Eo Sounds] (trans. and orig. poetry, 1908). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Ŝekspir-adorantino' [Shakespeare She Adores]. Rpt (poems) in Z. Banet-Fornalowa *La Pereintoj in Memoriam* [The Fallen i.M.] (2003): 'Mia Portreto' [My Portrait], 'Halina Weinstein', 'Kanto pri Vento' [A Song About the Wind], 'Korvo' [Crow], 'Samtempuloj' [Contemporaries], 'Analizo' [Analysis], 'Petola Luno' [Playful Moon].

1891

Bogoslavskij, Sergij A. [pseud. B...skij] (dates unknown)

Russian pastor in Akkerman, Bessarabia; learnt Esperanto in 1889.

William Auld (q.v.) identified Bogoslavskij 'provisionally' with the author of the poem 'L'Amo de l' Vivo' [The Love of Life], which originally appeared in *La Esperantisto* (No.6, June 1891), above the signature 'S. B...skij'.

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'L'Amo de l' Vivo'.

1892

Borovko, Vasil Nikolaj (Nikolao) **Afrikanovič** [pseud. Enbe el Odeso] (1863–1913)

Russian army officer; in 1889 learnt Esperanto in Siberia, where he had been exiled for possessing books advocating democracy; later director of the Yalta City Library and later that of Simferopol. He founded the Esperanto society in Odessa and later became the second president of the Esperanto society of St. Petersburg (1896–7), and father-in-law to Valdemar Langlet (q.v.). He continued to be persecuted for his democratic views but played a significant role in scientific circles.

Borovko was the first fiction-writer in Esperanto, his stories appearing in the periodical *La Esperantisto*. 'En la Tombo' [In the Grave], one of several publ. in 1892, is reprinted in the coll. *La Maŝino kiu Kriis* (1995). Zamenhof (q.v.) reprinted 'Nokto' [Night] in *Fundamenta Krestomatio* (1903).

On Borovko: J. Zajdman: 'La Brila Kvaropo' [The Brilliant Foursome] (2004).

Borovko in translation – into • **Japanese:** letter 'Naskiĝo de Esperanto' [Birth of Eo] in L.L. Zamenhof *Kokusai kyōtūgo no sisō* (1997) • **Ukrainian:** story 'En la Tombo' as 'U mogili', trans. by V. Pajuk, in *Čas i podiji* (Chicago, 2005).

• **SELECTED WORK:** 'Nokto' [Night] (short story) in *Fundamenta Krestomatio* (1903, 18th ed. 1992). 'En la Tombo' [In the Grave] (short story) in *La Maŝino kiu Kriis* ed. Mayer (1995).

1895

Kofman, Abram (Antoni) (1865–1940?)

Russian Jewish bookkeeper; learnt Esperanto in 1889. Kofman was a pioneer of Esperanto, a contributor to *Fundamenta Krestomatio* [Basic Reader], 1903. He also contributed original work and many linguistically groundbreaking translations to several periodicals, including *Lingvo Internacia* [Intl Lang.] (1895–1914). A short story of his appeared in Louis de Beaufront's *L'Espérantiste* [The E-ist] (1898–1908). He is reported to have been killed during aerial bombing in 1940.

Kofman's original work, classified as belonging to the first generation of the Slav School of writers (V.N. Devjatnin, Leo Belmont, Felikso Zamenhof (qqq.v.)), consists of stylistically epigrammatical satires and the narrative poem 'Filino de Iftah' [Daughter of Iftah]. Some of Kofman's work also

appeared in the collection *Esperantaj Prozaĵoj* [Pieces of Eo Prose] (1902, 3rd ed. 1907), edited by de Beaufront (q.v.).

Kofman's translations: Like many of the earliest Esperanto writers, Kofman was a keen translator. He was the first to attempt translation from • **Ancient Greek.** The first nine cantos of Homer's *Iliad* (*Ilias*, c. 700 BC) appeared as *Iliado* in three volumes from 1895 to 1897 (1st canto rpt in W.T. Oeste (ed.) *Esperanto, Mittler der Weltliteratur*). Gaston Waringhien (q.v.), in his essay 'Nia Esperanta Fablaro' [Our Store of Eo Fables] (1983), calls Kofman's attempt (rpt in *FK*) at rendering the long syllables of the classical hexameter by accented ones 'unskillful copying', compared to Kalocsay's (q.v.) solution.

Kofman's other translations incl.: from • **English:** the verse drama *Cain* (1809) by Lord Byron, which appeared as *Kain* in 1896 • **German:** one chapter of *Reisebilder* by Heinrich Heine, co-trans. with V. Gernet (who also produced orig. work in Eo) as *Pentraĵoj el Vojaĝo* (1897). Kofman also trans. parts of Goethe's *Faust*, and poems by Heine (cf. *FK*) with, among others, Leo Belmont (q.v.) – ts. in the Intl Eo Museum, Vienna • **French:** the first act of the five-act comedy *Le Mariage de Figaro* (*The Marriage of Figaro*) (1784) by Pierre Beaumarchais, which appeared as *Edziĝo de Figaro* in 1898, and a story by Guy de Maupassant (1859–93).

Kofman's poem 'Malpli kaj Multipli' appears in an English rendering in M. Hagler (q.v.): *The Esperanto Language as a Literary Medium* (1971).

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Malpli kaj Multipli' [Less and Much More]; 'Filino de Iftah' [Daughter of Iftah].

1896

Devjatnin, Vasilij Nikolajevič (1862–1938)

Russian assistant to police chief in Vilnius, later country police chief; hotel administrator in Moscow; learnt Esperanto in 1892. Devjatnin became a friend of L.L. Zamenhof (q.v.) and took part in the 1st World Esperanto Congress in Boulogne-sur-Mer, France. Devjatnin collaborated with several periodicals, including *Lingvo Internacia* (1895–1914), *La Ondo de Esperanto* [The Eo Wave], *Esperanto* and *La Esperantisto*, and was a contributor to *Fundamenta Krestomatio* [Basic Reader] (1903, 18th ed. 1992). He translated abundantly from Russian and German, as well as Ukrainian, and wrote a number of original works, including textbooks for Russian-speakers. From 1911 to '14, he worked in a professional capacity for the Esperanto movement in Germany, when he was interned for the duration of the First World War.

Devjatnin was one of the five leading lights of the first generation of the Slav School, together with Grabowski (q.v.), Belmont (q.v.), Kofman (q.v.) and Felikso Zamenhof (q.v.). However, after the First World War he continued writing into the period of the second generation.

Devjatnin's first poetic work in book form was the story *Nevola Mortiginto* [Involuntary Killer], which appeared in 1896. Although his rhythms and rhymes are not particularly varied, he shows himself capable of dealing with complicated material in a delicate manner that evokes emotion (Carlevaro: *EeP*, p.133).

His short satirical works, *Unuaj Esperantaj Satiroj* [First Eo Satires] (1912), are of interest. Three short, unpretentious plays appear in his complete works. These were published in four volumes from 1906 to 1911, and include translations.

The *Plena Verkaro* [Complete Works] of Devjatnin appeared in four volumes from 1906 to '11.

Devjatnin's translations incl.: *Demono: Orienta Rakonto* [Demon: A Story from the East] (1894) by Mikhail Lermontov. *Boris Godunov* (1895), *Poltavo* (1906), and *Ruslano kaj Ludmilo* (1906) from Pushkin. *La Frenezulo* [The Madman] (1910), comedy by Gogol. *Uniformo* [Uniform] (1910), comedy by Pyotr A. Karatygin. *Fabloj de I.A. Krilov* [I.A. Krylov's Fables] (c.1910), from Ivan Krylov. *Katerino* [Catherine] (poem by the Ukrainian Taras Ŝevĉenko, 1912). *La Urso* (1925, 1-act play of 1888 *Medved'* [The Bear] by Anton Chekhov). *Ĉapajev* (1933, trans. with others of the classic novel of 1923 (Eng. *Chapaev*) by Dmitri Furmanov.

• **SELECTED WORK:** *Nevola Mortiginto* [Involuntary Killer] (story in verse, 1896). *Edziĝo* [Marriage] (3-act comedy, 1906). *Nefinita Dramo* [Unfinished Drama] (farce, 1911). *Propaganda Piedvojaĝo de Parizo ĝis Krakovo al la VIII Universala Kongreso Esperantista* [A Propaganda Journey on Foot from Paris to Cracow to the 8th World Congress of Esp-ists] (1912). *Unuaj Esperantaj Satiroj* [First Eo Satires] (1912, 2nd ed. c.1919). *La Urso* [The Bear] (short comedy, 1925). *Plena Verkaro* [Complete Works] (vol.I and II, 1906; vol.III, 1908; vol.IV, 1911). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Nokto Senstela' [A Starless Night]; 'Velga'. In *Moskvaj Sonoriloj* [Moscow Bells] ed. N. Gudskov (anth., 2007).

1898

Waśniewski, Józef [pseud. Duduś] (1858–97)

Polish bookkeeper; writer and journalist; learnt Esperanto in 1893. From a poor family, Waśniewski was largely self-taught. He made his début at the age of 20 in Polish in the satirical review *Kolce* [Thorns], subsequently producing more humorous works, fables and short stories. For 10 years, the weekly *Przegląd Tygodniowy*, published his column 'Echa Warszawskie' [Warsaw Echoes]. He also reported on his foreign travels in the geographical review *Wędrowiec* [Wayfarer] and elsewhere. His 'Leteroj el Varsovio' [Letters from Warsaw], describing the dire political situation in Poland, were translated from Esperanto and appeared in foreign newspapers, i.e. Sweden's *Norrbottnens Kurieren* and *Jämtlandsposten*, and the Parisian *L'Étranger*. His work in Esperanto appeared in the periodicals *La Esperantisto* (to 1895) and *Lingvo Internacia* (from 1895), and he contributed to *Fundamenta Krestomatio* [Basic Reader] (1903, 18th ed. 1992). Waśniewski also wrote notable lyrical poetry in Polish.

Waśniewski's prize-winning short story *En la Brikejo* [In the Brickyard] is acknowledged as a noteworthy product of the earliest literary period (Carlevaro (q.v.): *EeP*, p.138). William Auld (q.v.) comments (*EOLE*, p.30) that the language, then only ten years old, was already capable of producing a style that is beautiful, fluent and extremely expressive.

On Waśniewski: K. Domosłowski: 'Jozef Waśniewski (1858–1897)' (1958).

Work in Polish: two collections: *Zygzaki* [Zigzags] (1889); *Bajki i fraszki* [Fables and Trifles] (1892).

• **SELECTED WORK:** *En la Brikejo* [In the Brickyard] (short story, 1898, rpt in *Nova Esperanta Krestomatio* ed. W. Auld, 1991).

1901

Karm Psajla, Dun (1871–1961)

Maltese Catholic priest, later monsignor, teacher, and writer in Maltese and Italian. He is the National Poet of Malta and author of the Maltese National Anthem.

Karm wrote the short poem 'Penso Printempa' [A Spring Thought] in Esperanto in 1901. There is still a certain amount of mystery about the circumstances (cf. Carmel Mallia (q.v.): 'Dun Karm, Malta Poeto' [D.K., Maltese Poet] (1966), which includes two long trans. from the Maltese, 'Historio de la Esperanto-Movado en Malto' [History of the Eo Movement in Malta] (2001) and 'Du Ĝemelaj Voĉoj [Two Twin Voices]: L.L. Zamenhof (1879–1917) kaj Dun Karm (1871–1961)' (2003)).

• **SELECTED WORK:** 'Penso Printempa' [A Spring Thought] in *Antologio de Maltaj Poetoj* [Anth. of Maltese Poets] ed. C. Mallia (1985).

1902

Beaufront, Louis de [pseud. of Louis Chevreux] (1855–1935)

French amateur linguist, writer and polemicist. De Beaufront was possibly the first French speaker of Esperanto and became Esperanto's first literary stylist. He formed the Société pour la Propagation de l'Espéranto and began to publish the magazine *L'Espérantiste* (1898–1908), in French and Esperanto. It was linguistically conservative, and de Beaufront codified what he considered 'logical' and 'correct' language usage. He also started the first examinations in the language.

De Beaufront's work appeared in book form in the collection *Esperantaj Prozaĵoj* [Eo Prose Pieces] (1902, 3rd ed. 1907), consisting mostly of original and translated sketches that had all appeared previously in the periodical *L'Espérantiste* between 1898 and 1901. They often have a monotonous style without nuance, and the publication was to be eclipsed a year later by the *Fundamenta Krestomatio* [Basic Reader] (1903, 18th ed. 1992).

The French School of writers (1902–05) who formed de Beaufront's literary circle depended on linguistic advice prepared by de Beaufront himself. Although they used the language correctly, their style was somewhat stiff and inflexible, full of superfluous affixes.

During the so-called Ido schism (1907–08), de Beaufront, by supporting modifications to Esperanto's structure, demonstrated his lack of comprehension for the power of the collective use of language. Esperanto was by then already well established after 20 years' usage, and proved for the first time that it had become a 'living' language rooted in a community of speakers. It could not be altered at will by an individual or committee but was subject to the same rules of natural evolution by usage and literary creation as all other languages.

Once de Beaufront's influence had declined after 1908, new stylistic tendencies arose. The work of René de Saussure (q.v.) radically destroyed his so-called 'logical' style, and formed the basis of further development.

On de Beaufront: G. Verda (q.v.): 'Markizo de Beaufront' [Marquis de Beaufront] (1935). T. Carlevaro (q.v.): 'La Enigmo de Beaufront' [The Riddle de Beaufront] (1976).

• **SELECTED WORK:** in *Esperantaj Prozaĵoj: Fabeloj, Noveloj kaj Skizoj* [Eo Prose Pieces: Fables, Short Stories and Sketches] (1902, 3rd ed. 1907).

1903

Dambrauskas, Aleksandras [A. Dombrowski/Dąbrowski; pseud. Adomas Jakštas] (1860–1938)

Lithuanian priest. Dambrauskas was the first Lithuanian to learn Esperanto, in 1887. He wrote the first Esperanto textbook for Lithuanians (1890), which was banned – as all Lithuanian books were in Tsarist Russia from 1864 till 1904. Printed in Tilsit, it was smuggled into Lithuania (*DL*, p.29). Dambrauskas was founder-editor of the periodical *Litova Stelo* [Lithuanian Star]; he also wrote in Russian, Polish and Latin. He produced a great many translations, and original studies in mathematics, *Pri Unu Speco de Kurbaj Linioj Koncernantaj la Van Eŭklidan Postulaton* [On One Type of Curved Lines Concerning the Vth Euclidean Postulate] (1906) and *Pri Novaj Trigonometriaj Sistemoj* [On New Trigonometric Systems] (1906), and in philosophy, *Malgrandaj Pensoj pri Grandaj Demandoj* [Small Thoughts on Big Questions] (1908). He also compiled and was a significant contributor to *Litova Almanako* [Lithuanian Almanac] (1923), an anthology with the subtitle 'El Litova Literaturo, Penso kaj Vivo' [From Lithuanian Literature, Thought and Life]. Dambrauskas' own articles in it are 'Litova Arto kaj Literaturo' [Lithuanian Art and Literature], 'Grandaj kaj Malgrandaj Nacioj' [Large and Small Nations] and 'Regno de Kulturo' [Realm of Culture].

Dambrauskas' poems appeared in the review *Lingvo Internacia* (1895–1914), and three were selected for the poetry section of *Fundamenta Krestomatio* [Basic Reader] (1903, 18th ed. 1992), which include two renderings of Lithuanian folk-songs. His collection of original Esperanto poems, *Versajareto* [Little Coll. of Verses], published in 1905, has a religious air.

Other works in Esperanto: *Esperanto, kiel Scienca Helpilo* [Eo, as an Aid to Science] (1910); *Kanto* [Song] (1902) and *Kantoj por Miksita Ĥoro* [Songs for a Mixed Choir] (1912), both with scores, and an Esperanto textbook for Lithuanian-speakers.

Works in Lithuanian: Dambrauskas was a noted national figure as a poet, literary critic, philosopher, politician and mathematician. His Lithuanian work *Užgesę žiburiai* [Lamps Gone Out] (1930) contains his biog. of Zamenhof (q.v.), rpt as *Svajotojas* [Dreamer] in 2002.

Dambrauskas' other literary works in Lithuanian incl.: *Dainų skrynelė* [Box of Songs] (1894, 1905); *Nakties matymai* [Nocturnal Sightings] (1906); *Rudens aidai* [Autumn Echoes] (1911, 1920); *Neva juokai, neva ašaros* [As Though Jokes, As Though Tears] (1915); *Lirika* [Lyrical Poetry] (1930); *Šypt-šypt!* [Laugh-laugh!] (1931). Some other works are: *Vyskupas Antanas Baranauskas kaipo matematikas* [Bishop A.B. as a Mathematician] (1907);

Mūsu alfabeto klausimas [The Question of Our Alphabet] (1914); *Pirmutinės (10-ties metų) spaudos atgavimo sukaktuvs. 1904–1914* [The First Ten-Year Anniversary Since the Reacquisition of the Lithuanian Press. 1904–14] (1914); *Ekspresionizmas dailėje ir poezijoje* [Expressionism in Art and Poetry] (1921); *Mūsų naujoji literatūra* [Our New Literature] (2 vols: 1923–4); *Meno kūrybos problemos* [Problems of Artistic Creation] (1931).

• **SELECTED WORK:** *Versajareto* [Little Coll. of Verses] (1905). *Malgrandaj Pensoj pri Grandaj Demandoj* [Small Thoughts on Big Questions] (1908).

Langlet, Valdemar (1872–1960)

Swedish journalist, writer, traveller and university lecturer; learnt Esperanto in 1890. Langlet is notable not least for being one of the first to use Esperanto on extensive travels abroad. After the demise of the international periodical *La Esperantisto* due to the Russian censor, Langlet, together with Paul Nylén and others, founded the 16-page monthly periodical *Lingvo Internacia* (1895–1914) in Uppsala, where they also set up the world's second local Esperanto society in 1891. He contributed with articles, original poems and translations. From the 1890s, he travelled extensively. He was president of the Swedish national Esperanto association (then *Sveda Esperantista Societo*) from its birth in 1906 to 1909. He was also secretary or an officer of the Svenska Turistföreningen (Swedish Tourist Assn, 1907–11), Föreningen för folkundervisningens främjande (Assn for Popular Education, 1907–10) and Föreningen Norden (Swedish Assn for Nordic Co-operation, 1924–8). From 1932 to '45, Langlet was a university lecturer in Swedish Language and Literature in Budapest University.

Langlet later was charged with the organization of the Swedish Red Cross in the Hungarian capital in parallel with the ill-fated Swedish diplomat Raoul Wallenberg, who was taken into custody by the Red Army and disappeared without trace. Langlet's group is estimated to have saved around 10,000 Jews from the Nazis. It was Langlet's idea to issue *skydds brev* – official letters of protection for persecuted individuals. Both a school and a street in Budapest are named after him.

Although mainly a writer of prose, producing many articles and essays, but only the occasional short story, Langlet is the chief poet of the so-called early *Norda Skolo* (Northern School). Of particular note are his charming travel stories in *Lingvo Internacia* (bibliog. in N. Langlet, 2001, p.165).

Among Langlet's books in Swedish is *Till häst genom Ryssland* [Through Russia on Horseback], published in 1898 – a notable account of one of the many pioneering journeys on which he used Esperanto.

On Langlet: B. Golden: 'Valdemar Langlet: Engaĝiĝinta Idealisto' [V.L.: Committed Idealist] (1981). Nina Langlet (1896–1988), extract in trans. from the Swedish by K. Kniivilä: 'Esperantisto kontraŭ Malhomeco' [An E-ist versus Inhumanity] (1995). The complete story is in: Nina Langlet's *Kaoso en Budapeŝto* (2001, biog. *Kaoso i Budapest* (1982), trans. by K. Kniivilä). U. Lins: 'Transvivo en Tempo de Teroro' [Survival in a Time of Terror] (2001). A. Emanuelsson: *Valdemar Langlet – en glömd hjälte?* [V.L. – a Forgotten Hero?] sv (1999).

Langlet's work in Swedish: *Verk och dagar i Budapest* [Work and Days in B.] (autobiog., 1946). *Revolutionsrörelsen i Ryssland* [The Revolutionary

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Movement in Russia) (1905). *Kriĝet i Balkan* [The War in the Balkans] (1912). *Det stora världskriĝet* [The Great War] (1914–21).

• **SELECTED WORK:** 'Al la Memoro de Józef Wasniewski' [To the Memory of Józef Wasniewski] (poem) in *Fundamenta Krestomatio* (1903, 18th ed. 1992).

1905

Baissac, Aŭgusto (dates unknown)

French Algerian. It is believed that Baissac wrote the first published play in Esperanto, a monologue titled *La Duonokulvitro* [The Half-monocle] in *Tra la Mondo* [Across the World] (Oct. 1905) p.80. It was republished as an interactive DVD in 2005. **On Baissac:** P. Gubbins: 'Unua Akto, Unua Sceno ... kaj Monoklo-monologo' (2005), and PG.

Zamenhof, Feliks [pseud. FeZ] (1868–1933)

Russian Jewish pharmacist, later Polish citizen. Feliks Zamenhof was Lejzer's brother and one of the first in his family who learnt the language. He was of great help to his brother.

In 1927, Feliks Zamenhof was the first to propose the establishment of an international Esperanto library. With the help of the Chancellor of Austria Ignaz Seipel (1876–1932), this resulted in the opening of the International Esperanto Museum in Vienna (Internacia Esperanto-Muzeo / Internationales Esperanto Museum Wien) as a permanent section of the Austrian National Library.

Feliks Zamenhof's poems appeared in *Fundamenta Krestomatio* [Basic Reader] (1903, 18th ed. 1992) and in all the early Esperanto periodicals, including *La Revuo* [The Review] (1906–14), *La Ondo de Esperanto* and *Literatura Mondo*. He was one of the five leading lights of the Slav School of writers (Grabowski (q.v.), Devjatnin (q.v.), Belmont (q.v.), Kofman (q.v.)), the first generation of whom were active until shortly after the First World War.

Carlevaro (q.v.) (*EeP*, p.135) sees Feliks Zamenhof's poetry as readily inspired and technically elegant, although with somewhat superficial themes.

In book form, there appeared the poem *Homa Doloro* [Human Pain] in 1905, and in 1935 Edvardo Wiesenfeld (1892–1942/3?), himself a poet, collected and annotated his works, entitled *Verkoj de FeZ* [Works of F.]. These include *Homa Doloro* (pp.68–79).

Feliks also wrote original short comedies for the theatre: *La Majstro Venas* [The Master is Coming] and *Radiomanio* [Radiomania]. Feliks and his brother Leon were actively involved in the production of drama at the first world Esperanto congresses. Banet-Fornalowa writes in *Fonto* (1994): 'Feliks was a great patron of orphans and often directed and performed with his protégés, in an orphanage. He wrote special plays for them.'

On Feliks Zamenhof: I. Lejzerowicz (q.v.): 'Feliks Zamenhof Mortis' [F.Z. Is Dead] (1934).

• **SELECTED WORK:** *Homa Doloro* [Human Pain] (poem, 1905). *Verkoj de FeZ* [Works of FeZ] (collected works, 1935). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Kial Ofte, Knabineto ...' [Why, Little Girl, Often ...].

Mazzolini, Alessandro (1857–1934)

Italian teacher of design. A pioneer of Esperanto, Mazzolini collaborated in the editorship of eight Esperanto periodicals, including *Esperanto*, the official organ of the World Esperanto Association (UEA), *Literatura Mondo* and *Ondo de Daŭgava* [Daugava Wave]. He also wrote three textbooks and compiled four dictionaries.

Most of Mazzolini's poems reflect a degree of amateurishness that is a characteristic of the First Period of Esperanto literature (Carlevaro (q.v.): *EeP*, p.150). Mazzolini was one of several who attempted to translate Dante (Kalocsay q.v.).

Mazzolini's poem 'Nokta Sunhorloĝo' [Nocturnal Sundial] appears in Vietnamese trans. as 'Đồng hồ mặt trời ban đêm' in *Dạng Đình Đàm: 60 bài thơ esperanto dịch sang tiếng Việt* (bilingual, 1993).

• **SELECTED WORKS:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Malgaja Nokto' [A Sad Night]; 'Nokta Sunhorloĝo' [Nocturnal Sundial]. Rpt in *Sub la Signo de Socia Muzo* (poems) ed. W. Auld and S. Maul (1987): 'Demokratio' [Democracy]; 'Perverse' [Perversely]; 'De Ĉapo al Ĉapelo. Kiom Ŝanĝiĝis la Laborista Vivo' [From Cap to Hat. How the Life of a Worker Has Changed] (essay).

1906**Bein, Kazimierz [pseud. Kabe] (1872–1959)**

Polish oculist; learnt Esperanto in 1903–04. He was acquainted with Esperanto already in 1887, however, he was exiled from Poland for anti-Tsarist activities soon afterwards. Bein became a prose translator and lexicographer, and collaborated with the cultural periodical *La Revuo* (from 1906). He also founded the Warsaw Institute of Eye Diseases.

Bein translated and edited the first, provisional, anthology of translated Polish prose in Esperanto, *Pola Antologio*, which appeared in 1906. The following year, he produced *Internacia Krestomatio* [Intl Reader], translated from seven languages.

Bein also compiled the first international lexicon with definitions in Esperanto, *Vortaro de Esperanto* (1910, 3rd ed. 1922). This pioneering work was to form the basis of what was eventually to become the generally accepted standard international dictionary.

Bein's few, short original works appear in his reader *Unua Legolibro* [First Reader] of 1907 (5th ed. 1922, rpt 1985). However, although Bein produced little original work, he is considered the first great literary stylist in Esperanto. His translations had a great influence on the development of the earliest original literature, which had until then been under the sway of Louis de Beaufront (q.v.). Bein, in contrast to de Beaufront, freed the language from artificial constraints, rendering it more flexible and elegant (Carlevaro (q.v.): *EeP*, p.141).

Eduard Tvarožek (q.v.) writes (*SdEL*, p.13):

Bein's translations are diaphanously clear, fluent, they give the impression of being originals. Above all by translating the great historical novel *Faraon* [The Pharaoh by Prus] he gained himself the

epithet 'the first Esperanto stylist' ... With the 3-volume *La Faraono*, Kabe not only enriched Esperanto literature, but greatly aided the popularization of this great work outside Poland. ... it became a model both for original authors and for translators. It had a very favourable influence on the evolution of Esperanto literature.

Bein abandoned his work for Esperanto abruptly and somewhat mysteriously in 1911, as a result of which his pseudonym 'Kabe' subsequently entered the language as a verb, *kabei* meaning 'to disappear suddenly after being active'. **On Bein:** Notes on his life and work appear in Julius Glück's *El la Klasika Periodo de Esperanto* [From Eo's Classical Period] (1937, rpt 1989). K. Kalocsay: 'Kabe Centjara' [Kabe [q.v.] 100 Years Old] (1972). His speech at the 1st World Esperanto Congress, 'Parolado en la 1-a Kongreso de Esperantistoj en Boulogne-sur-Mer, 1905' appears in *El la Historio de Esperanto* [From Eo's History] (1906). G. Silfer: 'Kabe, Kalocsay, Newell' (2004).

On Bein: B. Ragnarsson: 'Kabe – Nia Unua Vortaristo' [K. – Our First Lexicographer] (2000, rpt 2007).

Bein's translations incl. – from • Polish: Bein's major work of trans. was the 3-vol. *Faraon* (1897) (*The Pharaoh*) by Bolesław Prus, which appeared as *La Faraono* in 1907 (4th ed. 1957). Other trans. incl.: 'La Fundo de l' Mizero' (1904, 3rd ed. 1926; short story 'Dno nędzy' by Waclaw Sieroszewski); works by Eliza Orzeszkowa: *La Interrompita Kanto* [The Interrupted Song] (1905, 4th ed. 1928; love story *Przerwana Pieśń*) and *Bona Sinjorino* [A Good Lady] (1909, 2nd ed. 1924; *Dobra Pani*); works by Władysław Stanisław Reymont: *En Fumejo de l' Opio* (1908, *W palarni opium*) and *La Lasta* (1910, 2nd ed. 1965, *Ostatni*); works by champion of social rights Maria Konopnicka: 'Mia Poŝhorloĝo' (rpt 1964, story 'Mój zegarek' [My Pocket Watch]). *La Lanternisto: kaj Aliaj Prozaĵoj de Polaj Aŭtoroj* (c.1938, contains not only a rpt of Sienkiewicz's story 'Latarnik' [The Lamp-lighter], but also prose by 13 other Polish authors. The story by Sienkiewicz also appeared in the bilingual Chinese ed. of the same title (1982), also in Chinese trans. from the Eo) • **German:** From the Brothers Grimm: *Elektitaj Fabeloj* (1906, rpt 1981, 1985, selected fairy-tales); *Tri Oraĵ Haroj de l' Diablo* (rpt 1964, fairy-tales 'Der Teufel mit den drei goldenen Haaren', 'Vom Fischer und seiner Frau' and 'Aschenputtel' • **Russian:** *Patroj kaj Filoj* (1909, *Otcy i deti* (1862) (*Fathers and Sons*) by Ivan Turgenev, which was not of Bein's best, and Turgenev's last work *Versaĵoj en Prozo* [Verses in Prose] (1909, 2nd ed. 1934, *Stihotvorenija v proze. En Malliberejo* [In Prison] (1909, the story *V Tjurme*) by Jevgenij Ĉirikov.

• **SELECTED WORK:** rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Ursa Servo' [An Ursine Service].

Bourlet, Carlo (1866–1913)

French university professor of mathematics and author of important works in the subject. Bourlet was instrumental in arranging important contracts with the French publishing house Hachette. He collaborated in and edited the high-quality cultural periodical *La Revuo* (1906–14) and directed *Nouvelles annales de mathématiques*. He became the founding secretary of Internacia Scienca Asocio Esperantista [Intl Science Assn of E-ists] in 1907.

They adopted the periodical *Scienca Revuo* [Science Journal], which had been begun in 1903, published by Hachette. Bourlet was also an organizer of the Internaciaj Floraj Ludoj [Intl Floral Games], literary competitions held in Catalonia (1st period: 1909–36) and based on those originating from an ancient Catalanian cultural tradition of Jochs Florals, akin to that of the Welsh Eisteddfodau.

Bourlet's literary work consists mainly of the series of articles on language and literature entitled 'Babiladoj' [Chit-chat] in *La Revuo* (1906–13).

Among Bourlet's translations was the first attempt to translate some of the Spanish novelist and dramatist Cervantes, three chapters of *Don Quijote* (*Don Quixote*), in co-operation with others. A complete translation of *Don Quijote* was to appear in 1977.

Bourlet's biography, *Carlo Bourlet*, came out in 1914, and in 1947 the monograph *Monumento al Carlo Bourlet* [Monument to C.B.] by Ismael Gomes Braga. See also *Monumento: Artikoloj el 'La Revuo'*. *Elektitaj de Ismael Gomes Braga*. [Monument: Articles from *La Revuo*. Selected by I.G.B.] (1940, 2nd ed. 1987).

• **SELECTED WORK:** Series of articles entitled 'Babiladoj' [Chit-chat] in *La Revuo* (1906–13).

Ŝirjaev, Ivan Genadjevič [pseud. Ivan Malfeličulo] (1877–1933)

Russian teacher, from 1904 Orthodox village priest; learnt Esperanto in 1895. Ŝirjaev was a prize-winning author at the Internaciaj Floraj Ludoj [Intl Floral Games], i.e. for the short novel *Peko de Kain* in Palma de Mallorca in 1925, and elsewhere. Work of his was published in the periodicals *Lingvo Internacia* (1895–1914), *L'Espérantiste*, *Literatura Mondo* and *La Ondo de Esperanto*, among others. He was also responsible for preparatory work on the *Enciklopedio de Esperanto* [Eo Encyclopedia] of 1933–4, having compiled over 2,000 notes on all manner of slips at a time of severe paper shortage. Ŝirjaev also worked on translations, but nothing was published in book form.

Ŝirjaev was one of the best story writers of the early period up to the First World War. In common with most pioneers, he has a strongly romantic temperament, but also a tendency for pessimism, reflected in the pseudonym he chose for himself. He shows talent for sharp observation, with humour, and for profoundly analysing reality and making his literary creations believable. Tazio Carlevaro (q.v.) commented in 1974 (*EeP*, p.141): 'Unfortunately, the times were unfavourable, and this animated writer, who was occasionally capable of brilliant drafting, was never able to cultivate his talent to the full.'

More recently, however, Ŝirjaev's work has been rediscovered. His 336-page novel *Sen Titolo* [Untitled] finally came out in 1995. It was perhaps the first original novel to be written in Esperanto, but since it was not published it never played a role. It relates the adventures of an Esperanto pioneer in Russia around 1897–8. Reinhard Haupenthal points out (*Fonto* [Source], 1997) that the original is 'archaic' and its 1995 publication also unfaithful to the manuscript. Gerrit Berveling (q.v.) quotes (*Fonto*, No.200, p.27) its co-editor, Herbert Mayer (*Inkubo*): 'We had in our ranks an Esperanto Dostoevsky. But we did not know it.' Berveling adds: 'Ŝirjaev shows

himself to be a good author, at least a good observer of human character – as befits a priest ...’, and (*EL25J*, p.15): ‘[The stories] show us an unknown picture of the Russian reality around the beginning of [the twentieth] century, quite personal and fairly detailed and animated.’

Other works by Ŝirjaev have also been rediscovered and published for the first time, such as *La Nova Vivo* [The New Life] (rpt 1993), a story of ‘love in all its manifestations’ in pre-revolutionary Russia, which won a prize at the 13th Internaciaj Floraj Ludoj [Intl Floral Games] in 1927. The tale is realistic, the style archaic. In his review of both *La Nova Vivo* and the 12 short stories of *La Dormanta Grafino* [The Sleeping Countess] (rpt 1993), Miguel Fernández (q.v.) dismisses the idea of any direct comparison with the work of Dostoevsky, commenting:

Ŝirjaev’s characters ... do have a body and a soul, constituting psychologically interesting types, but not universally valid archetypes. ... However, situated within the dimensions of a novel they are remade (*transiĝas*) into simple marionettes put into the service to an [18th-century-sort of] ... plot, albeit always absorbing.

Fernández thinks ‘Stranga Knabinaĉo’ [Strange Urchin] the best story in the collection. In *La Nova Vivo*, Ŝirjaev loses his way, in Fernández’ opinion, although not his descriptive talent, nor his capacity for retaining the reader’s attention. Fernández does not perceive the reflection of pre-revolutionary Russia. But Ŝirjaev’s style within the limited resources of the language of the time receives Fernández’ praise, in contrast to many of his contemporaries.

Several important translations by Ŝirjaev remain in manuscript: ‘La Fratoj Karamazov’ [*The Brothers Karamazov* by Fedor Dostoevsky], ‘Milito kaj Paco’ [*War and Peace* by Leo Tolstoy] and others.

On Ŝirjaev: E. Borsboom: ‘Ŝirjaev, la Favorato’ [Ŝ., the Favoured One] (1993). S. Moritz: ‘Ofte Tro Simpla, sed Ĉarma Rakonto’ [Often Too Simple, but a Charming Story] – review (1994) of *La Nova Vivo*.

• **SELECTED WORK:** *Sep Rakontoj* [Seven Stories] (short stories, 1906, 2nd ed. 1908). *La Ciganino* [The Gypsy Woman] (short stories, publ. in Braille, 1907). *Tra la Loko Ensorĉita* [Through the Enchanted Place] (short story, 1913; rpt 1992). *Forta Impreso* [A Strong Impression] (short story, 1914). *Peko de Kain* [Sin of Cain] (short stories, 1932). *En la Vagono kaj Aliaj Rakontoj* [In the Carriage and Other Stories] (1937). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): ‘Venĝo’ [Revenge] (1934). ‘Ankoraŭ Unu Malagrablo’ [Yet Another Unpleasantness] (short story) rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991). *Inkubo* [Incubus] (story, rpt 1991). *La Dormanta Grafino* [The Sleeping Countess] (12 short stories, rpt 1993). *La Nova Vivo* [The New Life] (story, rpt 1993). *Sen Titolo* [Untitled] (novel, 1995).

Vallienne, Henri (1854–1908)

French; doctor of medicine; began learning Esperanto in 1902. Vallienne collaborated with the cultural periodical *La Revuo* from 1906. After a serious illness that left him paralysed, he devoted himself to writing. Vallienne was,

if not in quality, at least in quantity the most outstanding novelist of the first period of Esperanto literature. In 1908, he was proclaimed the greatest stylist in Esperanto since Bein (otherwise known as Kabe, q.v.), although this would certainly not be today's judgement. Vallienne was also a prolific translator, reproducing the entire *Aeneid* in hexameters.

Vallienne wrote two novels, the 515-page *Kastelo de Prelongo* [Prelongo Castle] in 1907 and the 447-page *Ĉu Li?* [Was It Him?] a year later. These long books were not great works of art. William Auld (q.v.) (*EOLE*, p.32) categorizes them as 'serial sensationalism'. Vallienne's talent lies in his ability to keep the reader interested, even if some of the over-complicated incidents and portraits of the main characters are somewhat incredible.

Vallienne's writing is a representative of the romantic style (*romantisma stilo*), mixed with realistic elements (Vilmos Benczik (q.v.): *SpEL*, p.30). Auld, while emphasizing that Vallienne's style is far from exemplary, adds that many of the details seem less worthy of criticism today, and maintains that moderate editing would be sufficient to correct his usage.

Kálmán Kalocsay (q.v.), however, was of a different opinion. He fundamentally overhauled the text of *Ĉu Li?* for its second edition, which came out in 1938. Auld criticizes Kalocsay for 'impertinently' rewriting the works of dead authors in his own style, while Tazio Carlevaro (q.v.) (*EeP*, p.139) deems *Ĉu Li?* readable today only due to Kalocsay's work on it.

Vallienne's two novels are retold in abridged form in Benczik's *Libro de Romanoj* [Book of Novels] (1979). In his foreword, Benczik comments (pp.5–6) that: 'Vallienne's stylistic gallicisms are off-putting (however, he does not deserve the thrashing Gaston Waringhien (q.v.) affords him in the *Enciklopedio* [ed. Kőkény]), ...' Benczik continues:

In *Kastelo de Prelongo*, there is blind adoration of the aristocracy by the *petite bourgeoisie*: it is like a mixture of an inferiority complex and an instinctive, romantic anticapitalism. This novel is fed principally by nostalgia.

Ĉu Li? already stands on firmer, more realistic ground, despite a quantity of improbable occurrences, and even fragments of social criticism are not lacking.

Benczik concludes that:

Vallienne can be regarded as the initiator of [Esperanto's] relatively high-quality diversionary prose... he endeavours to construct an interesting story, definitely not stereotyped, without striving to express any artistic message. Often he is led into the trap provided by this manner of presentation: in several places his work is ridiculously unlikely.

Gonçalo Neves (q.v.), in *Literatura Foiro* (1993), who shares many of the above opinions of Vallienne's work, adds: 'However, I surmise that these novels would be extremely successful if anyone were ever courageous enough to write a television script based on their plots.'

Kastelo de Prelongo and *Ĉu Li?* formed inspiration for three of Leo Belmont's (q.v.) novels in Polish.

Other work: *Evolucio de la Religia Ideo* [Evolution of the Religious Idea] (study, 1907).

Vallienne's translation of the *Aeneid* by Virgil (70–19BC), the whole of which came out in 1906 (2nd ed. 1910) as *Eneido*, is marred by inaccuracy. Vallienne also trans. works by de Musset, Fénelon, Ovid and others.

On Vallienne: *Studoj pri la Esperanta Literaturo* [Studies on Eo Literature] (1980) by Benczik contains an essay on Vallienne. G. Neves: 'La Etburgo kaj Nia Romanarto' [The Petit Bourgeois and Our Art of the Novel] (1993). J. Amouroux: 'Doktoro Vallienne Sen-legende' [Dr V. without Myths] (2007). E. de Zilah: 'Antaŭparolo al iam Reeldonota "Kastelo de Prelongo"' [Foreword to a Yet-to-be Republ. *K. de P.*] (2007).

• **SELECTED WORK:** *Kastelo de Prelongo* [Prelongo Castle] (novel, 1907). *Ĉu Li?* [Was It Him?] (novel, 1908; 2nd rev. ed., vol.1, 1938).

Bicknell, Clarence (1842–1918)

English Anglican pastor, also mathematician and published botanist, later leaving the Church; resident in Bordighera, Italy, from 1877, where he founded a museum of archaeology and botany. He discovered Stone Age engravings in the Vallée des Merveilles, and has a mountain peak in the Mediterranean Alps named after him. Bicknell learnt Esperanto in 1897, and in 1905 took part in the 1st World Congress of Esperanto in Boulogne-sur-Mer. He personally produced several Esperanto publications in Braille.

Bicknell's piece 'La Piemonta Valo Pesio' [The Piedmont Pesio Valley] appeared in the collection *Esperantaj Prozaĵoj* [Pieces of Eo Prose] (1902), edited by Louis de Beaufront (q.v.). Bicknell took part and was a laureate in the first Internaciaj Floraj Ludoj [Intl Floral Games], competitions in various branches of poetry, begun in Barcelona in 1909; he became the first Florluda Majstro [Master of the Floral Games]. His original poetry, popular but somewhat primitive, was published in *The British Esperantist* and *La Revuo* (1906–14), to which he was a significant collaborator.

In 1966, Kalocsay (q.v.) wrote in his study on Bicknell in *Norda Prismo* [Northern Prism]: 'One can ponder on C. Bicknell's learning Esperanto at the age of 55 and his being probably already over 60 when he produced his first poems, having to strive more than ten years before he succeeded in expressing himself directly in poetry.'

However, Bicknell was predominantly a translator. His translations incl.: 'Gvinevero' (Guinevere) (1907, from *Idylls of the King* (1859), with other poems by Alfred Tennyson appeared in 1906; *Horacio* (1907, *Horace* by Thomas Macaulay); *Rikoltado de la Pecoĵ* (1915, 1-act comedy *Harvesting the Pieces* by Julian Sturgis). He also produced the first trans. (1915) of the Italian verse comedy *Una partita a scacchi* (1873) by Giuseppe Giacosa as *Ŝakludado* [Chess-playing].

Among Bicknell's translations is his version of William Wordsworth's 'The Daffodils' in *International Language* (No.100, 1926) as 'La Narcisoj' – for information on later translation of this poem, see W. Auld and E. Grimley Evans: *Bibliografio de Tradukoj el la Angla Lingvo* [Bibliog. of Trans. from the English Lang.] (1996).

On Bicknell: 'Clarence Bicknell – Eminent Published Botanist' (1918).
 • **SELECTED WORK:** 'La Piemonta Valo Pesio' [The Piedmont Pesio Valley] in *Esperantaj Prozaĵoj: Fabeloj, Noveloj kaj Skizoj* [Eo Prose Pieces: Fables, Short Stories and Sketches] ed. L. de Beaufront (1902, 3rd ed. 1907). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Aŭtuno' [Autumn].

1908

Frenkel, Roman (Romano) Abrosimoviĉ (dates unknown)
 Russian; manager of a high school in Jenisejsk, Siberia. He contributed many original poems and translations to various periodicals, including *La Revuo*. He also collaborated with *Tra la Mondo* [Through the World] and *La Ondo de Esperanto*. Frenkel also compiled *Krestomatio por Infanoj kaj Komencantoj* [A Reader for Children and Beginners] (1911).

Tazio Carlevaro (q.v.) comments (*EeP*, p.136) that Frenkel's original poems possess a natural simplicity and sincerity in lyrical expression. Although technically somewhat primitive, they are in no way superficial. Collected in *Verdaj Fajreroj* [Green Sparks], which was published in 1908, they were much appreciated at the time, although they impress today as sentimental. The collection also contains translations.

Frenkel's translation of the story 'A May Night or Drowned' by Gogol appeared as *Maja Nokto aŭ la Dronintino* in 1912 – from the coll. of stories 'Evenings on a Farm in Dikanka' (pt1: 1831; pt2: '32).

On Frenkel: G. van Geffen: 'Li Tuŝis la Koron de Privat [q.v.]' [He Touched Privat's Heart] (1993).

Frenkel in translation – into • French: poem 'Nur Antaŭ Apenaŭ Dek Jaroj' appears as 'Sans titre' in J.-P. Danvy: *Poezio Internacia / Poésie en Espéranto avec traduction en français* (1998) • **Italian:** poems 'Ankaŭ ...' and 'Sentitola Poemo' appear as 'Anche ...' and 'Poesia senza titolo' resp. in the anth. *Dal nuovo giardino / El la Nova Ĝardeno* (1979, 2nd ed. 1985) and *In quest'era omicida / En Ĉi Murdepoko* (1987), both ed. and trans. by D. Bertolini.

• **SELECTED WORK:** *Verdaj Fajreroj* [Green Sparks] (coll. of poems, orig. and trans., 1908, rpt 1991). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Nur Antaŭ Apenaŭ Dek Jaroj' [Scarcely Ten Years Ago]; 'Ankaŭ ...' [Also ...]; 'La Ŝaŭmo de l' Ondo' [The Foam of the Wave]; '3. Al Edzo Fidelo' [3. To a Faithful Husband]. From 'Al Verda Stelo – Eterna Fidelo' [To a Green Star – Eternal Fidelity].

1909

Ciklauri (Ciklari, Ciskarauli), Giorgi [pseud. Tiflisano] (d. c.1914)
 Georgian traveller and revolutionary. Ciklauri collaborated with *La Revuo* (1906–14). In 1911, he was invited to Budapest by academician Béla Vikár (1859–1945), who translated the 12th-c. Georgian epic poem *Knight in the Tiger Skin* by Shota Rustaveli into Hungarian through Ciklauri's oral Esperanto interpretation (*GpSE*, p.118).

• **SELECTED WORK:** *Tra la Mondo per Esperanto* [Through the World by Eo] (1909). *Poemaro* [A Coll. of Poems] (1911).

Hankel, Marie (1844–1929)

German widow of a university professor; learnt Esperanto in 1905. Hankel later taught the language and occupied many organizational posts in the movement, including becoming president of the Esperantista Literatura Asocio [E-ists' Lit. Assn], which she founded in 1911 during the 7th World Esperanto Congress in Antwerp. She also edited its bulletin from the end of 1912 to '14. Many of her poems appeared in *La Revuo* (1906–14), *Lingvo Internacia*, *Esperanto*, *La Bela Mondo* [The Beautiful World] (Dresden) and *Juna Esperantisto* [Young E-ist]. Her first play, *La Renkonto* [The Meeting], appeared in 1908. Her interests were philosophy, social and ethical questions, and the women's movement. During the 6th World Esperanto Congress in Washington, DC, in 1910 she spoke supporting women's suffrage. Krys Ungar (q.v.) in her essay on Hankel, nevertheless, describes her as *solide burĝa* 'solidly middle class'.

Between 1909 and 1936, the original Internaciaj Floraj Ludoj [Intl Floral Games] took place – organized somewhat in the same spirit as the Catalan and Occitan literary tournaments of the Middle Ages. Hankel was voted 'Queen' of the 1st Floral Games in Barcelona in 1909 on the merit of her poem 'La Simbolo de l' Amo' [The Symbol of Love], and she is regarded as the first female poet in Esperanto literature, and was in her time one of the most popular.

A collection of Hankel's poems and prose appeared as *Sableroĵ* [Grains of Sand] in 1911. However, Tazio Carlevaro (q.v.) writes (*EeP*, p.137) that, although she was the best-known female poet of the First Period of Esperanto literature, her importance is merely historical as her poems communicate little to us today, containing only general, uncultivated emotional concepts in a somewhat primitive form, often with much padding. Her success may be accounted for by her talent for interpreting and reflecting the psychological, cultural and ideological stage of the contemporary Esperanto movement.

Poems by Hankel were also published in *Guto post Guto* [Drop by Drop] (1923) – a small anthology of original poetry by 21 poets.

In his study on Hankel's work in *Norda Prismo* (1958), which formed one of the foundations for his later works, Kalocsay (q.v.) wrote: 'In the prose part [of *Sableroĵ*] one finds philosophizing about nature, about the cruel battle for life, about the imaginings of human fantasy, but above all about [Esperanto and Zamenhof]. I believe at least the little sketch 'Sopiro' [Longing] must be saved.'

Kalocsay applied himself to rewriting Hankel's poetry – a process Ungar calls 'the greatest injustice' – and the assertion that Hankel did not have poetic talent is denied by others, who maintain that, on the contrary, it was knowledge she lacked.

Ungar complains that Hankel's prose is ignored (*Esperanto*, No.1018, p.203):

But it is precisely in the prose that her most noteworthy use of language is to be found. It is characterized by a lively simplicity; and for Marie simplicity was certainly one of the aims of a good stylist.

The words flow, drawing the reader into the subject. Because of the lack of affectation the style is transparent and does not intrude between the reader and the ideas expressed by the author. Such a way of writing is most successful for description, quasi-journalistic articles ... in direct communication of ideas and impressions she is brilliant and merits the attention of aspiring Esperanto journalists.

Marie's poems are undoubtedly not brilliant. Nevertheless, the sharpest critics acknowledge, 'that before her there existed almost nothing'.

Ungar concludes that 'Marie stands between two literary epochs, as one of the last representatives of the earlier. Similarly, she stands between two groups: the literati and the masses.'

Some important works by other authors that Hankel wrote forewords to are Edmond Privat's (q.v.) highly successful children's story-cum-easy-reader *Karlo* [Carl] (1909), Stanislav Schulhof's (q.v.) coll. of poetry *Kion la Vivo Alportis* [What Life Has Brought] (1911), and Norbert Barthelmess' (q.v.) trans. of the first pt of Goethe's *Faust* (*Faŭsto*, 1923).

On 23 August 2003, a street in Dresden-Laubegast was named in honour of Marie Hankel, and she is featured in the Dresden Women's Museum. Letters and a hand-written autobiography are in the care of the State Archives of Saxony; other correspondence is in the Germana Esperanto-Biblioteko [German Eo Library] in Aalen.

Hankel's translations incl., with the help of Antoni Grabowski (q.v.), the biography *Albrecht Dürer. Lia Vivo kaj Elekto el Liaj Verkoj* (1911).

On Hankel: 'Intervjuo al Sinjorino Marie Hankel' [Interview with Frau M.H.] (by J. Major, 1923). Iv.H. Kr-off: 'Marie Hankel (Okaze de Ŝia 80-a Naskiĝtago)' [M.H. (On the Occasion of Her 80th Birthday)] (1924). H. Arnold: 'Marie Hankel' (obituary in German, 1930). J.K.: 'Nia Danko al Marie Hankel' [Our Thanks to M.H.] (1930). K. Kalocsay: 'Variantoj pri la Temaro Marie Hankel' [Variations on the Themes M.H.] (1958). K. Ungar: 'Goje Sonu Mia Kanto: La Vivo kaj Verkoj de Marie Hankel' [Let My Song Sound Joyfully: The Life and Works of M.H.] (1990). B. Pabst: 'Marie Hankel (1844-1929) Poetino, Organizantino, Feministino' [M.H. ... Poet, Organizer, Feminist] (2004).

• **SELECTED WORK:** *Sableroj* [Grains of Sand] (coll. of poems and prose, 1911). 'Virina Agado en Esperantujo' [Activity by Women in the Eo Movement] (article, 1911). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984); 'Vana Espero' [Vain Hope]; 'Al Sully-Prudhomme, Adiaŭ al Germanujo' [To S.P. (1839–1907), Goodbye to Germany]; 'Patrino kun Infano' [Mother with Child].

Bárczi Géza [pseud. Cezaro Bárczi; Cobo; Dusano] (1894–1975) Hungarian; university professor, specializing in Hungarian and Romance languages and general linguistics; member of the Hungarian Academy of Sciences; learnt Esperanto in 1908. Bárczi was perhaps the most outstanding Hungarian linguist of his generation, with tens of scientific works and hundreds of studies to his name, including a Hungarian etymological

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dictionary and an important Hungarian national dictionary. He was active for Esperanto from 1909 to 1914 and later from 1964 to his death; rector of the International Summer University during the 51st World Esperanto Congress in Budapest in 1966.

Bárcki's literary works in Esperanto are limited to his first active period. These were collected and published after his death (cf. below).

On Bárcki: 'Géza Bárcki Jubileas. Vizito ĉe la Historiisto de la Hungara Lingvo' [Anniversary of G.B. A Visit to the Historian of the Hungarian Lang.] interview with A. Pechan (1974).

• **SELECTED WORK:** rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'La Venko de Hathor' [Hathor's Conquest].

Privat, Edmond (1889-1962)

Swiss; senior lecturer in history at Geneva University, where he founded a lectureship in Esperanto, diplomat and writer; learnt Esperanto in 1903. He later lectured in English Literature and English-American Institutions in the University of Neuchâtel for 14 years until 1959, when he was made an Honorary Professor. Some of Privat's first writing is to be found in *La Revuo* (1906-14). In 1909, he was one of the first literature laureates at the Internaciaj Floraj Ludoj [Intl Floral Games] in Barcelona. He co-founded the periodical *Juna Esperantisto* [Young E-ist], with Hector Hodler (1887-1920). Privat was the president of the World Esperanto Association (UEA) and editor of its periodical *Esperanto*. He was a legal counsel to the Persian delegation at the League of Nations, and presented Esperanto to the League in 1920. In 1925 he was instrumental in founding the Geneva radio station, and towards the end of his life gave weekly talks in Esperanto on short-wave Swiss Radio International. Privat was also a significant contributor in the fields of history, drama, sketch-writing and science, and was renowned for the high quality of his Esperanto oratory. He also produced several textbooks and collaborated in the production of *Svisa Antologio* [Swiss Anth.] (1939). A renowned internationalist, he chaired conferences on the freedom of subjugated peoples, writing several specialized works in French on international politics (cf. below), and in Esperanto *Federala Sperto* [Federal Experience] (1958), which compares government in Switzerland, the United States and the League of Nations.

Privat has been described as the first real lyrical voice to appear in Esperanto literature. William Auld (q.v.) writes in his essay *The Development of the Poetic Language in Esperanto* (1976, p.3) / 'Evoluo de la Poezia Lingvaĵo de Esperanto' (*FdE*, pp.7-8):

But in [1912] there appeared a much more mature poet, Edmond Privat ..., who, as it were, summed up the wornout themes [in the collection *Tra l' Silento* [Through the Silence]] – but in language immeasurably more concise, richer and more evocative. The sincerity of his art produced a greater breadth of metaphor, and full-bodied rhymes; ...

Tazio Carlevaro (q.v.) comments (*EeP*, p.117) that the content is mature but tied to the first literary period in form. However, the themes of Privat's poetry (*EeP*, p.135):

although not always profoundly elaborated, never impress as sketchily superficial. His verses are always smoothly harmonious, without contrived words as fillers. Unfortunately, Privat dedicated himself so much to the Esperanto movement and similar aims that he was only able to work in the field of poetry during his younger years.

Baldur Ragnarsson (q.v.) notes (*PA*, p.27) that Privat at least has the honour of introducing metaphor as an essential means of Esperanto poetry, and Reto Rossetti (q.v.) comments (*SdES*, p.106) that Privat's: 'style is above all concise and elegant', which, nevertheless, 'on occasion becomes not simplicity, but simplism.'

A characteristic of Privat's literary style is extensive use of adverbs – a device that was seldom apparent in earlier poetry – hence he may be seen as initiating that special 'adverbiality' (*adverbeco*) that is so characteristic of present-day Esperanto. Kálmán Kalocsay (q.v.) calls it 'a kind of new case, a species of ablative, replacing all kinds of prepositions' (*LSP*, p.57). This 'epigrammatic quality that poets have been quick to exploit' was cleverly demonstrated and analysed by Gregor in his study 'La Funkcio de la Derivita Adverbo en Esperanto' [The Function of the Derived Adverb in Eo] (1961; English summary).

A collection of Privat's early work came out as *Junaĝa Verkaro* [Early Work] in 1960.

Privat wrote a single play, a three-act drama in lyrical verse, *Ginevra*, published in 1913. Carlevaro comments (*EeP*, p.144) that he 'succeeds in weaving his message of peace into an interesting love story. His dramatic lines are beautifully written, never melodramatic; they often become lyrically crystalline. There is general agreement that it lacks some theatrical drama.'

Historical studies: In 1909, Privat had had a cultural history of Geneva in Europe published, *Ce l' Koro de Eŭropo* [At the Heart of Europe], and three years later the first volume of his *Historio de la Lingvo Esperanto* [A History of the Eo Lang.]: (vol.I (1887–1900), 1912; vol.II (1900–27), 1927). It was the most important historical work of its type at the time, though Reinhard Haupenthal comments (*EeLE*, p.11; 1968): 'one often gets too much of a sense that the author himself lived through the epochs described and was able thus to draw from personal memories. For this reason it is sometimes more a work of literature (memoirs) than a true study of history, ...'

Privat was also the first person to write a history of Esperanto literature, *Pri Esperanta Literaturo* [On Eo Lit.], published in 1912. This 24-page brochure – the text of a lecture at the 7th World Esperanto Congress in Antwerp – attempts to analyse the circumstances that gave the international literature its first life and its future evolution. Haupenthal (*EeLE*, p.33) notes Privat's 'amazingly avant-garde opinions' for his time, when even many Esperantists still considered Esperanto an 'auxiliary' language.

Biographical studies: Privat's biography of Zamenhof, *Vivo de Zamenhof* [Life of Zamenhof], published in 1920, was the first and only such work for many years (cf. Boulton; see also under Zamenhof). It has been much

translated (cf. below). It was in this work (4th ed., 1957: p.79 *et seq*) that Privat first put forward the now widely held belief that it is in the fundamental desire for physical expression of the cultural and social unity of mankind that the secret of the success of the earliest Esperanto movement is to be found. It was undoubtedly a key factor in providing power for the language to progress from project to reality.

Privat also wrote a biography of Mahatma Gandhi, *Vivo de Gandhi*, published in 1967. They were personal friends. This was translated into English by Dorothy Threlfall in 1981.

Some other works: *Karlo* (1909), a classic of children's literature, often used in language-study courses. *Esperanto in the Schools: Manifesto by the International Conference on the Teaching of Esperanto in Schools, Held at the League of Nations, Geneva, 18th to 20th April 1922 to the Teaching Profession throughout the World* (1922). 'William Penn: Proponinto de Eŭropa Parlamento' [W.P.: Proponent of a European Parliament] (c.1958). Privat also wrote a short foreword to Anthony Brooke's bilingual booklet of his lecture *Revolutionary Man in the Cosmic Age / La Revolucia Homo en la Kosma Epoko*, delivered at the 64th World Esperanto Congress in Harrogate (1961). Brooke was the last heir to the throne of the white rajahs of Sarawak; he learnt and used Esperanto in his work for international understanding. *Manuskriptoj de Edmond Privat: Tamen Perdota* [E.P.'s Manuscripts: Nevertheless About to Be Lost] (2003).

Autobiographical studies: The autobiog. sketches in Privat's *Aventuroj de Pioniro* [Adventures of a Pioneer] (1963, rpt 2001) are not only of interest from a historical point of view but also exhibit his wit. It has been translated into Italian.

On Privat: L. Totsche (Tárkony): 'Edmond Privat, la Poeto' [E.P., the Poet] (1933). K. Pič: review of *Junaga Verkaro* (1962). P. Hirsch and T. Carlevaro: '(Psiko)analizo pri la Junago de Esperanto-pioniro' [(Psycho)-analysis of the Youth of an Eo Pioneer] (1986). T. Carlevaro: 'Pensiero di Edmond Privat nel quadro dei movimenti d'idee della Svizzera Romanda, II' [The Thinking of E.P. in the Context of Trends of Thought in Romance Switzerland] (in Italian, 1987). C. Gacond: 'Private kun Edmond Privat' [Privately with E.P.] (1989). P. Martinelli: 'Edmond Privat kiel Poeto' [E.P. as a Poet] (1989). G. Silfer: 'Plej Publika la Privata Forumo' [Most Public, the Privat Forum] (1989). M. Farrokh: *Pensée et l'action d'Edmond Privat* (1991). B. Ragnarsson: '16-jarulo kiu Impresis la Bulonjan Kongreson' [16-Year-Old who Impressed the Boulogne Congress] (2000, rpt 2007). *La Epoko* [The Epoch] (2002), incl. biog. outlines on Edmond and Yvonne Privat, comp. by C. and A. Gacond and T. Chmielik. P. Martinelli: *Edmond Privat, l'uomo e l'opera* (2003). Valuable for its comments is: Z.M. Sikosek's *Esperanto sen Mitoj* [Eo without Myths] (2nd ed. 2003). C. Gacond: 'Edmond Privat kaj la Privata Lernejo Privat' [E.P. and the Private Privat School] (2003-04).

Works in French: These are collected within his complete works, edited by T. Chmielik and C. Gacond, under the titles *La Sentinelle* and *La Coopération. Zamenhof et l'unité humaine* (1922). *Les Anglais, des pirates aux prophètes* (1938; English trans. 1939). Privat's lecture *Liberté doctrinale et sincérité* (1940) is trans. into Eo as *Libero Doktrina kaj Sincero* (1993).

Privat in translation – into • **English:** *Vivo de Zamenhof* as *The Life of Zamenhof* (1931, 4th ed. 1980). *Vivo de Gandhi* as *Life of Gandhi* (1981) • **Chinese:** *Historio de la Lingvo Esperanto* as *Shìjìyǔ shǐ* (1983) • **Dutch:** *Vivo de Zamenhof* as *Tragiek en triomf van Zamenhof* (1934, 2nd ed. 1947) • **French:** Privat's poem 'Ĉu en Tombejo?' appears in French in J.-P. Danvy (trans.) *Poezio Internacia / Poésie en Espéranto avec traduction en français* (1998) as 'Dans un cimetière' • **Italian:** *Aventuroj de Pioniro* as *Avventure d'un pioniere* (1983). In the coll. *Dal nuovo giardino / El la Nova Ĝardeno* (1979, 2nd ed. 1985) is D. Bertolini's trans. of the poem 'Lasta Kiso' [Last Kiss] as 'Ultimo bacio', and in his second coll. *In quest'era omicida / En Ĉi Murdepoko* (1987) are 'Ĉu en Tombejo?' [In the Cemetery?] as 'Al cimitero', 'Tre Dolĉe Sur la Lago' [So Sweetly on the Lake] as 'Dolcissimamente sul lago' • **Japanese:** *Vivo de Zamenhof* as *Zamenhof no syōgai* (1933; 1965; 1996). *Karlo* [Carl] (1909, 15th ed. 1968) as *Karuro* (1954) • **Korean:** *Vivo de Zamenhof* as *Zamenhof yui seng-e* (1975) • **Norwegian:** *Vivo de Zamenhof* as *Ludwik Zamenhof: skaperen av Esperanto* (1959) • **Portuguese:** *Vivo de Zamenhof* as *A vida de Zamenhof: (iniciador do Esperanto)* (1960) • **Slovenian:** *Vivo de Gandhi* as *Gandijevo življenje* (1997), trans. by V. Ošlak • **Ukrainian:** 'Lasta Kiso', trans. by P. Timočko, as 'Ostannij Pociupunok' in *Sova* (Ternopil, 2000) • **Vietnamese:** poem 'Saluto al Zamenhof' as 'Chào mừng Zamênhôp' in *Đặng Đình Đàm: 60 bài thơ esperanto dịch sang tiếng Việt* (bilingual, 1993).

• **SELECTED WORKS:** *Karlo* (children's reader, 1909, 15th ed. 1968). *Ĉe l' Koro de Eŭropo* [At the Heart of Europe] (culture history, 1909). *Du Paroladoj* [Two Talks] (on the Eo movement, 1911). *Pri Esperanta Literaturo* [On Eo Lit.] (1912. Rpt in *Junaĝa Verkaro* 1960, pp.15–37)). *Tra l' Silento* [Through the Silence] (poems, 1912; 5th ed. 1989). *Ginevra* (verse drama, 1913, 2nd ed. 1925, also in *Junaĝa Verkaro* (1960); *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986) contains this and the poem 'Lasta Kiso'. *Historio de la Lingvo Esperanto* [A History of the Eo Lang.] (vol.I (1887–1900), 1912, 2nd ed. 1923; vol.II (1900–27), 1927, rpt 1982). *Vivo de Zamenhof* [Life of Zamenhof] (biog., 1920, 6th ed. 2007). *Hector Hodler, Lia Vivo kaj Lia Morto* [Hector Hodler, His Life and His Death] (foreword, 1928). *Esprimo de Sentoj en Esperanto* [The Expression of Feelings in Eo] (1931, 5th ed. 2000). *Interparola Konduto* [Interlocutory Manners] (philosophy, 1935). *Interpopola Konduto* [Conduct between Peoples] (1935, 2nd ed. 2006). *Federala Sperto* [A Federal Experience] (state craft, 1958). *Junaĝa Verkaro* [Early Work]; incl. *Tra l' Silento* and *Pri Esperanta Literaturo* (1960). *Aventuroj de Pioniro* [Adventures of a Pioneer] (autobiog. sketches, 1962; rpt 2001). *Vivo de Gandhi* (*The Life of Gandhi*) (biog., 1967). Rpt in *Esperanta Antologio: Pomoj 1887–1981* ed. W. Auld (1984): 'Ĉu en Tombejo?' [In a Cemetery?]; 'Lasta Kiso' [A Last Kiss]; 'La Tempo' [Time].

1910

Saussure, René de [pseud. Antido] (1872–1943)

Swiss; mathematician with French citizenship, university professor, brother of the famous linguist Ferdinand, who wrote the first real essay on linguistics and has been referred to as the founder of the modern science. René collabo-

rated in *Internacia Scienco Revuo* [Intl Science Journal] (1904–11; 1922–3).

De Saussure was not a literary figure but a man of science. He earns his place of importance to literature by having worked out *a posteriori* the correct theory of morphology, or word compounding, in Esperanto. In 1931, Kalocsay (q.v.) wrote (*LSF*, pp.7–8): 'his word theory clearly shows the perfect logic and naturalness of Esperanto's word derivation, and its superiority to all rigid and contrived systems.' This study is *Fundamentaj Reguloj de la Vort-teorio en Esperanto* [Basic Rules of Eo's Word Theory] (1915). It destroyed the theories of Louis Couturat and the stiff literary style of de Beaufront (q.v.) and was to form the foundation of future development by Kalocsay in *Lingvo Stilo Formo* (1931, 2nd ed. 1963).

De Saussure also wrote an original work on geometry, *Geometrio Folieta* [Geometry on Paper Slips] (1908), and among his translations are: a work by the Geneva philosopher Ernest Naville published as *La Devo* [Duty] in 1910; the novel *Aline* by Petrus Ramus came out in 1911; and the classic *Ascendo al Monto Blanka* [Ascent of Mont Blanc] (1787) by H.B. de Saussure appeared in 1918.

• **SELECTED WORK:** *La Logika Bazo de Vortfarado en Esperanto* [The Logical Basis of Eo's Word Construction] (1910). *La Vort-teorio en Esperanto* [Eo's Word Theory] (1914). *Fundamentaj Reguloj de la Vort-teorio en Esperanto* [Basic Rules of Eo's Word Theory] (1915).

1911

Schulhof, Stanislav [Stanislaw] (1864–1919)

Czech dentist, also journalist, editor and actor. Schulhof wrote numerous poems and a play in Czech before he learnt Esperanto around 1890. He wrote in many periodicals, both national and Esperanto. There is a street named after him in Pardubice.

Tazio Carlevaro (q.v.) (*EeP*, p.136) considers Schulhof the chief lyricist of the second generation of poets. Ivo Lapenna (q.v.) called him 'the founder of Esperanto poetry'. His poems – in the three collections *Per Espero al Despero* [By Hope to Despair] (1911, rpt 1989), *Kion la Vivo Alportis* [What Life Has Brought] (1911, with a foreword by Marie Hankel (q.v.)) and *Aŭtunaj Floroj* [Autumn Flowers] (1912) – exhibit a mature, 'well-developed style and internally consistent verse structure. His melancholy, resigned themes, occasionally tinged with joy, are still capable of touching the reader with emotion today.'

Kálmán Kalocsay (q.v.) comments (*GpSE*, pp.159–60) that: 'Out of his thirty poems at least half are mature, heart-warming poetry. The best-known are 'Kanto de l' Sklavo' [The Slave's Song], which William Auld [q.v.] calls 'a most beautiful cry from the heart (*belega korokrio*)' and 'Kia Stranga, Forta Voko: Kanto por Miksita Floro' [What a Strange, Strong Call: A Song for a Mixed Choir] (1920), a poem of magnetic (*kuntrena*) elan, which, put to music by Heikki Klemetti (1876–1953) and sung by the Finnish choir Suomen Laulu, was a real sensation at the 14th World Esperanto Congress in Helsinki in 1922.

Vilmos Benczik (q.v.), in his portrait in *Norda Prismo* (1970), describes Schulhof as 'one of the few writers of the first period of Esperanto literature who considerably contributed to the elevation of the aesthetic standard.'

Noting Schulhof's critical attitude to both the contemporary social order and the conservative role of the Church, Benczik goes on to discuss the bourgeois world of the early Esperanto movement. Although he believes Schulhof remains 'a narrow-minded bourgeois humanist', he notes that:

For Schulhof Esperanto never fully sufficed. It could not completely lift him out of human society. And here is the principal ingredient rendering his poetry worthy of attention. ... Schulhof recognizes that the hate between peoples is born not of having different languages but of something else completely.

Benczik underlines the importance Schulhof's attitude was to have for the future of the literature:

Schulhof's pessimism has an important role in [Esperanto] literature. In [his poem] 'Desperanto' he took the first – the most difficult – step. That step contributed a great deal to establishing the post-war flowering of the literature: unreserved optimism and enraptures over the language itself were no longer obligatory for the Esperanto poet.

Two of Schulhof's elegies are of note. He was moved to write 'Funebra Kanto al la Memoro de Grafo L.N. Tolstoj' [Lament to the Memory of Count L.N. Tolstoy], admiring in him – apart from his support for Esperanto – the quality of a man who stands above all things. Schulhof also wrote a beautiful poetic homage on the occasion of the death of the English popular journalist W.T. Stead in the *Titanic* disaster of 1912. Stead was the first person to introduce Esperanto to Britain.

On Schulhof's death, Kalocsay praised his two poems 'La Sovaĝa Kanto' [The Wild Song], dedicated to the Polish poet Stanisław Braun (q.v.), and 'Kanto de l' Sklavo' [The Slave's Song]. Benczik considers the latter perhaps his best. (As an aside, Benczik refers to the pan-Slav Czech poet Svatopluk Čech's collection of poems *Přsně otroka* [The Slave's Songs] (1895) as 'an interesting coincidence'.)

Benczik concludes his portrait of Schulhof:

His themes were not varied, almost every poem of his is the product of a struggle between belief and doubt, between hope and despair. He does not know how to handle the language, his style and versification – when compared with the works of many contemporaries – is unskilful, ponderous, not infrequently bombastic. However, through the regularly off-putting flood of affected (*poza*) lamenting and melodramatic (*aktorema*) rhetoric the reader with a delicate ear will catch the confused heartbeats of a man who is profoundly idealistic, sincerely pleading for a more beautiful future.

The 'mature lyricism' of Schulhof and Privat (q.v.) is generally considered to conclude the First Period of Esperanto poetry and beckon the second, the transition marked by the anthology *Guto post Guto* [Drop by Drop] of 1923 featuring original poems by 21 poets, including Schulhof.

Two manuscripts of poems by Schulhof, 'De Profundis' and 'Floroj kaj Burgonoj', have been lost.

Plena Poemaro [Complete Coll. of Poems] by Schulhof was published in 1999, edited by Herbert Mayer.

On Schulhof: Kopar [K. Kalocsay]: 'Poezio de Stanislaw Schulhof' [Poetry of S.S.] (1922). V. Benczik: 'Stanislaw Schulhof (skiza portreto)' [S.S. (an outline sketch)] (1970). V. Benczik: 'Pri la Poezio de Stanislaw Schulhof' [On S.S.'s Poetry] (1968, 1980). K. Long (q.v.): 'Sub Dubnub' ... aŭ Pretere' [Under a Cloud of Doubt ... or Beyond] (1990).

Schulhof's translations incl.: the stylistically excellent but short anth. of poems by Czech authors *Bohemaj Grenatoj* [Bohemian Garnets] – Petr Bezruč, Karel Havlíček et al. – which appeared posthumously in 1920.

Schulhof in translation – into • English: poem 'Francesco Petrarca' appears in M. Hagler (q.v.): *Esperanto Language as a Literary Medium* (1971)

• **French:** poem 'Kanto de l' Sklavo' appears in J.-P. Danvy: *Poezio Internacia / Poésie en Espéranto avec traduction en français* (1998) as 'Chant de l'esclave'

• **Hungarian / • Romanian:** poems 'Desperanto', 'Kanto de l' Sklavo' as 'Desperanto', 'Rabszolgalad' and 'Desperanto', 'Cântecul sclavului' resp. in *Az én antológiám / Antologia mea* trans. J.E. Nagy (2001).

• **SELECTED WORK:** *Per Espero al Despero* [By Hope to Despair] (poems, 1911, rpt 1989). *Kion la Vivo Alportis* [What Life Has Brought] (poems, 1911). *Aŭtunaj Floroj* [Autumn Flowers] (poems, 1912). In *Guto post Guto* [Drop by Drop] (anth. of poems by 21 poets, 1923). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Desperanto'; 'Ĉe la Forno' [By the Stove]; 'Kanto de l' Sklavo' [The Slave's Song]; 'Francesco Petrarca'. *Plena Poemaro* [A Complete Coll. of Poems] (1999).

1912

Deŝkin, Georgo (Georgij Deŝkin) (1891–1967)

Russian clerk; learnt Esperanto in 1908. Deŝkin co-founded the Esperanto Society of Vilnius in 1909. His work is classed as belonging to the *Norda Skolo* (Northern School) of writers. He first wrote poetry in Russian – *Stihotvorenija* [Poems] (Vilno [Vilnius], 1909), *V velikije dni* [Great Days] (Gomel, 1917). He collaborated, amongst others, with the periodicals *La Ondo de Esperanto*, *Pola Esperantisto*, *Danubo* [Danube] and *Lingvo Internacia*. He had to leave Vilnius in 1914 due to the war. From 1922 to '27, he was a member of the committee of the Russian Poets' Union. In 1938, on false accusations, he was arrested in Moscow for spying for Britain. Many manuscripts were destroyed during the investigation, and he was sent to a small town in Siberia, where he spent 18 years. He was allowed to return from Siberia in 1947, but not allowed to live in Moscow.

A collection containing 26 of his original Esperanto poems had appeared in book form in 1912. Original poems by Deŝkin were included in *Guto post Guto* [Drop by Drop] (1923), a small anthology of original work by 21 poets. Many of his later poems are dedicated to 'L.T.', an Estonian Esperantist with whom he had fallen in love.

Tazio Carlevaro writes (*EeP*, p.136) that: 'Deŝkin is a poet of lyrical emotions, of landscapes: in his time undoubtedly a talented avant-garde poet, he never developed any further so his work became somewhat antiquated, although not without charm.' Deŝkin's early use of the alexandrine

is, however, significant as this form of verse was to show itself especially suited to Esperanto's character.

On Deŝkin: 'Georgo Deŝkin' (1958). 'Aŭtobiografio' [Autobiog.] (1961). K. Long: 'Sub Dubnub' ... aŭ Pretere' [Under a Cloud of Doubt ... or Beyond] (1990). NikSt: 'Deŝkin: La Tragika Lirikisto' [D.: The Tragic Lyricist] (1991).

Deŝkin in translation – into • Russian: excellent translations by S. Vysokovskij (q.v.) appear in the Moscow Literary Esperanto Club's organ *Cerbe kaj Kore* [With Head and Heart] • **Vietnamese:** Pt of Deŝkin's poem 'Maraj Skizoj' [Sea Sketches] appears as 'Tũ ký họa biển cá' in Đặng Đình Đàm: *60 bài thơ esperanto dịch sang tiếng Việt* (bilingual, 1993).

• **SELECTED WORK:** *Versaĵoj: Libro Unua* [Pieces of Verse: First Bk] (poems, 1912). *Elektitaj Versaĵoj* [Selected Verse] 1909–1956 (poems, 1957). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): el 'Maraj Skizoj' [Sea Sketches] pt; 'Mi Volus esti Sola' [I'd Like to be Alone]. *Lasta Amo de Poeto: Versaĵoj: Libro Tria* [A Poet's Last Love: Pieces of Verse] (1959). In *Moskvaj Sonoriloj* [Moscow Bells] ed. N. Gudskov (anth., 2007).

(Jastrzębiec-)Kozłowski, Czesław (1894–1956)

Polish writer and editor, handicapped; learnt Esperanto around 1904. Kozłowski was an active literary critic in the Russian periodical *La Ondo de Esperanto*. He was a recognized translator into Polish.

Kozłowski's collection of poems *Petaloj* [Petals] was published in 1912, having been written while he was still an undergraduate. Tazio Carlevaro (q.v.) comments (*EeP*, p.136) that the poems are typically youthful, with an undertone of melancholy that is difficult to define. Kozłowski did not write any more in Esperanto after 1914.

In 1959, some of Kozłowski's poems appeared in *Norda Prismo* (cf. below). Kálmán Kalocsay (q.v.) comments: 'I took that brochure [Petaloj] from the shelf, dusted it off – concretely and metaphorically – and retained eight of its poems as a catch worthy of not being thrown away.'

On Kozłowski: K. Kalocsay: 'Revivigo de Czeslaw Kozłowski [sic]' [Revival of C.Z.] (1959).

Kozłowski's translations incl.: retranslation (cf. Grabowski) of Juliusz Słowacki's poem *Ojciec Zadżumionych* (*La Patro de la Pestuloj*) for *La Ondo de Esperanto* (1912–13).

• **SELECTED WORK:** *Petaloj* [Petals] (coll. of poems, 1912). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'L'Unua' [The First]; 'Pinglopetoj' [Pinholes].

Luyken, Heinrich August (1864–1940)

German living in Britain from 1885, British citizen from 1910; learnt Esperanto in 1904. Luyken was an evangelical Christian who resurrected KELI [Kristana Esperantista Ligo Internacia (Intl League of Christian E-ists)] in the 1920s. Luyken is regarded as the second novelist of note to write in Esperanto. He also collaborated in the review *Literaturo* [Literature], published in Britain from 1919 to 1925.

In each of Luyken's four novels, William Auld (q.v.) observes (*EOLE*, p.33), someone's simple Christian belief conquers heresies and religious

doubts. Although this limits the depth of his characters, the plots nevertheless succeed in capturing the reader's interest. However, this is, as Auld points out, conditional on the reader's preparedness to tolerate the antiquated nature not only of the concepts but also of the form of the novel itself. '... in Luyken's case the *theme* (evangelical Christianity) dominates, marring the *veracity*, there is no strong component of *entertainment*, but the *style* component gives the novels a degree of art (*artigas*)' (VDS, p.23). Vilmos Benczik (q.v.) considers Luyken's writing a representative of the romantic style (*romantisma stilo*), mixed with realistic elements (*SpEL*, p.30).

Tazio Carlevaro (q.v.) (*EeP*, p.162) calls Luyken's psychology 'primitive'.

Luyken's first novel, *Paŭlo Debenham* (1912), was banned from entering Tsarist Russia, because the country was referred to as unhappy (*DL*, p.52). His last novel, *Pro Iŝtar* [For Iŝtar] (1924), has greater appeal to a modern reader – a historical novel about a struggle between good and evil set in ancient Babylon, where the author's religious ideas sit better, and where a role is played by the Biblical character Job. Kálmán Kalocsay (q.v.) also considered this Luyken's most readable novel (*GpSE*, p.190).

Benczik points out (*SpEL*, p.45) that there is a 'clear difference between the atmosphere of the pre-war and post-war works. These differences quite evidently spring from the 'sharpening' ('*malnaivigo*') of Luyken's concepts.' In *Stranga Heredajo* [A Strange Inheritance] (1922) 'for the first time there appears a serious recognition of social problems and misery. (The latter in *Mirinda Amo* [Wonderful Love] (1913) had appeared as background albeit without any comment.)'

On the value of Luyken's four novels, Benczik comments (*LdR*, pp.5–6):

... one is bored by the imposed, bigoted moral instruction. ... He does not think of entertaining, he has a well-conceived, firm message: if not artistic, then moralistic. For this reason his characters are often lifeless, as though mere embodiments of a certain behaviour or mentality. ... However, his work has at least one trumping virtue: his language usage (*lingvaĵo*) is a model of beauty and simplicity. Even present-day writers of prose could take a lesson from him; he was able to express subtle nuances marvellously cleverly and pertinently with a vocabulary very restricted in comparison to today's.

And on the manner in which Luyken presents his writing and its historical value, Benczik remarks (*SpEL*, p.47):

[Luyken] is the first significant representative of that syntonized literature of ideas (*idee agordita beletro*) whose significance during subsequent decades became especially important in Esperanto writing: his works have all the virtues and vices of this [inferential] manner of presentation.

It is worth mentioning that Luyken's novels are also authentic social documentation of the concepts of Esperanto-speakers before the First World War, and of the changes in traditional thinking caused by the war.

Marjorie Boulton (q.v.), in her review (1960) of D. Kralj's *Kvar Prelegoj pri Esperanta Literaturo*, expresses her contentment with his statement that Luyken 'belongs wholly to the past'.

• **SELECTED WORK:** *Paŭlo Debenham* (novel, 1912, rpt 1990). *Mirinda Amo* [Wonderful Love] (novel, 1913). *Stranga Heredaĵo* [A Strange Inheritance] (novel, 1922). *Pro Iŝtar* [For Ishtar] (novel, 1924).

Sentis, Henri (1850–1933)

French; secondary-school physics teacher; learnt Esperanto in 1898.

Sentis' two collections of poetry, *Por Esperanto* [For Eo] (1912) and *En Montoj* [In Mountains] (1927), display 'a delicate sensitivity' (Carlevaro (q.v.): *EeP*, p.135). His short stories are *Urso* [A Bear] (1906) and *Blua Kardo* [A Blue Thistle] (1923).

• **SELECTED WORK:** *Urso*; *En Montoj* [A Bear; In Mountains] (short stories and poems, 1906, 2nd ed. 1928). *Blua Kardo* [A Blue Thistle] (story, 1923). *Por Esperanto* [For Eo] (poems, 1912). *En Montoj* [In Mountains] (poems, 1927).

Braun, Stanisław Zygmunt [pseud. Wiktor Elski; Brunulo] (1893–1956) Polish; clerk. Braun founded the Pola Esperanto-Asocio [Polish Eo Assn] in Łódź with his friend Stanisław Karolczyk (q.v.). After the publication of his poems in *Unuaj Agordoj* [First Tunings], together with poems of Eska (pseud. of Karolczyk) in 1910, original poems and translations by Braun appeared in many Esperanto magazines from 1912 to '20. For expressing his socialist views, Braun was arrested several times and exiled, returning to Poland after an amnesty. In total, Braun produced 161 poems (*PkS*, p.45).

Tazio Carlevaro (q.v.) comments (*EeP*, p.136) that there is an air of resignation about Braun's poetry. Kálmán Kalocsay (q.v.) used it as one of the bases for his later works, and in 1959 wrote a study on Braun's poetry in *Norda Prismo* (cf. below), labelling him *la droninta poeto* [the drowned poet]:

I feel Braun merits saving from being submerged and is also saveable by this handful of lines. He laments and sighs them with such maturity that they, once read, return again and again to the memory of the poetry-lover. Yes, Stanisław [sic] Braun has a right to no unworthy place in the history of our poetry as an outstanding figure among our early poets.

Kalocsay draws particular attention to Braun's poem 'Plendo' [A Complaint], calling it 'from an artistic point of view the greatest poem of the first period of [Esperanto] poetry'.

On Braun: K. Kalocsay: 'Stanisław [sic] Braun, la Droninta Poeto' [S.B., the Submerged Poet] (1959). C. Minnaja: 'Finaj Agordoj' [Final Tunings] (2003). Quotations in the former were 'edited' by Kalocsay, while the latter is a review of the book *Poeziaĵoj* [Pieces of Verse] (1997), which contains 45 of Braun's poems unaltered. W. Auld: 'Pluaj Agordoj' [Further Tuning] (1959, rpt 1997).

Braun in translation into • Polish: poems in Ludwik Stolarzewicz: *Literatura Łodzi w ciągu jej istnienia. Szkic literacki i antologia* (Łódź, 1935).

• **SELECTED WORK:** *Unuaj Agordoj* [First Tunings] (coll. of poems, with Eska, 1910). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Kial Mi Kantas' [Why I Sing]; 'Sen Titolo' [Untitled]; 'Mi Kantis' [I Sang]; 'La Sento' [The Feeling]. *Poeziaĵoj* [Pieces of Verse] (also by S. Karolczyk, 1997).

Karolczyk, Stanisław [pseud. Eska] (1890–1966)

Polish; clerk; learnt Esperanto in 1907. Karolczyk founded Pola Esperanto-Asocio [Polish Eo Assn] in Łódź with his friend Stanisław Braun (q.v.) and was editor of *Pola Esperantisto*. Karolczyk's poems appeared in several periodicals, and he translated a great deal from Polish. He was forced to flee Poland due to his socialist views.

William Auld (q.v.) thought highly enough of Karolczyk's poems to choose seven for *Esperanta Antologio* [Eo Anthology] (1st ed. 1958). *Poeziaĵoj* [Poetry Pieces] (1997), also with poetry by Stanisław Braun, contains 28 of Karolczyk's poems in their original form. His principal theme is love. Kálmán Kalocsay (q.v.) complains that Karolczyk's work is, unfortunately, fragmentary (*GpSE*, p.160).

Karolczyk also translated a short work by Stanisław Baliński and poems by Julian Tuwim (q.v.) into Esperanto.

On Karolczyk: W. Auld: 'Pluaj Agordoj' [Further Tuning] (1959, rpt 1997).

Karolczyk's poem 'Vespere' [In the Evening] appears in a Vietnamese rendering as 'Chêu tả in Dặng Đình Dâm: 60 bài thơ esperanto dịch sang tiếng Việt (bilingual, 1993).

Karolczyk in translation into • Polish: poems in Ludwik Stolarzewicz: *Literatura Łodzi w ciągu jej istnienia. Szkic literacki i antologia* (Łódź, 1935).

• **SELECTED WORK:** *Unuaj Agordoj* [First Tunings] (coll. of poems with Elski (q.v), 1910). In *Guto post Guto* [Drop by Drop] (anth. of poems by 21 poets, 1923). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Vespere' [In the Evening]; 'Melankolio' [Melancholy]; 'Kie Vi Estas ...' [Where Are You ...]; 'Demando' [Question]; 'Se Majo Alvenos ...' [If May Arrives ...]; 'Ho, iam Min la Gloro' [Oh, Once Glory Me]; 'Amaj Folietoj' [Little Leaves of Love (pt IV)]. *Poeziaĵoj* [Poetry Pieces] (with S. Braun, 1997).

1913

Rajczy Rezső [Rudolfo Rajczy, Rajci] (1886–1920)

Hungarian; lawyer and railway clerk; learnt Esperanto in 1908. Rajczy won literary prizes at the 9th World Esperanto Congress in Bern in 1913. The same year he founded the Hungaria Esperantista Societo Laborista [Hungarian Workers' and Esperantists' Society]. His work appeared in the Hungarian national Esperanto magazine *La Verda Standardo* [The Green Standard]. In 1918, he was a leader of the liberal socialist railway workers, and co-organized the Hungarian Communist Party, writing for its organ *Vörös ... tság*. He was arrested after the collapse of the 133-day rule of Béla Kun's Conciliar Republic and died as a result of his treatment and TB in January 1919.

Vilmos Benczik (q.v.), see below, writes that Rajczy's poetry is witness to his superb mastery of the language and poetic technique, which at the time was not inevitably to be expected. The tone of his two sonnets selected for *Esperanta Antologio*:

... is mildly melancholic. They radiate nostalgia for something better, more human, also giving rise to a feeling of some bitterness. Not something very original, one might say, but Rajczy deals with the conventional theme without the usual contemporary exaggeration,

with an excellent sense of balance and harmony that is evidence of a delicate sensibility.

Rajczy translated the poem 'Az ősök' [The Ancients] by Julio (Gyula) Krúdy as *La Prauloj*, and *Wagram-óda* [Ode to (the Battle of) Wagram] by Endre Ady as *La Wagramodo* (1913). He also collaborated in the translation of poems for the two-vol. *Hungara Poemaro* [Hungarian Poem Coll.] (1907–8) – a first and stylistically somewhat immature attempt.

Three original poems and two translations, from Petöfi and Ady, appear in *Hungara Vivo* No.4 (1986).

On Rajczy: V. Benczik: 'Pioniro de Esperanto kaj de la Laborista Movado' [A Pioneer of Eo and the Workers' Movement] (1986).

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Teatro' [Theatre]; 'La Forpelitaj Ĝuoj' [The Repelled Joys].

Styler, Albert Edward (1865–1928)

English; teacher of languages; learnt Esperanto in 1913. Styler was one of the best short-story writers of the early period up to the First World War, and his original work is still of interest today.

Styler, Auld (q.v.) writes (*EOLÉ*, p.31), was an unusual person. After only two months' study of the language he wrote his first book, *En la Montoj* [In the Mountains], a collection of sketches, published in 1913. His second book, *En la Dolomitoj* [In the Dolomites], appeared only a year later and mostly included poems. He exhibits a style that is already outstandingly mature. Styler's sketches are based on personal experience.

Among Styler's translations is an unrhymed version of the English poet Alfred Tennyson's (1809–92) *In Memoriam* (1850), published in 1914.

• **SELECTED WORK:** *En la Montoj* [In the Mountains] (coll. of sketches, 1913). *En la Dolomitoj* [In the Dolomites] (sketches and poems, 1914). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Dangero' [Danger].

Rousseau, Célestin [pseud. Aspido] (1861–1949)

French; pharmacist; learnt Esperanto in 1902. Rousseau's poem *Amo, Fonto de Vivo* [Love, Life's Fount] has 'a mild, sometimes rather unserene romantic emotionality' (Carlevaro (q.v.): *EeP*, p.135).

He also compiled pharmacological glossaries, including the 288-page *Poliglota vade-mecum de internacia farmacio: extracta ex diversis pharmacopoeis cum vocabulario ex 9 linguis* (Paris, 1911).

Rousseau produced a prose translation of 'Ver-vert', a French poem by Jean-Baptiste Gresset.

• **SELECTED WORK:** *Amo, Fonto de Vivo* [Love, Life's Fount] (poem, date uncertain), pt rpt in *Esperanta Antologio: Poemoj 1887–1981* [Eo Anth.: Poems 1887–1981] (1984).

1914

Kriss, Juliusz (1891–1959)

Polish. Kriss collaborated with many periodicals before the First World War.

His collection of poems *Melodioj de l' Nokto* [Melodies of the Night], containing both original and translated work, came out in 1914. It deals

with somewhat romantic, youthful themes, like love, night and sadness. Some of Kriss's original poems were also published in 1923 in the small anthology of original poetry by 21 poets *Guto post Guto* [Drop by Drop].

• **SELECTED WORK:** *Melodioj de l' Nokto* [Melodies of the Night] (coll. of poems, 1914). In *Guto post Guto* [Drop by Drop] (anth. of poems by 21 poets, 1923). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Kavaliro' [Knight]; 'Ĉu Amo' [Has Love ...?].

1915

Hyams, Henry B. [pseud. Tagulo] (d.1960)

English; architectural designer and painter. He was imprisoned during the First World War for antiwar agitation. Hyams collaborated with the periodicals *Sennacieca Revuo* [Non-national Review] and *Literaturo*. He wrote the earliest utopian work in Esperanto, *Nova Sento* [A New Feeling] (1915).

William Auld (q.v.) (*EOLE*, p.34) calls Hyams a typical bourgeois reformist who is able to embrace both socialism and theosophy at the same time without perceiving any contradiction. Although his *Nova Sento* is subtitled 'a philosophical novel', it is perhaps little more than a naive sketch of a novel. Hyams's utopia is set on Mars, where his society is constructed on a rational, uncomplicated basis. Auld judges that, as a socially critical work, it manages to hit a great many of its targets, as several of the 'utopianisms' are accepted today.

W.B. Johnson (q.v.), in his brief study 'Hyams - Utopiisto' [II. - a Utopian] (1933), comments that Hyams's idealism clearly 'had an artistic impulse, because the social and individual imperfections of mankind offended his sense of the beautiful'.

Auld adds (*VDS*, p.49): '*Nova Sento* seems to me worth reading. Despite naiveties, which one can criticize perhaps too easily, Hyams's ideas are worthy of respect, even if not wholly credible. Above all, his style is truly agreeable, and his plot absorbing.' On the other hand, Hyams's characterizations lack depth, and only the first few pages describing proletarian London produce an impression of life and animation.

• **SELECTED WORK:** *Nova Sento* [A New Feeling] (novel, 1915, 2nd ed. 1925, rpt 1990). Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987): 'La Maro' [The Sea] (poem). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'La Arto de Spelamoro' [The Art of Spelamoro] and in *La Maŝino kiu Kriis* ed. Mayer (1995).

1917

Mirski, Boris [pseud. Bela Manto] (?-1920)

Russian. Mirski's collection of 17 short poems, mainly fables, appeared in 1917 under the title *La Dorna Karesilo* [The Thorny Caresser]. They are 'satirical, with themes sufficiently well worked through and a style appropriate for a leaning towards gentle satire' (Carlevaro (q.v.): *EeP*, p.136).

In 1912, Mirski had a collection of translated poems by Lermontov published, namely *Novaj Versaĵoj* [New Poems]. Some of these translations were republished in the 1964 collection of Lermontov's poems *Elektitaj Versaĵoj / M.J. Lermontov*. Mirski also translated Goethe.

• **Selected works:** *La Dorna Karesilo* [The Thorny Caresser] (coll. of poems, 1917). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984); 'Kokino kaj Inkubatoro' [Chicken and Incubator]; 'Dramo en Forno' [Drama in an Oven].

1918

Sinnotte, Edith Alleyne (1870?–?)

British, emigrated to Australia. Sinnotte was the first female Esperanto novelist.

Tazio Carlevaro (q.v.) (*EeP*, pp.141–2) calls Sinnotte's novel *Lilio* [Lily] (1918) somewhat romantic in style and outdated, 'in which happy and unhappy experiences are not lacking, but finally Good is rewarded and Evil punished (or respectively pardoned).'

After summarizing the plot of *Lilio*, William Auld (q.v.) comments (VDS, pp.25–8):

A real *theme* in it is difficult to find, neither does it in terms of veracity, entertainment or style impress very highly today. However, here and there ... one finds interesting signs of a true inclination for observation or a not wholly stereotypical conversation. ... And the author accurately describes the class problems of the conventionally middle-class Lily when she has to live in a working-class quarter.

Sinnotte herself explains in the foreword: 'The story does not claim to be anything more than a character sketch of a fine (*brava*) woman.'

• **SELECTED WORK:** *Lilio* (novel, 1918).

Ivanov, Vsevolod P. [pseud. L. Ivn] (1900–37)

Russian. Little is known of his life. A photograph, taken around 1924, shows Ivanov with Nikolaj Nekrasov (q.v.), Ernest Drezen and others as one of the leaders of the Sovetrespublika Esperantista Unio [E-ist Union of the Soviet Republics].

Krys Ungar (q.v.), in her study on Evgenij Mikhalski (q.v.) in *Plena Poemaro 1917–1937* (1994), writes (p.13) that Ivanov, who wrote his own Esperanto poetry, met Mikhalski (q.v.) in 1921–2 in Odessa, and it was probably Ivanov who taught him poetic theory. The relationship was clearly of great importance to Mikhalski, who dedicated three of his poems in *Prologo* (1929) to 'L. Ivn'. Ivanov may well have met the same fate as Mikhalski.

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Ĉielregno' [Heavenly Kingdom] pt. Rpt in *Sub la Signo de Socia Muzo* (poems) ed. W. Auld and S. Maul (1987): 'Maldungo' [Dismissal]; 'Laboristino' [Woman Worker]; 'Nia Unuamajo' [Our First of May]; 'Malnova Fabelo laŭ Nova Modelo' [An Old Story in a New Guise]; 'En Kazernon?' [To Barracks?].

Mihalski, Eŭgeno [Jevgenij Iosifoviĉ M.; Evgenij Mikhalski; pseud.

Profetovski, Revulo, Torentano] (1897–1937)

Russian teacher and librarian; learnt Esperanto in 1911. Mikhalski co-founded the Esperanto literary periodical *Libera Torento* [Free Torrent] in

Saratov (1917–18), of which only two issues appeared. His earliest work also appeared in *Volga Pioniro* [Volga Pioneer] (1917) and *Volga Esperantisto* [Volga E-ist] (1918). He contributed to many workers' periodicals, including those of SAT and SEU. In 1931, together with Ludwig Renn, he founded the *Internacia Asocio de Revoluciaj Esperanto-Verkistoj* [Intl Assn of Revolutionary Eo Writers] as a branch of the Moscow-based International Union of Revolutionary Writers. It published *La Nova Etapo* [The New Stage] (1932–3), *Proleta Literaturo* [Proletarian Lit.] (1934) and *Internacia Literaturo* [Intl Lit.] (1935–6). Unfortunately, several important manuscripts by Mikhalski have been lost. Only fragments of his originally 5,000-line poem *Reforĝo de l' Homo* [Reforging of Man], finished in 1934–5, have survived. Mikhalski was known for not being reticent with his own opinions, and this, together with his extensive foreign correspondence, more than likely contributed to his arrest and execution (Ungar: 1994, p.12).

Mikhalski's 'first published work already demonstrated an extraordinary level of technical and linguistic maturity. He was an ardent, impulsive poet, spouting fire. He exploits audacious changes in rhyme to emphasize the unfolding of his inspiration.' (Carlevaro (q.v.) *EeP*, p.154).

In his review 'Valora Poeto' [A Worthy Poet] in the literary periodical *Fonto* (1996), Verloren van Themaat (q.v.) writes:

In his first collection of poems, *La Unua Ondo* [The First Wave] (1918), he expresses thoughts and feelings understandable for a talented youth coming of age in surroundings as fluid as those of the young Soviet Union. As a young modern intellectual he was still trying to find his way and wrote on many subjects: on nature and love, alternating between religion and doubt ..., revolutionary enthusiasm, ... With him, as with Shelley and the best socialist poems of the Dutch poet [Herman] Gorter [1864–1927], enthusiasm for the new society often blends with images of nature.

In 1921–2, Mikhalski met V.P. Ivanov (L. Ivn) (q.v.), and it was probably Ivanov who taught him poetic theory (Ungar: 1994, p.13). Three of his later poems are dedicated to 'L. Ivn'.

Verloren van Themaat calls Mikhalski 'one of the three top leaders (*kulminuloj*) of the first generation of Esperanto poets' – together with Kalocsay and Baghy (qq.v) – 'who raised the poetic microstyle, et al. the verse music (*versmuziko*), to its highest perfection. And he is ... the poet with the most personal and varied handling of verse form.' Noting that Mikhalski wrote almost exclusively prosodic poems, Verloren van Themaat provides statistics on the distribution of Mikhalski's verse metre: 19% iambic, 21% trochaic, 17% amphibrachs, etc.

The statistics show a handling of verse form quite unimaginable by a poet in English or Dutch. One of the great joys in reading foreign-language literature is finding in it something undiscoverable in the literature of one's native language. Well, Mikhalski provides such joy to English and Dutch readers with his verse forms and verse music.

Verloren van Themaat considers that the frequency of Mikhalski's

trissyllabic metres was influenced by work of the Russian poet Blok (1880–1921). Among these is 'Ajno' [Soever] – in *Prologo* (1929), written between 1918 and '23 – 'possibly his masterpiece'. It appears in English in *Ten Esperanto Poets in English Translation* (1991), translated by William Auld.

Prologo contains most of Mikhalski's longer poems and is considered more mature. It also deals with more extensive themes. Noting Mikhalski's sexual candidness, Verloren van Themaat comments:

In it are combined all the elements of his art: ... original handling of verse form and often perfect verse music, his pertinent use of Esperanto's freedom of word order, ... his pioneering exploitation of the possibilities of Esperanto's system of word-compounding, the refined composition in his long poems and his meditation on sense in life.

On word order, very suggestive is, for example, the prepositioning of verbs in the description of the night in the beginning of 'Ajno', which suggests an almost Humean-Machian world-view ...

In 1929, Mikhalski's compatriot N.V. Nekrasov (q.v.) wrote the critical study, 'Artistoj de Verso' [Artists of Verse], in the quality literary review *La Nova Epoko*, on both his and Hohlov's (q.v) work. 'What,' he asks, 'in reality unifies these two poets ...? It is mainly and wholly the aim of their writing: some sort of abstract service to lyrical poetry (*belpoezio*) and nothing more.' This is confirmed by Mikhalski himself. Nekrasov is of the opinion that Mikhalski's poems 'Papilio' [Butterfly], 'Printempajoj' [Things of Spring] and 'Torrento' [Cascade] 'will for ever remain incomparable and unique masterpieces of incomprehensibly varying and richly colour-nuanced poetic style. Esperanto achieves in these admirable works the highest level of expressiveness.' But Nekrasov also criticizes Mikhalski for 'A lack of a fixed viewpoint, a lack of a positive awareness, a lack of an active relationship with life – here is the disease of Mikhalski that ruins him.'

Auld (q.v.) (*EOLE*, p.41–2) estimates Mikhalski's talent superior even to Kalocsay's, although he adds that it is necessary to prove it. His talent seems almost to drain the subtle semantic possibilities of the language.

Auld points out the intensity of Mikhalski's impulse to write (excepting the collection *Fajro Kuracas* [Fire Heals] (1932), due to the increasingly dangerous political situation in the Soviet Union). Auld recognizes a personal dynamism, a practice of obligatory introspection, which is felt in every word by the fire in Mikhalski's verses. In addition, Mikhalski is more inclined to explore and experiment with the language than other contemporary Esperanto poets. Mikhalski's vehicle of expression exploits the subtle semantic possibilities of the language (previously attempted to some extent by Kofman (q.v.), Grabowski (q.v.), and in the *Proverbaro* [Coll. of Proverbs] by L.L. Zamenhof (q.v.)), explored word-compounding, and remained practically without imitators for around 30 years.

Mikhalski's experiments – word compounding, verbs formed from adjectives and nouns, omission of suffixes he deemed unnecessary – are detailed by Auld in his essay *The Development of the Poetic Language in Esperanto* (1976, pp.3–4) / 'Evoluo de la Poezia Lingvaĵo de Esperanto' (*FdE*, pp.10–12): 'No poet since Kofman – and no one else for some time after

Mikhalski – knew how to use [word compounding] so effectively ... to condense concepts.'

Mikhalski's last work, the collection of poems on the class battle *Fajro Kuracas*, is considered less valuable. Verloren van Themaat adds that if he had to choose one poem from this collection it would be 'Kanto al Malamo' [A Song to Hate]:

because it in its original and functional arrangement of rhyme deals intelligently with the morals of the revolution and prompts Christians, against whose doctrine it is principally directed, to profound reflection, although it will probably not convince them: is it possible to love everyone in our conflict-rich world?

Verloren van Themaat also comments on Auld's opinion (1956) that among Esperanto poets who first appeared between the two world wars Mikhalski above all would impress non-Esperanto-speaking literary circles (some of Mikhalski's poetry has been translated into English and Dutch). Verloren van Themaat points out that a poet:

whose well-nigh sole quality is the music of his verse, stands little chance of reaching a public outside his own language community even when he attains the highest perfection in it.

... Mikhalski's poetry is capable of providing much joy, but principally to those able to read him in the original.

Baldur Ragnarsson (q.v.) observes (*PA*, pp.28–9) that despite statements of realism, criticism and allusions in many of Mikhalski's poems, above all *Fajro Kuracas* and *Prologo*, one can easily ascertain the underlying and often freely functioning motive power of Romanticism in his work.

Mikhalski is one of the many who were murdered by the Stalinist regime, which specifically targeted Esperantists for persecution (cf. U. Lins: *La Danĝera Lingvo* [The Dangerous Lang.]). Since the opening of KGB archives, it is now known that the poet was executed on 15 October 1937.

Mikhalski was very much ahead of his time, and the importance of his pioneering work went largely unrecognised until nearly twenty years after his untimely death. He was the first poet really to exploit Esperanto's own qualities as a language, as distinct from imitating the Indo-European norms, and later experimental poets have usually 'found it all' already there in Mikhalski. *TEP*.

Self-criticism: E. Mihalski: 'Prologanta Epilogo de l' Individueco: Provo de l' Aŭtokritiko Komenta' [A Prologuing Epilogue of Individuality: An Attempt at Self-criticism] (incl. commentary by N. Nekrasov, 1929–30).

On Mikhalski: N.V. Nekrasov: 'Artistoj de Verso' [Artists of Verse] (1929). W. Auld: 'Pasio-Pasivo' [Passion-Passive] (1956). Clelia Conterno: 'Nikolai Hohlov (1891–1953). E. Mihalski (1897–?)' (1971) and 'Mihalski, Eŭgeno (1897–1937)' (1973). N. Štejnberg: 'Eŭgeno Mihalski' (1978). G. Mihalkov: 'Eŭgeno Mihalski – la Unua Individua Voĉo en la Esperanto-poezio' [E.M. – the First Individual Voice in Eo Poetry] (1987). N. Lozgačev:

'Mihalski, Flirta Papilio' [M., a Fluttering Butterfly] (1995) on *Plena Poemaro 1917–1937*. B. Kolker: 'Poeto de Amo kaj Revolucio' [A Poet of Love and Revolution] (1996). Valuable 19-page study 'La Vivo kaj Pereo de Eŭgeno Mihalski' [The Life and Demise of E.M.] by K. Ungar in *Eŭgeno Mihalski: Plena Poemaro: 1917–1937* (1994) ed. W. Auld, and W. Verloren van Themaat's review of this work, 'Valora Poeto' [A Worthy Poet] (1996). R. Hauptenthal's 'Mihalski Meritus Alian Editoron' (1997) contains an almost complete bibliography of Mihalski's work. B. Ragnarsson: 'Mihalski – Libera Torento Katenita' [M. – a Free Torrent Shackled] (2001, rpt 2007).

Mikhalski in translation: pt of poem 'Ajno' appears in • **English** in *Ten Esperanto Poets in English Translation* (1991) as 'Soever', trans. by W. Auld (a previous English rendering of pt the same poem appears in M. Hagler *The Esperanto Language as a Literary Medium*, 1971) • **Dutch:** 'Ajno' trans. by W. Verloren van Themaat as 'Wat dan ook' in *Beets-lustrumkrant* (Feb. 1994, p.5) • **Ukrainian:** eight poems in the periodical *Kijiv* (2002), trans. by P. Timočko.

• **SELECTED WORKS:** *La Unua Ondo: Kolekto de Originalaj Versaĵoj* [The First Wave: a Coll. of Orig. Poems] with Valentin Polakov (1918). *Du Poemoj* [Two Poems] foreword by N. Krassovski (1922). *Prologo: Jubilea Kolekto de Originalaj Poemoj 1918–1928* [Prologue: Jubilee Coll. of Orig. Poems 1918–1928] (1929). *Fajro Kuracas: Novaj Versaĵoj Originale en Esperanto Verkitaĵ* [Fire Heals: New Poems in Eo] (1932, 2nd ed. 1984). *Kantoj de l' Amo kaj Sapiro (Poemoj de Naiva Junulo)* [Songs of Love and Longing (Poems of a Naive Young Man)] (1934). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Dediĉo de L. Ivn' [Dedication to L. Ivn]; 'Ciklo de l' Arĝenta Astro' [Cycle of the Silver Heavenly Body (pts I and 3)]; 'Amaj Melodioj' [Melodies of Love] pt; 'Ciklo Frenezo' [Cycle Madness] (pts IV, VII, X). 'Ajno' [Soever] (pts I, II and VII); 'Papilio' (A Butterfly). 'Jam Superflugas Vortoj'. Rpt in *Sub la Signo de Socia Muza* ed. W. Auld and S. Maul (1987): 'Diplomatoj Kunsidas ... la Borso Gvidas' [Diplomats in Session ... Stocks in Recession] (poem). *Plena Poemaro 1917–1937* [Complete Coll. of Poems 1917–1937] (1994). In *Moskvaj Sonoriloj* [Moscow Bells] ed. N. Gudskov (anth., 2007).

1920

Ellersiek, Friedrich Wilhelm [pseud. Argus; Eko, et al.] (1880–1959) German; self-taught, employee of a wool shop and later travel organizer to Esperanto meetings; learnt Esperanto in 1907. From 1909 Ellersiek was mainly an Esperanto publisher, editing both *Germana Esperantisto* [German E-ist] and *Esperanto-Praktiko* [Eo in Practice]. He published his own original and translated work in his periodicals. Kálmán Kalocsay (q.v.) composed a short poem about him. Ed Borsboom's biography of the celebrated direct-method teacher of Esperanto Andreo Cseh, *Vivo de Andreo Cseh* [Life of A.C.] (2003), presents a negative view of Ellersiek's publishing abilities (pp.68–71), and the same book recounts how the Nazis, instead of burning, sold Ellersiek's and others' confiscated publications, not once, but twice!

Ellersiek was the first to produce a crime novel in Esperanto: *Pro Kio?* [For What?] in 1920. William Auld (q.v.) (*DS*, p.64) detects traces of Conan

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Doyle's (1859-1930) Sherlock Holmes in it and comments (VDS, p.66):
'This novel is typical of its period, neither better nor worse than hundreds of others.'

Ellerslek in translation into • Finnish: *Pro Kio?* published as *Minkä vuoksi?* (1928).

• SELECTED WORK: *Pro Kio? Internacia Kriminalromano* [For What? An Intl Crime Novel] (1920).

THE SECOND PERIOD 1921–30

Mature Romanticism and a Literary Flowering

In the background to the Second Period of Esperanto literature there lies significant progress in the scientific work of lexicographers and grammarians. The Austrian terminologist Eugen Wüster published the first part of his (unfinished) encyclopedic dictionary in 1923, and Frenchman E. Grosjean-Maupin his *Plena Vortaro de Esperanto* [Complete Dictionary of Eo] in 1930, with definitions solely in Esperanto. The latter was destined to evolve into the now generally accepted standard dictionary of the language.

Many writers of talent were to make their *début* during this period and continue writing for many years. Willem Verloren van Themaat (q.v.) comments (BNTEL):

After the First World War, there appeared a generation of Esperanto poets, with as main figures the Hungarians Kalocsay and Baghy and the Russian Mikhalski, who developed the microstyle (effects of verse music, wordplay, word forms (*vortformajoj*) and word order) to the very highest perfection. That they appeared almost simultaneously and in various countries (Kalocsay, *Mondo kaj Koro*, 1921; Baghy, *Preter la Vivo*, 1922; Mikhalski, *La Unua Ondo*, 1918) proves that this burgeoning of Esperanto literature was caused by a general cultural maturation ...

Esperanto had also begun its slow recognition by progressive authors. French Nobel Prize-winner Romain Rolland wrote: 'Esperanto owed its success not merely to the excellent tool that it is, but to its appearance at the right time, ... thousands of people worldwide were longing for someone who would ignite that fire and bring them into contact one with another.' (*L'Humanité*; Paris, 12 Oct. 1922.)

Mondo kaj Koro and the Budapest School

In Britain, the magazine *Literaturo* [Literature] was published between 1919 and 1925. In Budapest, gathered around the review *Literatura Mondo* [Literary World], first published in 1922, were a group of writers led in quality by its editor-in-chief Kálmán Kalocsay and Julio (Gyula) Baghy (qq.v.). The group was to become known as the Budapest School (*Budapeŝta Skolo*), which was to profoundly influence and define poetic technique.

The language, style and criticism of *Literatura Mondo* gained it a distinguished role, and it became the main forum for literary discussion. Tazio Carlevaro (q.v.) observes (*EeP*, p.144) that:

... poetry writing lost every trait of dilettantism. The level attained by the Hungarian authors encouraged and facilitated this development in every country. The essays and studies on language emanating from the Budapest School are remarkable, as well as its influence on the art of translating: the number of outstandingly good poetry translations increased from 1925 onwards.

Kalocsay's brilliant translations were not only from celebrated Hungarian writers such as Madách and Petöfi, but also from the greatest works of literature of other nations: from Baudelaire, Dante, Goethe, Heine, Pushkin, Shakespeare, Keats, etc. But Kalocsay's own collection of poems of 1921, *Mondo kaj Koro*, heralded a great new voice in original Esperanto literature, exhibiting a revolutionary new level of poetic language and lyricism.

Kalocsay was to dominate the following decades of poetry. His influence up to and beyond the 1950s cannot be overestimated. *Mondo kaj Koro* [A World and a Heart] was later to be seen as inaugurating the Second Period of Esperanto literature. His second collection, *Streĉita Kordo* [Tautened String], was to inaugurate the Third.

The writer who stands out and complements Kalocsay, as the second half of the pair recognized as forming the core of the Budapest School, is Julio Baghy.

While Kalocsay has been labelled 'the poets' poet', writing 'classically', Baghy may be called 'the people's poet', using 'a more folkloric style' (EC, p.126). As a poet, Baghy is 'an emotional, lyrical interpreter of that fundamental humanity that is the communal basis of the international-language collective' (Carlevaro: *EeP*, p.147). Baghy's first collection of poems, *Preter la Vivo* [Beyond Life], came out in 1922.

Baghy was, however, not only a poet. The language revolution of the Budapest School had its effect in prose as well. Its style avoided heavy compounds and lengthy expressions, seeking out elegance. In his essay on the Budapest School (*KCNL*, p.68), Gaston Waringhien (q.v.) comments on this new style:

The secrets of such a communality of style lie possibly in their attitude to language and art. Each was aware that to fully exploit the artistic possibilities of Esperanto it is necessary above all to treat that language as living, i.e. not to approach it from one's national language with its specialities and idioms, neither to manipulate it as material for theoretical experiments, but with humility and love to take the traditional attainments from the works of the classical writers Zamenhof and Kabe on board, and solely on this strong fabric to embroider a personal style. Of course, the technical elaborations brought to Esperanto metre and prose could not remain disregarded by this new generation of writers, and this too may explain their congenial mien. And finally, they were certainly influenced by the great example of Baghy's and Kalocsay's dedication to art, of their cult of beauty in language.

Baghy's first collection of short stories was *Dancu Marionetoj!* [Dance Marionettes!] (1927). Giorgio Silfer (q.v.) identifies this, together with

Raymond Schwartz's (q.v.) novel *Prozo Ridetanta* of 1928, as a sudden maturation of the Esperanto short story ('La Leginda Baghy' [The Works of Baghy Worth Reading], 1981). Others works by Baghy followed, as did plays. His first novel *Viktimoj* [Victims] (1930), based on his experiences as a prisoner-of-war in Siberia, is one of the most important prose works of this consummate storyteller. Baghy became perhaps the most popular, not to say loved, writer in Esperanto. William Auld (q.v.) comments (*VDS*, p.40): 'The earlier novelists' language, however good it was (for example that of Bulthuis [q.v.]) nevertheless smelt and smells somewhat of the study, somewhat dry. But Baghy, one feels and knows, not only thought but also felt in Esperanto.'

Marjorie Boulton (q.v.) observes in her piece 'Intervorto' [Interword] in the 1971 co-edition of Baghy's *Viktimoj* and *Sur Sanga Tero* (p.240):

The novels are indeed about the First World War and the Russian Revolution, but are absolutely not dated: continually valid are the images of people's cruelty and nobility, the ideals and realities, the problems of means and ends, justice and compassion, self-dedication and fanaticism, individuals and social tides and quakes; needs for love, cleansing by love, errors of love, responsibilities of love; sin and repentance, vengeance and forgiveness, them and us (*mioj kaj ilioj*) – on human subjects that are still topical and will probably long remain so. Indeed the theme of war as strength is very topical; war obliges otherwise innocent people to commit various offences and destroys precious human relations.

Although enjoying less success with the public, Baghy's novel *Hura! Ne Romano, Nur Grimaco* [Hurrah! Not a Novel, Just a Grimace] (1930) – a lively utopian social satire – is considered by some to be his best work for its 'sometimes brilliant' farce.

The Germanic Prose School

The Germanic Prose School (*Ĝermana Proza Skolo*) was not greatly influenced by the Budapest School, tending to follow the literary inheritance of the First Period. The best-known was the Dutchman Hindrik J. Bulthuis, who produced some plays and original poetry but most notably translations and original novels. His first novels, *Idoj de Orfeo* [Children of Orpheus] (1923) and *La Vila Mano* [The Hairy Hand] (1928), were his most successful.

The Socialist and Proletarian School

This school (*Socialisma kaj Proleta Skolo*) grew from the increasing following of the competing socialist ideologies and workers' desire to enlarge their horizons beyond their national borders once the end of the war gave them a fresh opportunity (*DL*, p.73).

In his introduction to the anthology of social poetry and essays *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse] (1987, p.5), Auld says:

I only succeeded in finding one successful poem in the pioneer period, before 1923. But during the twenties so-called 'proletarian

poetry' suddenly exploded. The detonator was, of course, the October Revolution of 1917 and the international class war, ... Thousands of workers and intellectuals throughout the world learnt Esperanto as the language of the proletariat. And of course, several of them were poets, even outstandingly competent: Ivn, Nekrasov, Mikhalski, Sutkovoj... They were wont to sing of the real miseries endured by the workers during the epoch of unemployment and struggle against the injustices of contemporary capitalism.

One poet stands out above the rest, Russian Jevgenij (Eügeno) Mikhalski. Auld judges Mikhalski's talent superior even to Kalocsay's. Mikhalski's first collection of poems, *La Unua Ondo* [The First Wave], was published in 1918. Four more collections followed: *Du Poemoj* [Two Poems] (1922), *Prologo* [Prologue] (1929), *Fajro Kuracas* [Fire Heals] (1932) and *Kantoj de l' Amo kaj Sopiro* [Songs of Love and Longing] (1934). He demonstrates an ardent and impulsive nature within a framework of extraordinarily high technical and linguistic maturity. Willem Verloren van Themaat (q.v.) considers (*Fonto*, 1996) '... he is ... in the whole of Esperanto literature – the poet with the most personal and varied handling of verse form.' Perhaps most importantly, 'He was the first poet really to exploit Esperanto's own qualities as a language, as distinct from imitating the Indo-European norms, and later experimental poets have usually 'found it all' already there in Mikhalski' (*TEP*).

The political writings of Eügeno Lanti (pseud. of Eugène Adam) (q.v.) had a profound influence on left-wing thinking within the Esperanto movement. His style is outstanding – simple, accurate, elegant. He rightly considered himself an artisan, and his style the tool of his trade.

The prose of Norbert Barthelmess (q.v.) is noteworthy for its contemporary social comment, described as 'social realism with a vengeance'.

Other important writers of the school during this period are Nikolaj Nekrasov (q.v.) (Russian), who also made a reputation as an editor and literary critic, Asen Grigorov and H.M. Ĥrima (qq.v.) (Bulgarians), Eugeniusz Matkowski (q.v.) (Polish), Léon Bergiers (q.v.) (Belgian), Josef Burger (q.v.) (Saarlander), Ye Junjian (pseud. Cicio Mar) (q.v.) (Chinese) and Saburō Itō (q.v.) (Japanese). But perhaps the most extraordinary is blind Ukrainian Vasilij Eroshenko (q.v.), whose eventful travels in Asia have meant that he has become one of the most-read Esperanto storytellers, chiefly in China, Japan, Russia and Ukraine. 'He nicely observed and pertinently criticized flawed social situations, equally under tsarism, capitalism and communism. As if by a miracle, he survived the great purges and died a natural death one year before Stalin', contrary to the fate suffered by many other Esperanto writers under Stalinism and the Nazis.

Japanese writers

Of the first generation of Japanese writers, two outstanding original poets continued working into the second generation: Ossaka and Itō (qq.v.).

Kenji Ossaka's first collection of poems came out in 1921 as *Perloj el la Oriento* [Pearls from the East]. The work of Saburō Itō may also be classified

as belonging to the Proletarian School. His main work of collected poems is *Verda Parnaso* [A Green Parnassus] (1932).

The work of poet Masao Nisimura (q.v.) is regarded as an 'alloy' of developed Esperanto culture and Japanese inspiration. Kisaku Tabata produced prose and dramas, and author and painter Kojiro Nakagaki wrote stories of social realism.

One of the important cultural periodicals to appear from the interwar years is *La Revuo Orienta* [The Eastern Review], still published by the Japanese Esperanto Institute.

Other writers of the 1920s

Several other significant writers made their débuts during this period.

Polish film director Jan Fethke (pseud. Jean Forge) (q.v.) produced his novel *Abismoj* [Abysses] in 1923, displaying a 'stylish lightness' in his prose. Inventive and witty, he went on to write three more novels, one of which has since been televised.

Alsatian Raymond Schwartz was another eminent writer of prose – novels and short stories. However, he appeared first in book form in 1926 with *Verdkata Testamento* [Testament of the Green Cat] as an author of ballads and cabaret verse. His prose career started in 1928 and was to extend over fifty years. His short novel *Anni kaj Montmartre* [Anni and Montmartre], on the misadventures of a German girl in Paris, came out in 1930. Schwartz became the leading writer of satire, collaborating with many periodicals and editing the satirical magazine *La Pirato* [The Pirate] (1933-5).

Russian Nikolaj Hohlov (qq.v.) had just a single collection of poems published, *La Tajdo* [The Tide] in 1928. It exhibits rich, musical versification.

Three writers with particular talents made their début in 1930. English dental technician K.R.C. Sturmer (q.v.) produced astutely observed short stories, such as *Por Recenzo!* [For Review!], on interaction between the contemporary classes in London, audaciously touching on sexual themes, including homosexuality, which he could not easily have got published in English. With L.N.M. Newell, Sturmer edited the British periodical *International Language*, which played a role in the development of the early literary criticism. Swedish teacher Stellan Engholm (q.v.) had his first novel, *Al Torento* [To Fors], published. Its sequels and *Homoj sur la Tero* [People on the Earth] (1931) convey his concern for the poor with unromantic contemporary social realism in a clear and beautiful style. Reto Rossetti, a British national from an Italian-Swiss family, made his début in *Literatura Mondo*. His poems can be serious or humorous, and his short stories delight with the expressiveness of his language and the fluency and elegance of his style.

Towards the 1930s

Esperanto literature was entering a 'coming of age', but it was also to experience not just the senseless ravages of war but to discover – after some years of disbelief – that its overarching message of peace and equal respect for all peoples and cultures had been specifically targeted in name by some of the worst regimes the world has seen. That it survived cannot be other than a testament to its enduring values.

A-Z • 1921

Kalocsay Kálmán (Kolomano) [pseud. Kopar; Alex Kay; C.E.R. Bumy; Emiano Imby; Ista Makler; M. Alice Pik; Peter Peneter (q.v.)] (1891–1976) Hungarian chief physician in the Budapest Hospital for Infectious Diseases, honorary university professor. His textbook on infectious diseases was a standard work on the subject for a generation. Kalocsay learnt Esperanto in 1911–12 but began his literary career by writing poems in Hungarian between 1913 and 1916, three of which appeared in the Hungarian literary review *Nyugat* [West], directed by Mihály Babits (A. Csiszár, 1991). He later considered only three worthy of Esperanto versions, published in *Streĉita Kordo* (cf. below). In 1922, Kalocsay, Baghy, Balkányi and Teodoro Schwartz (qqq.v.) founded the influential cultural review and publishing house *Literatura Mondo*. Kalocsay edited the review, partly with Baghy, during its three periods of publication (1922–6, 1931–8, 1947–9). Its 3,148 pages provide an anthology of Esperanto literature from the period. The influence of *Literatura Mondo* and Kalocsay were decisive factors for the future of the literature, which in the 1920s reached its coming of age. Eighty-one of Kalocsay's poems appeared in *La Nica Literatura Revuo* [The Niçois Lit. Review] (1955–62).

Although Kalocsay preferred to translate – proving time and time again that, when in competent hands, Esperanto is equal to the task of translating the greatest works of world literature – he was in his time without doubt the most outstanding figure in the entire field of Esperanto poetry. Although his production of original poetry was not large, he was ‘an outstanding craftsman’, as William Auld (q.v.) calls him, and it is thanks to Kalocsay that it can be stated ‘that already in 1931 ... Esperanto poetry was technically equal to all national-language poetry. Everything was already not just possible, but proven possible.’ (Intro. to *Esperanta Antologio* [Eo Anthology] ed. Auld, 1st ed. 1957).

Poetry: Kalocsay's first collection of original poems, *Mondo kaj Koro* [A World and a Heart], appeared in 1921. It inaugurated a new epoch in Esperanto literature (Auld in *EOLE*, p.39) by exhibiting a completely new level of poetic language and lyricism, with such classics as ‘Poploj en Aleo’ [Poplar Avenue], ‘Brulpereo (Am’ Artfajraĵo Milkolora!)’ [Destruction by Fire (Love – a Thousand-coloured Firework!)] or ‘Iras Abitrient’ ...’ [There Goes a School-leaver ...]. On the latter, Georgi Mihalkov (q.v.) comments (*BE*, p.15) that, although the subject is hardly new, the poem testifies to the author's ‘sharp eye for psychology’ and ‘is a model of complete unity of content and form’.

However, Tazio Carlevaro (q.v.) states (*EeP*, p.117) that, while *Mondo kaj Koro* is in form revolutionary, it is in subject matter still essentially related to works of the First Period of the literature.

When, in 1931, Kalocsay's second collection of original poems, *Streĉita Kordo* [Taut String], appeared, Lajos Tárkony (q.v.) commented (*Ora Duopo*, p.104):

Here and there a few people still susceptible to the voice of beauty suddenly sat up and noticed: ... something *new* had happened: a

book of poems that merited learning Esperanto just to be able to read it, a book of poems that gave us a crystallized poetic language, a book of poems whose publication opens new horizons for our literature ...

In themselves, the themes in *Streĉita Kordo* are not out of the ordinary: the 'internal idea', the post-war depression, 'faces and landscapes', tender-heartedness and compassion, the bitterness and sweetness of love, and life and death. Tárkony continues:

In the first poems, the poet was visibly striving for virtuosity by richness of rhyme, internal rhymes, alliteration: he subjects himself and the language to a trial of strength. Later, he removes more and more of these external ornaments: perfection of form is not showing itself off any longer but is seen in simple directness in the expression of thought and communication of feeling. ... It is worth mentioning that Kalocsay took several poems from his first collection, *Mondo kaj Koro*, and for the most part reworked them. ...

In the final part of the book, Kalocsay here and there completely throws away rhymes and rhythm and speaks in powerfully undulating free verse (in the poem 'Homo' [Man] and in the cycle *Ebria Ekvatoro* [Drunken Equator]).

Kalocsay also wrote free verse, and he was the first to have the courage to break the constraints of Esperanto syntax and its supporting punctuation (*EOLE*, p.52; *LK*, p.25).

Georgi Mihalkov (q.v.), in his essay on Kalocsay's avant-garde poetry (2000), considers the poem 'Vizio sur la Ponto' [A Vision from the Bridge] (*Ora Duopo*, p.120) a model of such a poem in the language (*LK*, pp.16–25):

Every word in it has several dimensions. Kalocsay believes in the intellect of the reader, and constructs the poem in such a way that he only alludes to his poetic intention. He rouses the reader not merely to think and meditate, but in accordance with the free form of the verse, with nuances of words, with alliteration, the reader himself is obliged to form his own images and associations by his own sensibility.

And 'Diboĉe' [Hangover] is a deeper experience. Mihalkov sees 'a new, unknown poet', searching for 'more modern, more effective means for expressing his thoughts'. The reader is also led to analyse form, which is so important in avant-garde poetry. '... we have a feeling of polyphony, as for instance reading the poems of Ezra Pound. More correctly, images, colours, sounds appear concurrently, and in this way the whole poem is as the length of one breath. Yet again this proves the pioneering quality (*avant-gardecon*) conveyed by some of Kalocsay's poems.'

Streĉita Kordo contains some of the most outstanding and popular of Kalocsay's poems. For instance, he tries out alliteration in trochaic tetrameter in imitation of the Finnish national epic poem *Kalevala*. Among others, Auld praises (*EOLE*, p.48) the four important odes entitled 'La Nigra Rajdanto' [The Black Rider]. In the cycle *Korprintempo* [Spring of the Heart],

Auld points to the 'perfect miniature' 'Silento' [Silence]. The cycle *Vojaĝoj kaj Pejzaĝoj* [Journeys and Landscapes] is crammed with masterworks, writes Auld (*EOLE*, p.50), adding:

To count up the titles would be to list one pearl after another: the perfect sonnets, for example 'Familiopatro' [Father of the Family] and 'Maljuna Fraŭlo' [Old Bachelor], the ballad – somewhat sharply mocking in humour – 'Vej pri la Asonanco' [Lamentations on Assonance], the rightly best-known and liked of all Kalocsay's poems 'Izopa Fablo' [An Aesopian Fable], in which, after the horse and bull have bragged about their contributions to war, the situation is summed up by the ass.

'Patrineco' [Motherhood] is a particularly ambitious poem, describing the feelings and emotions of a girl from before the conception to mother-to-be. Auld (*EOLE*, p.50) calls it 'Very, very delicate and sensitive'. Mihalkov (*BE*, p.16) considers it 'most eloquently proves Kalocsay's talent. With it he joins the ranks of the most talented poets of world literature who have examined the folds of the delicate female heart.'

The penultimate cycle is *Ahasvero de Amo* [Ahasuerus of Love], which consists of 22 poems plus two introductory verses and one postscript (sonnet and two rondels). They describe the course of one love; a rather banal subject, comments Auld (*EOLE*, p.51), but 'Ahasvero de Amo' contains many of the most famous and memorable of Kalocsay's figures of speech and metaphors, as well as a few of the most powerful lyrics.

Both Auld (*EOLE*, p.51) and Tárkony consider the eight poems of the cycle *Ebria Ekvatoro* [Drunken Equator] (1926-7) the culmination of Kalocsay's early works. Auld paraphrases Tárkony (*DPAP*, p.73):

The poet's spirit, full of individual happiness, expands to take on the burden of the fate of mankind and the universe. This cycle attains such a high level of poetic expressiveness, such a philosophical profundity of sublime Thought, that it raises the poet out of the framework of a single literature. These poems are not merely pearls of Esperanto poetry, they take their place among those in which the geniuses of mankind explore the essence and destiny of Man and the World. Sensitive and eternal like their eternal subjects, here they blend into an eternal form. And, like the deepest waters, they are wonderfully clear and, as the parables of the Bible, unsurpassably simple.

Auld sums up *Streĉita Kordo* (*EOLE*, p.53) as a key work of Esperanto literature, seeing in this one work a foundation to the poetic means and possibilities of the language, from simple but self-conscious little lyrics, through sonnets, ballads and rondels, to the mature ecstasy and wider world-view of the last cycle. The difference between Kalocsay and other great Esperanto poets like Baghy, Mikhalski or Hohlov (qqq.v.). Auld concludes, is that the latter have their limits. They cultivate their own fields, while Kalocsay's work is almost without limit. He more intellectually and more consciously aimed to prove that what other languages could attain

was attainable by Esperanto. This is why Auld classifies Esperanto poetry into two epochs: before *Streĉita Kordo* and after *Streĉita Kordo*.

Rimportretoj [Rhyming Portraits] followed *Streĉita Kordo* the same year (1931). Auld (*EOLE*, p.54) calls these poems 'primarily a virtuoso's plaything'. Kalocsay chose the rondel for these lively portraits of famous and well-known contemporary figures from the Esperanto-speaking world. Mildly satirical, they also make use of the stylistic characteristics of individual authors; Ferenc Szilágyi wrote a foreword to the second edition. The form was later copied by other poets (cf. *Rimleteroj* by Auld and Boulton (q.v.)), and Auld comments (*FdE*, p.21): 'Perhaps because of the rigours of the form – a rondel only consists of two rhymes (*rimsonojn*) repeated five times – one finds the appearance of very expressive word compounds, above all adverbs.'

Between 1931 and '39, Kalocsay wrote enough original poetry to fill a 77-page book. Much had already appeared in *Literatura Mondo*, often under the pseudonym Alex Kay. The rest was previously unknown (or existed in a revised form later collected in *Ora Duopo*, 1966). This book, entitled *Izolo* [Isolation], was printed in the fateful year 1939, and the explosion of the Second World War meant it was never published and subsequently forgotten. However, this was also the beginning of one of the celebrated tales of Esperanto literature.

After the war, Reto Rossetti (q.v.) visited Kalocsay in Budapest. Rossetti wrote later that he 'repeatedly and tediously asked for five copies until he [Kalocsay] agreed and guided [him] to a ruined barrack where the octavos lay strewn around on the earthen floor. I carefully collected up five copies, which thus became the sole survivors in the world.' With one of these five, UEA was able to publish the new edition in 1977 – 38 years late – with a foreword by William Auld.

Auld (*EOLE*, p.55) considers the sonnets in *Izolo's* cycle *Sur la Monto Nebo* [On Mount Nebo] and the tanka in the cycle *Japaneskoj* [Japanesques] to be of outstanding value, although confessing his particular pleasure in *Cinikaj Sonetoj* [Cynical Sonnets]. (The Petrarchan, or Italian, sonnet 'Sur la Monto Nebo' is analysed in detail by Baldur Ragnarsson (q.v.) in his *La Poezia Arto*.)

Nicolino Rossi (q.v.), in his review (1978) of *Izolo*, comments that he is unable to free himself from the impression that 'the whole is in some sense too perfect', as if entering a well-sterilized room. Kalocsay does not permit 'shadows' or 'weak lines of verse', 'every line is a musical trill, a crescendo vibrating in jubilation or melancholy, a tambour drumming in anguish or dejection, yet the formal perfection in style remains immaculate.' And Rossi concludes: '... *Izolo*, particularly in its last pages (with Japanese metre), certainly merits attentive study by every serious lover of literature. It undoubtedly demands an outstanding place on the worktable of everyone who wishes to understand the phenomenon Kalocsay better.'

During the Second World War, Kalocsay chronicled his experiences and feelings in a collection of sonnets under the title *Tra la Ŝtormo* [Through the Storm], which includes a few of his most perfect poems: 'Al Kaptita Amiko' [To a Captured Friend], 'Partizanoj' [Partisans], 'Bombtapiŝo' [Carpet-

bombing], 'En Ĉi Murdepoko' [In This Murderous Epoch], etc. The cycle appears in *Ora Duopo*, as does the beautiful 'old madrigal' 'Somernokto' [A Summer Night], which has been called by some 'the most perfect lyric in Esperanto' (cf. pp.585-6).

After the war, Kalocsay wrote a handful of poems. Among these, the most important was perhaps his long *Letero al William Auld* [Letter to William Auld], which was instrumental in the publication of Auld's epic poem *La Infana Raso* [The Child Race]. For his 'letter', Kalocsay made use of classical rhymes from Latin and Ancient Greek, the solution to whose rendering into Esperanto he had studied during his abundant translation work.

In *Ezopa Saĝo* [Aesop's Wisdom], published in 1956, Kalocsay retells 77 fables in verse, although not all have their origin with Aesop. Kalocsay selects tales not only from ancient Greek literature but also from Latin, and, via Jean de La Fontaine, from Indian sources. In his review of the work in *La Nica Literatura Revuo* (No.2, 1956-7), Gaston Waringhien (q.v.) points out that a student of poetry could acquire a complete knowledge of the craft simply by leafing through the fables since Kalocsay makes use of so many different verse forms.

Waringhien criticizes Kalocsay for not providing morals to the fables. Kalocsay counters, however, that because the Aesop stories are multipurpose, to provide them with a single moral apiece would be to limit their effect. (A longer version of the review is published as 'Nia Esperanta Fablaro' [Our Store of Eo Fables] in Waringhien's coll. of essays *Kaj la Ceter'* – *Nur Literaturo*, 1983.)

Waringhien also compares Kalocsay's solutions with Kofman's (q.v.) first attempt to translate ancient Greek into Esperanto. He describes Kofman's rendering of the long syllables of the classical hexameter by accented ones as 'unskilful copying'. Kalocsay, on the other hand, by using trochaic octometer for the hexameter, and the iambic hexameter for the Latin *senarius*, attempts to replicate the music of the ancient verse by adding an extra syllable – short, unaccented and never followed by more than one consonant. It is suggested that this superior solution may have its origin in the significant role of long and short syllables in the phonology of Kalocsay's native Hungarian.

It is worthy of note that – as de Kock points out (*LA*, p.90) – the selection of Kalocsay's poems in *Esperanta Antologio - Poezio* [Eo Anth. - Poetry] (1st ed. 1958) is Kalocsay's, not the editor's (Auld's), as Kalocsay insisted on this.

In Budapest in 1966, at the 51st World Esperanto Congress, *Ora Duopo* [Golden Duo] was published, celebrating the 75th birthdays of Kalocsay and Baghy. Together with selections from their works, it contains essays on the two authors by Auld, Szathmári (q.v.) (on Baghy) and Tárkony (on Kalocsay).

Fabelarbo - al Niaj Infanoj Malgrandaj kaj Grandaj [Story Tree – for Our Children Both Big and Small] is a collection of eight animal stories by Zsigmond Móricz and Magda Donászy rendered in Esperanto verse by Kalocsay for the puppet theatre, and performed in 1972 at the 5th Interna-

tional Festival of Puppet Theatre in Zagreb, and published in 2003. The book also reprinted musical notation of the melody to Kalocsay's series of poems *Maja Idilio* [May Idyll], which he composed with Mihály Sáróssy.

In 1992, the volume *Versojn Oni Ne Aĉetas* [Verse Doesn't Sell] was published, containing 23 of Kalocsay's hitherto unpublished poems, with studies by Ada Csiszár and Giorgio Silfer (q.v.).

There are two types of poetry that Kalocsay has been condemned for. First, his eulogies to Stalin. These political poems and their circumstances are dealt with in the article 'Pri la Kondamnitaj Poemoj de Kálmán Kalocsay' [On the Condemned Poems of K.K.] (1994) by Aldo De' Giorgi (q.v.). Shi Chengtai (q.v.) comes to his defence in 'Kalocsay en la Politiko' [K. in Politics] (1994).

Second, his erotic poetry, although the explicit sexual imagery in *Sekretaj Sonetoj* [Secret Sonnets] (1932) is unlikely to shock as much as it did when it was first written (cf. Peneter).

But Kalocsay did not stop at this. Under another pseudonym, Emiano Imby, he wrote the poetic cycle *La Dekdu Noktoj de Satano* [The Twelve Nights of Satan] (finally published in 1990). It had been deemed nauseatingly erotic and blasphemous. In his interview 'Post la Kulisoj de la Satanaj Noktoj' [Behind the Scenes of the Satanic Nights] in *Literatura Foiro* (1990), Waringhien prefers the prose part, 'La Dektria Nokto' [The Thirteenth Night], describing it as having 'a more idyllic atmosphere'. 'But precisely the part which Silfer defines as "a little Esperanto poetry reader" in the dialogue of Emiano and Pipinjo. In it I fully sense the real Kalocsay.'

In his preface to *La Dekdu Noktoj ...* (1990), Waringhien puts the work in context (p.8):

... this work has its place in a long line of similarly themed tales whose authors, more or less barefaced, intended to divest the Bible and the beliefs based on it from their supernatural prestige and lower them to purely human terrain. From Rabelais to Voltaire, from *La guerre des dieux*, a poem of ten cantos by Evariste Parry (1799), which shut the door on his entry to the French Academy, to *Das Liebeskonzil*, 'a heavenly tragedy' by Oskar Panizza (1895), which opened the door for his entry to Amberg's prison, satire has not ceased to apply to the deity the same merciless processes it has used on people, with the excuse that the latter's vices evidently cannot have any other origin than the will or incompetence of the Unknown who created them.

Waringhien adds that 'the considerations above could somewhat blunt the scruples of a few readers, ...', and 'the fluidity of the language, the intricacy of the plot, the subtlety of the psychology come together with the constantly exciting appeal of the mystery to give *La Dekdu Noktoj de Satano* a worthy (*ŝatindan*) place in the international museum of 'infernal books' (p.10).

Prose: Kalocsay's literary prose is interesting not least as he is characterized above all as a poet. Willem Verloren van Themaat (q.v.) comments (BNTEL): 'Quite a different expression of his poetic talent is shown by his

posthumous collection of short stories *Diino Hertha* (1992), which amongst other things, perhaps due to experience in life, shows a less sexist attitude than his poetry.' The collection contains 'Mia Penso' [My Thought], which was Kalocsay's first story, on the young Zamenhof (q.v.) (originally in *Norda Prismo* No.4, 1957, but written in 1937 or earlier); 'Esti Vidvino' [To Be a Widow] (originally in *Literatura Foiro* [Lit. Fair] No.78, 1983); and three erotic stories under the pseudonym Peter Peneter (q.v.): 'Kiel Naskiĝis Abato Guibert?' [How Was Abbot G. Born?], 'Renkontiĝo kun la Diino Hertha' [A Meeting with the Goddess H.] and 'Mia Géza' [My G.].

Studies and anthologies: As valuable as Kalocsay's poetry are his innumerable studies, ranging from grammatical treatises to appraisals of the work of his literary colleagues. He was instrumental in fixing the style of such works. In his important collection *Lingvo Stilo Formo* [Lang. Style Form] (1931), essays of particular note are: 'La Evoluo de Nia Poezia Lingvo' [The Evolution of Our Poetic Lang.], 'La Esperanta Rimo' [Eo Rhyme]; 'Pri la Esperanta Ritmo' [On Eo Rhythm]; 'Klasika Ritmo en Esperanto' [Classic Rhythm in Eo].

In 1932, the first edition of *Kiel Fariĝi Poeto aŭ Parnasa Gvidlibro* [How to Become a Poet or A Guidebook to Parnassus] by Kalocsay and Waringhien was published - later to be known simply as *Parnasa Gvidlibro*. It became one of the fundamental works of Esperanto culture, explaining prosody, verse-creation and stylistics, and defining the language's metre and rhyme in its own terms, for instance, disapproving of so-called *adasismo* 'rhyming of suffixes alone'. It includes Kalocsay's six-chapter treatise *La Arto Poetika* [The Art of Poetry] (written under his pseudonym C.E.R. Bumy), in which he presents the whole prosody of Esperanto, 'spicing the somewhat dry subject with clever choice of words, witty musicality of rhyme and tasty little ideas' (Tárkony in *Ora Duopo*, p.106). (For more on Kalocsay and the lexicographic effect of *Parnasa Gvidlibro*, see the Introduction to the Second Period.)

The following year saw the publication of the impressive *Hungara Antologio* [Hungarian Anth.], for which Kalocsay was editor-in-chief, together with Baghy. The collection of translations of the best of Hungarian literature is a testament to the maturity in language usage and homogeneity of style aspired to by the Budapest School.

In 1935, the first part of *Plena Gramatiko de Esperanto* [A Complete Grammar of Eo] was published, again in collaboration with Waringhien. (From the fourth edition in 1980, it gained its present title: *Plena Analiza Gramatiko de Esperanto* [A Complete Analytical Grammar of Eo].) A monumental work of nearly 600-pages in its latest edition, it provides Esperanto-speakers with a practical guide to the traditional, classic usage of the language. The authors include the results of their research into the usages of Zamenhof, Grabowski, Kabe (qqq.v.) and other writers of the best styles, including translators.

Also noteworthy is Kalocsay's study 'La Kvindek Jaroj de la Lingvo' [The Fifty Years of the Lang.] (1937). In the same year, *Argenta Duopo* [Silver Duo] came out in honour of Kalocsay and Baghy, containing selections from their works and their biographies.

La Gramatika Karaktero de la Esperantaj Radikoj: Teorio kaj Praktiko [The Grammatical Character of Eo Word Roots: Theory and Practice] (1938).

Kalocsay collaborated in the production of *Svisa Antologio* [Swiss Anth.], which appeared in 1939, edited by Arthur Baur.

Studies on the work of fellow literary figures were published in *Norda Prismo*: Marie Hankel (1958), Stanisław Braun (1959), Czesław Kozłowski (1959), Jan Van Schoor (1959), Leo Belmont (1960), Clarence Bicknell (1966). Another of Kalocsay's studies is 'La Klasika Metro kaj Esperanto' [Classical Metre and Esperanto] (1958–60). In *Hungara Vivo* (1962): 'Lajos Tárkony', 'Emba' [Baranyai].

The second volume of *Gvidlibro por Supera Ekzameno* [Guidebook for a Higher Examination] (ed. A. Pečan, 1966) contains an outline literary history of Esperanto written by Kalocsay. It is a valuable critical overview, both informative and analytically trenchant.

The collection *Dek Prelegoj* [Ten Lectures] (1985) contains four talks on literature and poetry, one on linguistics, and one each on Zamenhof, Vasilij Eroshenko (q.v) and Imre Madách.

Selektitaj Leteroj de Kálmán Kalocsay [Sel. Letters of K.K.] (2006).

Some other works: Prologue to Edmond Privat's play *Ginevra kaj Lanceloto* (1913) in *Junaĝa Verkaro* (1960). Foreword to Lajos Tárkony's (q.v.) coll. of poems *Soifo* (1964). 'Zamenhofa Tago' [Z. Day] (on why Eo succeeded when other projects did not, 1967). 'Kion Fari por Esperanta Literaturo' [What to Do for Eo Lit.] (1971). 'Kabe Centjara' [Kabe 100 Years Old] (1972). 'La Tri Vivoj de Literatura Mondo' [The Three Lives of LM] (1972). 'La Esperanta Novelo' [The Eo Short Story] (1974). 'La Ĉioflankulo' [The All-rounder] (on F. Szilágyi, 1975). 'La "Okcidento" de Tárkony' (critique of T.'s great poetic cycle on Western culture, 1975). Afterword to E.A. Haugen's trans. (1978) of Henrik Ibsen's *Brand*.

Kalocsay as editor: Kalocsay was editor-in-chief of the impressive *Hungara Antologio* [Hungarian Anth.] (1933), and edited the section on language in the *Enciklopedio de Esperanto* [Eo Encyclopedia] (1934).

Kalocsay's editorial verve and the personal crusade for perfection so typical of his work led him not only to constantly revise his own work but also amend other people's work prior to publication (de Kock in *LA*, p.89). Auld refers to this side of Kalocsay's character as an 'itch' for revision, often resulting in several versions of the same work. This trait was sometimes overdone, in Auld's opinion, particularly with regard to others' works, not least the work of dead authors. Ragnarsson thinks Kalocsay's rewriting: '... can only be regarded as arrogant and erroneous' (*PA*, p.7).

Two anthologies of the best original poetry of other poets, which attracted some of this criticism are:

First, *Dekdu Poetoj* [Twelve Poets] (1934): Adamson (Estonia), Hilda Dresen (Estonia), Price-Heywood (England), Hovorka (Austria), Kurzēns (Latvia), Newell (England), Núñez-Dubús (Spain), Schauhüber (Austria), Süllman (USA), Szilágyi (Hungary), Tárkony (Hungary), Waringhien (Maura) (France).

Second, *Nau Poetoj* [Nine Poets] (1938): Juliette Baudin-Vatré (France), Čiliūtis (Latvia), Falkonbrīg (Soviet Union), Ludmila Jevsejeva (Latvia),

Siersozzewski (Poland), Strümpfel (Germany), Sutkovoj (Soviet Union), Vanselow (Germany), Zee (China). However, *Naŭ Poetoj* never reached its public because of the outbreak of war. All were destroyed, except for a single copy on Kalocsay's bookshelf. It was finally republished in 1989.

On Kalocsay: H. Hohlov: 'Bronzo Sonanta (tra la Poemaro de K. Kalocsay)' [Resounding Bronze (through K.K.'s Coll. of Poems) (1924). In L. Totsche [Tárkony]: *De Paĝo al Paĝo: Literaturaj Profiloj* [From Page to Page: Lit. Profiles] (1932, rpt 1976). W. Auld: 'Baghy kaj Kalocsay' in W. Auld *Esperanta Antologio* (1958). K. Piĉ: 'Kalomano Kalocsay' (1961). H. Vatré: 'Kalomano Kalocsay kaj Ni' [K. Kalocsay and Us] (1960-1). H. Tonkin: 'Kelkaj Pensoj pri Kalocsay' (1961-2). K. Matuba: 'Kalocsay en Traduko de Orientaj Poezioj' [K. in Trans. of Eastern Poesies] (1961, rpt 1965). In *Ora Duopo* (1966): W. Auld: 'Baghy kaj Kalocsay' (as 1958); L. Tárkony: 'Kolomano Kalocsay: 'Bibliografiaj Notoj: Verkoj de Kolomano Kalocsay' [Bibliog. Notes: Works of K.K.]; Lajos Kőkény (b.1897): 'Postparolo' [Afterword]. R. Haupenthal: 'Senlaca Titano de Nia Parnaso' [Tireless Titan of Our Parnassus] (1966). G. Waringhien: 'Kalocsay - Mondvoĉa Bardo ...' [K. - a Bard with a Global Voice] in Kalocsay: *Rimportretoj: Galerio de Esperantaj Steloj* (1931). 'Retroviĝo. Al K. Kalocsay' [Rediscovery. To K.K.] (1955-6). 'Eterna Bukedo: La Tradukarto' in *Eseoj: I* (1956). A.J. Middelkoop: *Humoristische trekken in de Esperanto-literatuur* (nl) [Humorous Traits in Eo Lit.] (1969). 'Intervjuo kun K. Kalocsay' [Interview with K.K.] by L. Tárkony (1971). R. Haupenthal: *La Kontribuo de Kálmán Kalocsay al la Esperanta Kulturo* [The Contribution of K.K. to Eo Culture] (1976, 2nd ed. 1978). R. Haupenthal: *Du Intervjuoj: Interparoloj kun Kálmán Kalocsay kaj William Auld* [Two Interviews: Conversations with K.K. and W.A.] (1979). H. Vatré: 'Mozaike pri lama Budapeŝta Itinero' [In the Manner of a Mosaic on an Erstwhile Itinerary to Budapest] (1981). A. Csiszár: 'Kalocsay la Recenzanto' [K. the Reviewer] (1982). P. Thorsen: 'Vid-al-vidе kun Kolomano' [Face-to-face with Kálmán] (1982). A. Csiszár: 'Postlasitaj Verkoj de Kalocsay' [Works Bequeathed by K.] (1983). G. Mihalkov: 'Kalocsay kiel Eseisto' [K. as an Essayist], 'La Naturo en Esperanto-poezio' [Nature in Eo Poetry] and 'Resonu Tamen la Kaŝitajn Kantojn' [Yet Let the Hidden Songs Sound Again] (1987). H. Mayer: 'Kalocsay la Neologo kaj Liaj Falsaj Disciploj' [K. the Neologist and His False Disciples] (1987). J. Modest (G. Mihalkov): 'Kalocsay - Ĉu Kreinto de la Avangarda Esperanta Poezio?' [K: Is He the Creator of Avant-garde Eo Poetry?] (1987, rpt 2000). A. Csiszár: 'Kalocsay la Instruanto' [K. the Teacher] (1988). B. Ragnarsson: *La Poezia Arto* (1988) (pp.53-5) on the poem 'Sur la Monto Nebo' [On Mt Nebo]. I. Ertl (q.v.): 'Niaj Satanaj Versoj' [Our Satanic Verses] (1990). Shi Chengtai: 'Baghy kaj Kalocsay en Ĉinio' [B. and K. in China] (1991). A. Csiszár: 'El Abaújszántó ĝis la Esperanta Parnaso' [From A. to the Eo Parnassus] (1991). A. Montagut: 'Kálmán Kalocsay la Heksametristo' [K.K. the Hexametrist] (1991). G. Berveling: 'Kompletigo al la Artikolo 'El Abaújszántó ĝis la Esperanta Parnaso' [Completion of the Article ...] (1992). A. De' Giorgi: 'Pri la Kondamnitaj Poemoj de Kálmán Kalocsay' [On the Condemned Poems of K.K.] (1994). Shi Chengtai: 'Kalocsay en la Politiko' [K. in Politics] (1994). B. Ragnarsson: 'Kalocsay - la Klara Fonto de la Esperanta Literaturo' [K. - the Clear Fount of Eo Lit.] (2001, rpt 2007). G. Silber: 'Kabe, Kalocsay, Newell' (2004). A. Csiszár, R. Haupenthal (eds):

El la Poŝtkesto de Kálmán Kalocsay [From K.K.'s Mailbox] (2007).

Ada Csiszár's 100-page vol. in *Hungarian In Memoriam Dr. Kalocsay Kálmán: Abaujszántótól az eszperantó Parnasszusig (1891–1976)* (1994) contains much documentary evidence on various facets of Kalocsay's life and works. The first of her six biographical volumes on Kalocsay was publ. in 1998: *Omáĝe al Kálmán Kalocsay* [In Honour of K.K.] (1998–2002). Csiszár's *Senvuale* [Without a Veil] (1999, rpt 2003) lists and explains Kalocsay's pseudonyms.

Kalocsay's translations: Kalocsay was above all a translator. As Tárkony writes in *Ora Duopo* (p.103):

... he found in Esperanto the adequate tone for the naive epic poem *János Vitéz* by Petőfi, for the dense *terza rima* of Dante's *Inferno*, for Baudelaire's bitter flowers, for Madách's conciseness of thought, for Heine's easy sentimentality and wit, for the baroque pomp of Lear's language, ... for [the] primitive strength of Gilgamesh and of Ishtar, for the bucolic charm of Theocritus, for the high-flying ode or satirical amble of Horace. ...

For the high quality of his work in translating Hungarian poetry into Esperanto, Kalocsay was awarded a medal by the Hungarian PEN Club in 1970. Gerrit Berveling (q.v.) remarks, however (*Fonto*, 1992):

... without doubt not all [his translations] are of equal value! Some, i.e. *Infero* [Dante], *Somermeznokta Songo* [Shakespeare], *Tragedio de l' Homo* [Madách], etc. are undoubtedly magnificent – others I value less highly. This is true of at least several translations of single poems. In *Tutmonda Sonoro* ... there are poems that have been masterfully translated ..., but also included are some truly bungled: for example his translations of several odes by Horace ... However, the true giants of literature – and Kalocsay is also such – have no need to fear criticism.

His translations from many languages are innumerable. They incl.: from • Hungarian: *La Paĝo de l' Reĝino* (1921, 1-act comedy *A kiralyasszony lovagja* [The Queen's Pages] by Jenő Heltai and E. Makai). 'Du Kokcineloj'; 'La Montro' [Two Ladybirds /Am. Ladybugs; The Display] (1923, short stories 'Két katicabogár'; 'Mutatás' by Géza Gárdonyi). *Kantanta Kamparo* [Singing Countryside] (1923, 101 folksongs). *Johano la Brava* (1923, 2nd rev. ed. 1948, 1984, epic poem *János Vitéz* by Sándor Petőfi; the Chinese trans. (1931) by Sun Yong was produced using Kalocsay's rendering in Eo; a second Chinese trans. from the Eo, by Li Naixi, appeared in 1997); using Kalocsay's Eo trans., Sun also trans. 40 poems by Petőfi, publ. in Chinese in 1951. *Morgaŭ Matene* (1923, tragicomedy *Holnap reggel* by Frigyes Karinthy, who was also an Eo-speaker). *La Tragedio de l' Homo* (1924, 2nd rev. ed. 1965, dramatic epic poem *Az ember tragédiája* [The Tragedy of Man] (1859–60) by Imre Madách. *Ni Kantu!* [Let's Sing!] (1928, 108 Hungarian folk- and workers' songs, etc.). 'Rozinjo' (1938, short story 'Rozika' by Gyula Török). *Libero kaj Amo* [Freedom and Love] (1970, poetry by Sándor Petőfi). *Versek / Poemoj* [Poems] ed. P. Plug (1974, bilingual coll. from Endre Ady,

János Arany, Attila József, Gyula Juhász, Dezső Kosztolányi, András Mezei, Sándor Petőfi, Miklós Radnóti, Ernő Szép, Árpád Tóth, Sándor Weöres); Szép's poem 'Szonett' as 'Soneto' rpt in *NEK* (1991). *Endre Ady 1877–1919* (1977, on the poet, trans. with I. Baranyai (q.v.) et al.). *La Morto de la Ĉielarko: Elektitaj Poemoj kaj Artikoloj* [The Death of the Rainbow: Sel. Poems and Articles] (1977, by the poet Endre Ady, trans. with I. Baranyai, V. Benczik (q.v.), F. Szilágyi (q.v.)). *Hund-bazaro: 33 Hungaraj Infanpoemoj* [Dog Market: 33 Hungarian Childrens' Poems] (with A. Hules (q.v.) et al.; ed. P.A. Rados, 1979). *Urboranda Nokto* [Edge-of-Town Night] (1986, trans. with L. Tárkony et al. of sel. work by Attila József) • **Babylonian**: 'Dialogo' (rpt in *NEK* (1991)) • **Bulgarian**: In 1925, Kalocsay also trans. the poetry section for *Bulgara Antologio* [Bulgarian Anth.] • **English**: Three dramas by William Shakespeare (1564–1616): *Reĝo Lear* (1966, *King Lear*); *Somermeznoĝa Songo* (1967, *A Midsummer Night's Dream*); *La Tempesto* (1970, *The Tempest*) • **French**: *La Floroj de l' Malbono* (1957, co-trans. and co-ed. of *Les Fleurs du mal* (1857) and *Les Épaves* by Charles Baudelaire) • **German**: *Romaj Elegioj*; *La Taglibro* [Roman Elegies; The Diary] (1932 (*La Taglibro* rpt 1984), *Römische Elegien* and *Das Tagebuch* by Goethe). *Kantoj kaj Romancoj de Heine* (1969, trans. with G. Waringhien, of songs and romances by Heine: *Buch der Lieder* pt, *Neue Gedichte* pt, *Atta Troll* pt, *Deutschland, ein Wintermärchen* pt, *Romanzero* pt; Heine's poem 'Lorelei' appears as 'Lorelei' rpt in *NEK* (1991). *Al la Gojo* (2004, *An die Freude* (*Ode to Joy*) finale by Schiller from Beethoven's Ninth Symphony; adapted by G. Konisi) • **Greek (Ancient)**: rpt in W.T. Oeste (ed.) *Esperanto, Mittler der Weltliteratur* (1952): *Himno* (poem *Hymnos* (*Hymn*) by Sappho. Sappho's love songs (Fragment 31) as 'Amkonfeso' rpt in *NEK* (1991)) • **Italian**: *Infero* (1933, rpt 1979, pt of the epic *Divina Commedia* by Dante Alighieri (1265–1321)) – Kalocsay considered this his most masterly translation. *Vivo de Arnaldo* (1934, *Vita di Arnaldo* by Benito Mussolini). Trans. by Kalocsay also appears in *Itala Antologio: ekde la XIII-a ĝis la XIX-a Jarcento* [Italian Anth.: from the 13th to the 19th C.] ed. G. Azzi (1910–2002) (1987) • **Latin**: rpt in W.T. Oeste (ed.) *Esperanto, Mittler der Weltliteratur* (1952): *Carmina* (*Odes*: I, 22; II, 3; III, 9) by Horace (Quintus Horatius Flaccus; Horacio)(65–8BC) • **from various languages**: *Eterna Bukedo* [Eternal Bouquet] (poems from 22 langs by 115 authors ancient and modern, 1931). *Tutmonda Sonoro* [Global Resonance] (2 vols of world poetry, 581 poems by 185 poets; ed. Vilmos Benczik, 1981). *Postrikolto: Poemoj kaj Kantoj Tradukitaj* [Gleanings: Trans. Poems and Songs] (from 16 langs, 2004).

Kalocsay in translation – into • **English**: Kalocsay's poems 'En Ĉi Murdepoko', 'Sunsubiro', 'Kompato', 'En Amara Horo' pt, 'La Mesaĝo de Nazim Hikmet', 'Ahasvero de Amo' pt, 'Kassandra' and 'Sur la Monto Nebo' appear in *Ten Esperanto Poets in English Translation* (1991) as 'In This Time of Murder', 'Sunset', 'Compassion', from 'In a Bitter Hour' (also in *La Brita Esperantisto* No.891 (Sept.–Oct. 1989), trans. by W. Auld), 'Nazim Hikmet's Message', 'Ahasuerus of Love', 'Cassandra' and 'On Mt Nebo'. Poems 'En Ĉi Murdepoko', 'Diboĉe', 'La Faŭno' (from *Tra la Ŝtormo*), 'Kongresa Runo' and 'Rondelo l' appear as 'In These Our Murd'rous Times', 'Hangover', 'The Faun', 'A Rune to the 1922 World Congress' and 'Rondel l' in M. Hagler *The*

Esperanto Language as a Literary Medium (1971) • **Chinese:** The verse fables *Ezopa Saĝo* appeared as *Yisuo de Zhìhuì*, trans. by Lú Jiànbō in 1981; 'Verdstele' and 'Maja Idilio' trans. as 'Ā, shìjièyǔ' and 'Wūyuè mùgè', the latter two trans. by Shi Chengtai in *La Mondo / Shìjiè [World]* (No.7, 1986, and No.5, 1995, resp.). Other trans. into Chinese are mentioned in Shi Chengtai's 'Baghy kaj Kalocsay en Ĉinio' (1991), incl. 'Jubilea Letero al Baghy' [Jubilee Letter to K.] (long poem) in trans. by Hú Guózhù in *La Verda Spiko [The Green Ear]* (Guangdong: No.1, 1990) • **Dutch:** W.A. Verloren van Themaat's trans. of 'Kongresa Runo', 'Diboĉe' and two cantos from *Sekretaj Sonetoj* (cf. Peneter) appear as 'Congres-rune (Helsinki)', 'In feestroes' and 'Geheime sonnetten' XXXVII and XXXVIII (in T. Trolsky (ed.): *Poëzie in vertaling* (1981)), 'Frenezoo' as 'Razernij' in *Fenomeno* No.5 (Jun. 1987) pp.10–11, and 'Sur la Monto Nebo' as 'Op de berg Nebo' in *Beers-lustrumkrant* (No.1, 1993) • **Finnish:** poem 'Kongresa Runo' appeared as 'Kongressruno', trans. Otto Manninen, in the daily *Uusi Suomi* on 10 Aug. 1922 • **French:** poems 'En Amara Horo' and 'Diboĉe' appear in J.-P. Danvy (trans.) *Poëzie Internacia / Poésie en Espéranto avec traduction en français* (1998) as 'Dans unue heure amère' and 'En débauche' • **Gaelic (Scots):** 'Kassandra' and 'Sur la Monto Nebo' are trans. by Garbhan MacAoidh as 'Kassandra' and 'Air Sliabh Nebo' in *Gairm* No.145 (1988–9); the latter also in R. MacThòmais (ed.): *Bàrdachd na Roinn-Eòrpa an Gàidhlig / European Poetry in Gaelic* (1990) • **Hungarian:** poems 'Aütuno' (1931) and 'La Celoj Ĉie Dronis' (1943) appear as 'Ósz' and 'Minden cél elmerült' in M. Gergely (ed.) *Utam a világban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987) • **Italian:** two bilingual coll. containing poems by Kalocsay trans. by D. Bertolini: *Dal nuovo giardino / El la Nova Ĝardeno* (1979, 2nd ed. 1985) contains: 'Izolo', 'Sur la Monto Nebo', 'Edmond Privat', 'Revo', 'Malamo', 'Konvalo' and 'Aŭgusta Nokto' as 'Isolamento', 'Sul Monte Nebo', 'Edmond Privat', 'Sogno', 'Odio', 'Mughetto' and 'Notte d'agosto'; *In quest'era omicida / En Ĉi Murdepoko* (1987): 'Aütuna Parko', 'Balado Fanfaronanta pri la Grandaj Utiloj de Ĉi Tiu Verko', 'En Ĉi Murdepoko', 'En la Memorlibro de Knabino', 'Infanoj ĉe Montrofenestro', 'Mi Estas Tiel Laca ...' (sonnet) as 'Parco d'autunno', 'Ballata circa le grandi presunte utilità di quest'opera', 'In quest'era omicida', 'Nel libro dei ricordi di una bambina', 'Bambini presso una vetrina', 'Io sono tanto stanco ...' • **Polish:** pt of 'Sur la Monto Nebo' appears in *Literatura na Świecie* Nos 217–18, (1989; p.354), trans. by W. Usakiewicz • **Portuguese:** 'Ezopa Fablo' appears as 'Fábula de Esopo', trans. by Sylla Chaves (q.v.) in *Por Pli Bona Mondo / Por um mundo melhor* (1970) • **Romanian:** poem 'Alkemio' as 'Alchimie' in *Az én antológiám / Antologia mea* trans. J.E. Nagy (2001). Poems 'La Celoj Ĉie Dronis', 'Protesto' as 'Nici o lumină', 'Protest' in anth. *Din lirica de expresie esperanto* trans. C. Dominte (bilingual, 2005) • **Ukrainian:** poem 'Vintro' [Winter], trans. as 'Zima', by O. Tkaĉenko, in *Movoznavstvo* (Kiev, 1987) • **Vietnamese:** Đặng Đình Đàm's bilingual coll. *60 bài thơ esperanto dịch sang tiếng Việt* (1993) contains the poems 'Danko', 'Julio Baghy', 'Kisoj', 'Pri Kabe', 'La Vulpo kaj la Vinbero', 'Centjara Estus Jam la Koro' and 'Vulpo kaj Leono' as 'Cám òn', 'Giuliô Baghi', 'Nhũng cái hòn', 'Vê Ka-bê', 'Con cáo và chũm nhơn', 'Trăm năm' and 'Cáo và sũ tú' into

- **various languages:** *En Nacia Vesto: Poemoj de Kálmán Kalocsay Tradukitaj al Naciaj Lingvoj* (2004) – 62 of Kalocsay's poems into 19 languages.
- **SELECTED WORK:** *Mondo kaj Koro* [A World and a Heart] (poems, 1921, rpt 1970, 1981). *Streĉita Kordo* [Taut String] (poems, 1931, rpt 1978). *Lingvo Stilo Formo* [Lang. Style Form] (studies, 1931, 2nd ed. 1963). *Rimportretoj* [Rhyming Portraits] (poems, 1931, 2nd ed. c.1934). *Kiel Farigi Poeto aŭ Parnasa Gvidlibro* [How to Become a Poet or a Guidebook to Parnassus] (guide to poesy, with G. Waringhien and, later, R. Bernard, 1932; 3rd rev. ed. 1984). *Plena Gramatiko de Esperanto* [A Complete Grammar of Eo] (with G. Waringhien, 1935, 2nd rev. ed. 1938, 4th rev. ed. as *Plena Analiza Gramatiko de Esperanto* [A Complete Analytical Grammar of Eo] 1980; 5th corr. ed. 1985). 'La Kvindek Jaroj de la Lingvo' [The Fifty Years of the Lang.] (1937). *Izolo* [Isolation] (poems, printed but not publ. 1939, publ. 1977). *Ezopa Saĝo* [Aesop's Wisdom] (retold fables (6th c. BC) in verse, 1956; 2nd ed. 1978). 'La Klasika Metriko kaj Esperanto' [Classical Metre and Eo] (1959+). 'Pretekste de Antaŭparolo' [On the Pretext of a Foreword] in *Vojaĝo al Kazohinio* by S. Szathmári (q.v.) (1958). 'Skizo de Esperanta Literaturhistorio' [An Outline of the History of Eo Lit.] in Alfonz Pechan (ed.) *Gvidlibro por Supera Ekzameno. II* (1966; 2nd ed. 1979). *La Kremado de Kalocsay* [The Cream of Kalocsay] (small anth., 1971). Rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986): 'Letero al William Auld' [Letter to W.A.]. *Kiel Verki kaj Traduki Poemojn; Du Studoj* [How to Write and Translate Poems; Two Studies] (3rd ed. 1979). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): *La Arto Poetika* [The Art of Poesy] pt; 'Kongresa Runo' [A Congress Rune]; 'En Amara Horo' [At a Bitter Time]; 'Iras Abiturient' ...' [There Goes a School-leaver ...]; 'Ezopa Fabelo' [An Aesopian Fable]; 'Familiopatro' [Father of the Family]; 'Maljuna Fraŭlo' [Old Bachelor]; 'Ahasvero de Amo' [Ahasuerus of Love (pts V, VII, XI)]; 'Diboĉe' [Hangover]; 'Freneze' [Frenetically]; 'Duope' [As a Couple]; el Malnova Madrigalo; 'Somernokto' [A Summer Night]; 'Ludo' [Game]; el 'Tra la Ŝtormo' [from 'Through the Storm']; 'La Celoj Ĉie Dronis' [Our Aspirations Are Everywhere Gone Under]; 'Sur la Monto Nebo' [On Mt Nebo]; 'Rimportreto' XXVII [Rhyming Portrait]; 'Kompato' [Compassion]; 'Gruoj' [Cranes]; 'Krizo' [Crisis]; 'En Ĉi Murdepoko' [In This Murderous Epoch]. *Dek Prelegoj* [Ten Lectures] (1985). Rpt in *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse] (essays and poems) ed. W. Auld and S. Maul (1987): 'Batalo de Londono' [Battle of London]; 'Sub Moskvo' [Under Moscow]; 'La Dua Fronto' [The Second Front]; 'Balado pri la Atombombo' [Ballad of the Atom Bomb]; 'Vilaĝirado' [Going to the Village]. *La Dek Du Noktoj de Satano* [The Twelve Nights of Satan] (poems and prose, 1990). Rpt in *Nova Esperanta Krestomatio* (1991) ed. W. Auld: 'Zamenhofa Balado' [Zamenhofian Ballad]; 'Ni Laŭdu Lin ...' [Let's Praise Him]; 'Esperanto' (poems) et al.. *Diino Hertha* [Goddess Hertha] (short stories, 1992). *Versojn Oni Ne Aĉetas* [Verse Doesn't Sell] (23 hitherto unpubl. poems, 1992). *Fabelarbo – al Niaj Infanoj Malgrandaj kaj Grandaj* [Story Tree – for Our Children Both Big and Small] (mostly poems by Z. Móczis in trans., but incl. poems-songs by K., with music scores, 2003). *Dissemitaj Floroj de Kálmán Kalocsay* [Broadcast Flowers of K.K.] (orig. and trans. poems, 2005).

Lukáš, Miloš [pseud. Vaneso] (1897–1976)

Czech high-school teacher of Classical languages; learnt Esperanto in 1907. He was made an honorary professor of the Chair of Esperanto in Bologna University in 1919. Among many others, Lukáš contributed to the periodicals *Literatura Mondo* (1922–6; 1931–8) and *La Nica Literatura Revuo*, with original poetry and essays as well as high-quality translation.

Lukáš's original poetry is classified as allied to the Budapest School (cf. Kalocsay, Baghy). Gaston Waringhien (q.v.) criticized William Auld's (q.v.) inclusion of work by Lukáš in *Esperanta Antologio* [Eo Anth.] (KCNL, p.179) as he did not consider it worthy.

The Czechoslovak writers were notable not least for their defiance to a regime unfavourable to Esperanto both during and for long after the Second World War. Although Esperanto was able to flourish in several Central European countries under Communist government, the Czechoslovak movement was under considerably tighter control.

Lukáš's translations incl.: from • **Czech and Slovak:** *Nokto en Karlův Týn* (1921, 3-act comedy *Noc na Karlštejně* [A Night in Karlův Týn] by Jaroslav Vrchlický). With I. Zálupský, Lukáš trans. stories by Jan Drda from his coll. *Němá barikáda* [Mute Barricade]. Japanese and Chinese trans. were publ. via these Eo translations. *Kolora Kalejdoskop* [Colour Kaleidoscope] (1977, 2nd ed. 1981, trans. prose and poetry).

Lukáš collaborated in *Ĉeĥoslovaka Antologio* [Czechoslovak Anth.] (ed. O. Ginz and S. Kamaryt, 1935), in the 538-page *Slovaka Antologio* [Slovak Anth.] (1977, 2nd ed. 1980), and in trans. the coll. of Jaroslav Hašek's stories *Ne Nur Soldato Švejk* [Not Just the Soldier Shveyk] (1994). Translation of works by Karel Čapek appeared in *La Nica Literatura Revuo* (*SdEL*, p.73).

He also produced high-quality Czech trans. of L.L. Zamenhof's (q.v.) poems (*Kolora Kalejdoskop*, 1981), and some by Raymond Schwartz (q.v.).

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Venkita Embaraso' [Conquered Embarrassment].

Ossaka, Kenji (Kenzi) (1888–1969)

Japanese railway engineer, later professor of engineering in Kanagawa University; learnt Esperanto in 1906. Ossaka founded the Japana Esperanto-Instituto [Japanese Eo Institute] in 1919. Apart from his literary work, he produced textbooks, a dictionary, a glossary of mechanical terms and wrote on grammatical questions. His Japanese works include a course in mechanics.

Ossaka's collection *Perloj el la Oriento* [Pearls from the East] came out in 1921, containing original poems by himself and his translations of classical Japanese and Chinese poetry and prose.

Tazio Carlevaro (*EeP*, p.155) calls Ossaka a fully mature master, 'a poet of momentary events in nature, of sudden, intuitive perceptions expressed in a language that is affectedly compendious, where each word is an indispensable fragment of the whole mosaic.'

In 1923, Ossaka produced *Vortoj de Konfucio* [Words of Confucius], and in 1932, *Fabloj de Ezopo*, a retelling of the famous Aesop's fables from the early 6th century BC. This is a second, enlarged edition of a similar, bilingual work that came out in the early 1920s.

Ossaka's second collection, *El Orienta Florbedo* [From an Eastern Flower-bed], also containing both original poems and translations, did not come out until 1956. It is partly a reprinting of his first collection. William Auld (q.v.) in his review the following year (*Esperanto*, 1957), criticizes Ossaka's opinion that it is useless to attempt to conserve the original number of syllables when translating Japanese poetry, and compares Ossaka's translation with Kalocsay's (q.v.). Auld continues: 'Among the diverse poems, original and translated, in this book, in my opinion the most successful are the little *tanka* poems written by the author in Japanese and translated by himself.'

Three of Ossaka's poems appear in *Japana Kvodlibeto* [Japanese Medley] (comp. M. Miyamoto, T. Nakamura, 1965), two of which are reprinted in *Esperanta Antologio* ed. W. Auld (1984).

Ossaka's noted translation of the anthology of classical Japanese poems from c. 759AD *Poemoj el Manjooŝuu* [505 Poems from *Manyōshū* (*Man-yooshuu*)] was published in 1958.

Also co-trans. from the Chinese: *Poemoj de Du Fu* (2006).

Other work: Ossaka co-authored, with Saburō Itō (q.v.), the course for Japanese-speakers *ABC de Proleta Esperanto* [ABC of Proletarian Eo] (1930). Comp. with Naokazu Kawasaki: *Prilingvaj Artikoloj de Ossaka* [O.'s Articles on Language] (1978).

• **SELECTED WORK:** *Perloj el la Oriento* [Pearls from the East] (coll. of poems and trans., 1921). *Fabloj de Ezopo* [Aesop's Fables] (1920; 1932). *El Orienta Florbedo* [From an Eastern Flower-bed] (coll. of poems, with music score, 1956). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'El la Kesto de Pandora' [Out of Pandora's Box]; 'Ho, Juna Sango!' [Oh, Young Blood!].

1922

Baghy, Jullo [sobriquet of Gyula Baghy; Jobo] (1891–1967)

Hungarian author, originally a professional actor; became an active Esperantist from 1911 during six years as a prisoner-of-war in Siberia which permanently impaired his health. After the First World War, he devoted himself almost exclusively to Esperanto: wrote, edited, delivered talks, founded clubs, travelled throughout Europe as a teacher using the direct Cseh Method, etc. For several years Baghy was, with Kálmán Kalocsay (q.v.), co-editor of the influential publishing house and cultural review *Literatura Mondo*, founded with Teodoro Schwartz (q.v.) in 1922. Baghy and Kalocsay formed, with others, what was to be known as the *Budapeŝta Skolo* [Budapest School] of writers.

Baghy was a writer in many genres: poetry, prose (romantic and comic fiction), drama and satire. William Auld (q.v.) writes that Baghy, 'the people's poet', was in a sense a contrast to Kalocsay; they complemented each other and provided the necessary basis for the future development of a remarkable poetry. Between 1960 and '67, Baghy was the main collaborator to the magazine *Hungara Vivo* [Hungarian Life]. Apart from his literary work writing novels, short stories and plays, he produced several textbooks for Hungarian-speakers and played a leading role in the Hungarian Esperanto

movement. Baghy also collaborated in the translation and production of the influential work *Hungara Antologio* [Hungarian Anth.] (1933), whose editor-in-chief was Kalocsay.

Baghy's books were best-sellers. Auld (*EOLE*, p.36) calls Baghy, 'after Zamenhof, the most popular speaker of Esperanto in the world', and (*VDS*, p.30) Esperanto's 'most romantic author'. Tazio Carlevaro (q.v.) (*EeP*, p.147) calls Baghy 'an emotionally lyrical interpreter of that fundamental humanity that is the communal basis of the international-language collective'. For this reason he is one of the most 'Esperantist' of poets, which a non-speaker may grasp only with difficulty.

Vilmos Benczik (q.v.) points out (*SpEL*, p.69):

The emotional interrelationship (*sentimenta interligiteco*) between Baghy and his works is very strong, he never wants to coldly hold the mirror up to reality. This is valid in equal measure for the poet and the writer of prose, so it would not be sensible to analyse his poetry and prose works separately.

Baghy's poems are melodiously spontaneous and rich in form: his rhythm depends on the inspiration of the moment and metamorphoses according to necessity. Baghy, Auld writes (*EOLE*, p.39), is not attracted by strict forms of poetry such as the sonnet, but was wont to create his verse in line with his inspiration. He likens Baghy to the Irish poet W.B. Yeats (1865–1939) in so far as he tended to 'hear music in his head' before writing. Willem Verloren van Themaat (q.v.) echoes this, commenting (*BNTEL*) that Baghy's: 'poems are often highly musical, yet more balladesque, like folk-songs, quite at variance with the conscious cultivation of almost the whole repertoire of traditional European poetic verse forms by Kalocsay.' Baghy's poem 'La Mar' Furiozas' [The Sea's Raging] has often been used to exemplify the musicality and poetic qualities of Esperanto. In *Facetoj de Esperanto* [Facets of Eo] (1976), Auld adds that it is as though Baghy is responsible for the great expressiveness of the Esperanto adverb (cf. Mikhalski).

Reto Rossetti (q.v.) comments (*SdES*, p.108) that Baghy is:

A true original in poetry, prose, plays, with Zamenhof's humanity as well as his style, laid on rich and racy. His poetry uses no licence and speaks with the same modulations as his prose. This is warmly spontaneous, touching all the moods of tragedy, tenderness, sentimentality, comedy, and satire without malice.

Benczik also considers Baghy one of the three main representatives of the romantic style (*romantisma stilo*) in Esperanto literature, along with Vallienne and Luyken (qq.v.) – a style that in the first instance reminds him of Dickens: 'In Baghy's works the influence of the romantic style is very often combined with art nouveau (*nov-artaj*) and expressionist (*esprimismaj*) style elements.' (*SpEL*, p.30).

Sándor Szathmári (q.v.) reports in his introduction to *Ora Duopo* [Golden Duo] (1966) that Baghy declared to K.R.C. Sturmer (q.v.): 'Mi sentas, ke nia popolo estas destinita krei la homan homon de la harmonia

mondpercepto' [I feel our people [the E-ists] are destined to create the human human of the harmonious world-view].

Baghy's first collection of poetry, *Preter la Vivo* [Beyond Life] (1922), is perhaps his most important work. At the time it was an epoch-making collection of autobiographical poems on his adventures and suffering as a prisoner-of-war in Siberia. They include many beautiful and touching poems, such as 'Siberia Lulkanto' [Siberian Lullaby], 'Siberia Romanco' [Siberian Romance], 'La Majstro Mortis' [The Master's Dead] and 'Songas la Maro' [The Sea's Dreaming]. Benczik writes (*SpEL*, p.58):

Although not completely ignoring the traditions of poetry before the war, Baghy created something wholly new; the freshness, verve of his voice signifies a cultural revolution that proffers strong colours instead of the anaemic grey of the earlier literature. The collection – rightly – had success both with the critics and with the public, ...

In his collection of poems *Pilgrimo* [A Pilgrim] (1926), Baghy sometimes gives up short lyrics and writes longer, drama-like monologues and dialogues, such as 'Poeto kaj Muzo' [Poet and Muse] and 'Patrino kaj Filo' [Mother and Son]. The poetry of *Pilgrimo* is more directly lyrical than that of his third collection *La Vagabondo Kantas* [The Vagabond Sings] of 1933, in which the abundance of rhythm and rhyme here and there covers lack of inspiration and analysis of the theme. Baghy's poetic material again derives for the most part from his experiences as a POW. Benczik considers the level well below that of Baghy's other collections (*SpEL*, p.60):

Having resigned as a member of the editorial staff of *Literatura Mondo*, Baghy's relationship with 'aesthetic' literature is not sceptical, he has but one intention: to write for the unsophisticated, whom *Literatura Mondo* ignored.

Benczik is also of the opinion that this was not a success: 'instead of raising the level of the average reader, he descended to him. His excessive language conservatism similarly hindered his creation of valuable pieces.'

Benczik considers *Pilgrimo* the best of the author's three volumes of poetry (*SpEL*, p.59). Baghy is fully in control of the poetic language as an instrument, and his increased interest in philosophy means that 'even in the pieces that are not purely philosophical the core of the poem is essentially intellectual rather than sentimental'.

Benczik also makes the point that 'most of his poems – as Tárkony (q.v.) has already noted – are designed for declamation, not for reading.' Baghy was an actor. Julian Modest (q.v.) points out (*LK*, p.8) that Baghy often wrote while on tour, in railway carriages and hotel rooms, inspired first by melody, then adding the words.

Baghy's first collection of short stories was *Dancu Marionetoj!* [Dance Marionettes!] (1927). In his article 'La Leginda Baghy' [What's Worth Reading in B.], 1981), Giorgio Silfer (q.v.) perceives this collection – together with Raymond Schwartz's (q.v.) novel *Prozo Ridetanta* of 1928 – as a sudden maturation of the Esperanto short story. Silfer considers 'Kiel Mihok Instruis Angle' [How Mihok Taught English] 'a little masterpiece', adding:

The essential vice of Baghy's talent has already been denounced by many: his art in the end is more effect than effective (*pli efekta ol efika*), occasionally even, more affected than effect (*pli afekta ol efekta*).

Benczik notes that of the 12 pieces in the collection, less than half are real short stories, 'but among them we find the outstanding 'Kiel Mihok instruis angle' and 'Tri kamaradoj' [Three Comrades]. Mihok is certainly one of the most alive characters in Esperanto literature, despite Baghy's generally weak talent for characterization.

The mixed volume *Migranta Plumo* [Wandering Pen] (1929) contains poems, short stories and one-act plays. Benczik (*SpEL*, p.59) finds the story 'Nigra Kristnasko' [Black Christmas] of particular note, 'and not least the realistically toned, yet emotional 'Sinjoro Melonkapo' [Mr Melonhead]'. Benczik also detects a considerable measure of sobriety in Baghy's style and tone compared with *Dancu, Marionetoj!*

Ĉielarko [Rainbow] appeared in 1966 – a collection of stories from 12 nations that 'give the impression of being ballads'. Baghy wanted: '... to create something special that does not yet exist in our literature, and is very likely also lacking in national literatures: an anthology of fairy-tales of foreign peoples, reworked in verse by *one* poet.' (pp.9–11). Benczik calls it a charming read rather than true literature (*SpEL*, 61).

Aŭtuna Foliaro [Autumn Leaves] (poems, 1970) and *En Maskobalo* [At a Masked Ball] (one-act plays, 1977) were published posthumously.

On Baghy's novels, Auld (*VDS*, p.38) comments that:

In his education and early craft he was an actor, and his temperament always remained theatrical (*aktoreca*). This is reflected positively in his work: drama, lively conversations, and clearly defined, although sometimes two-dimensional characters abound. His life and his novels were strongly influenced by two things: namely six years as a POW in Siberia, and the Esperanto movement. His experiences in Siberia provided him with the plots for two important novels: *Viktimoj* [Victims] (1925; 1991) and *Sur Sanga Tero* [On Blood-soaked Earth] (1933; 1991) ... the Hungarian POW Johano Bardy finds himself in the terrifying world of revolution and counter-revolution that followed the events of 1917 in Russia. In *Viktimoj* his fate is linked to two women who love him: the prostitute Fiza, and the lawyer's wife Katja, whose husband fled due to the political circumstances.

They are a milestone in the development of Esperanto prose.

Baghy calls *Sur Sanga Tero* a *mozaikromano* 'a mosaic novel'. However, Benczik (*SpEL*, p.60) considers its structure renders this description unjustified: 'It weaves on the history of the characters from *Viktimoj* up to the return of Bardy to Hungary. The tone of the novel is much more sober than that of *Viktimoj*, both in style and content: as a whole it is more epic.'

In his short review of *Sur Sanga Tero* in *Franca Esperantisto* (1935), Gaston Waringhien (q.v.) comments:

I must confess I do not much like the art, or more precisely the lack of art (*senartecan*) of *Viktimoj*, nor its phraseology of universal

brotherhood (*homaranisman frazeologion*); the same traits, which in my opinion are defective though many will probably rate them good qualities, reappear in *Sur Sanga Tero*: the lack of psychological veracity, the Don-Juan-like (*donjuana*) self-satisfaction of the hero, who is moreover the novel's least active figure ..., the hackneyed theme of the highly moral prostitute and the immoral middle-class woman (*burgino*), ...

However, I liked several parts a great deal: first, the humorous characters, for whose sketching J. Baghy has already proved himself ... a truly noteworthy talent: I bring your attention particularly to the excellently captured silhouette of the Jewish merchant, timid, keen on business (*negocema*), at the same time honest and capable. Second, the author's recollections of the lives of PoWs in Siberia and their return to Europe. ... many scenes are evocative, touching and related in a lively manner.

Marjorie Boulton (q.v.) - in her 'Intervorto' [Interword] (p.238) in the co-edition of *Viktimoj* and *Sur Sanga Tero* (1971) - recalls Baghy saying: 'We shouldn't try to save mankind; people don't wish to be saved; we should strive to serve people.'

Carlevaro writes (*EeP*, p.159):

Baghy's stories never have a complicated structure: often they are more similar to sketches. His range of tones goes from the mildest tranquillity, with a sense of sympathy for man's weaknesses, to the most satirical caricature, in which the author in a grimace presents injustice and hypocrisy, and reaches the moment of ethically righteous explosion.

Kalocsay, in his article 'La Esperanta Novelo' [The Eo Short Story] (1974), summed up Baghy's talent for war writing:

After the First World War, he brought with him from captivity in Siberia, where unfortunate people of various nationalities were being consoled by Esperanto, his talent for conveying, also in his short stories, the atmosphere of these people's longing for 'humanity', sympathy with the fallen and a sort of much-embracing nostalgic love for mankind, thus hitching them to Esperanto.

Carlevaro deems Baghy's two-part novel *Hura!* (1930, rpt 1986) less successful. It is a lively work of social criticism, bitterly satirizing the customs of the day. He himself subtitled it *ne romano, nur grimaco* 'not a novel, just a grimace'. Auld, on the other hand, recounts (*VDS*, p.58) how he first underestimated this novel, later revising his opinion: 'It is sometimes brilliant, generally very good, and only occasionally fails to hit the mark; but boring it certainly is not - unless you dislike farce.' Benczik agrees, considering *Hura!* to be Baghy's best novel, despite its comparative lack of success with the public (*SpEL*, p.59):

Instead of singing of great human tragedies, ... he very suggestively, here with biting satire, there with disapproving irony, presents the

bourgeois society that has consolidated after the First World War. As a contrast to its hypocritical life, he also presents his own world, that of the 'human Human' (*homa Homo*) in the Koshelev family, although the latter is very pale compared to the former.

Baghy's manuscript for a sequel to *Hura!*, 'Insulo de Espero' [Island of Hope], disappeared during the war.

Carlevaro (*EeP*, p.159) considers Baghy's romantic novel *Printempo en la Aŭtuno* [Spring in the Autumn] (1931) 'possibly too sentimental, but nevertheless reveals the hand of a master who competently chisels the psychology of the characters.' Baghy himself called it the dearest child of his writer's fantasy. Lajos Tárkony (q.v.), in *De Paĝo al Paĝo*, went further, describing its sentimentality as 'thick syrup'.

Benczik notes (*SpEL*, p.59) that: 'It nevertheless occupies a somewhat important place in Baghy's works in that he took up the thread of the theme again after almost thirty years in the lyrical drama *Songe sub Pomarbo*.'

Countering the criticism that his work is too romantic, Baghy retorted (*Ora Duopo*, p.12):

When life exhibits something humanly beautiful, unusually striking, then it is called 'romantic', somewhat mockingly, somewhat ironically, and often to hide the emotion. Romanticism is the cosmetic with which one can make the world of the poor (*mizeruloj*) more beautiful and give sense even to vain sacrifices. Moreover, romanticism belongs to life. There are even romantic animals, more human than many humans.

Printempo en Aŭtuno was to acquire influence across the world in China. It inspired the poet Armand Su (q.v.), who became a friend of Baghy, as well as the great Chinese novelist Bā Jīn (q.v.), who on reading it immediately translated it and wrote his own 'sister' work in Chinese: *Chūntiān lǐde qiūtiān* [Autumn in Spring-time] (1931).

Baghy's best-known novel is perhaps his satire on the Esperanto movement *Verdaj Donkijotoj* [Don Quixotes in Green] (1933). The main part of it consists of the novel *Paŭlo Paal*, relating the experiences of a 'simple' Esperantist, together with several caricatures of 'typical' Esperantists. In the work 'there reigns a tone of sympathetic irony (*kunsenta ironio*), which sometimes sharpens – above all if it is a question of phenomena and not of people, to whom the author is always indulgent – with cutting satire' (*SpEL*, p.60).

Silfer deals with this aspect of Baghy's work in his article 'La Leginda Baghy':

... the criticism of the 70s devoted its attention, rightly, to the genres that made him famous, novels and poems; judged the waning romanticism of his works, saved the *human human*, destroyed the 'best seller'. But what of the rest? The 30s and subsequent years overlooked Baghy the comedian and actor, an attentive and caustic observant of the Esperanto world: the myth of the 'poet brothers' [i.e. Kalocsay] put paid to that aspect.

... Baghy should also be read as a writer of stories about the Esperanto world.

After the Second World War, Baghy 'puts aside the romantic, theatrical passion (*patoso*), his manner of presentation is puritanically simple' (*SpEL*, p.60), as in his short stories 'Servo S.R.K.' [Service SRK] and 'Kancero de Animo' [Cancer of the Soul], which later appeared in the collection *Koloroj* [Colours] (1960).

Masao Miyamoto (q.v.), in his review (1965) of *Koloroj*, considers the pieces 'Koloroj', 'Pratinoj' [Sisters] and 'La Krozado al Afriko' ['The Cruise to Africa] superior. Yet, with the exceptions of the latter and 'La Spirito Ne Gravas' [The Spirit's of No Importance], he thinks Baghy's themes stale. He severely criticizes the structure, plot and characterization, concluding that Baghy 'is still too weak in fiction writing'.

Carlevaro, writing in 1974 (*EeP*, p.165), calls Baghy the most interesting writer for the theatre. However, his plays consist mostly of just one act. The majority have appeared in periodicals or remained in manuscript. His most important work for the theatre is the three-act comedy *Songe sub Pomarbo* [Dreaming under an Apple Tree] (1958), written in lyrical verse. Love between two young people becomes the narrative structure for an emotion-provoking analysis and exploration of the theme, which is symbolic of the need for love in the world. Baghy's language is smoothly polished, rich in rhyme and rhythm. It is an important work of his artistic maturity, crowning his career.

Verloren van Themaat writes (BNTEL): 'The main characters in *Songe sub Pomarbo* are called Adam and Eve, with obvious allusion to the Biblical progenitors of mankind. They become aware that eternal existence means stagnation, and thus living and moving are preferable, even if they are payable by inevitable death.'

Boulton, in her foreword, calls the work a great, artistically mature and original drama. She touches on possible influences:

the melding of myths: the Old Testament with the Greek and Fairy-land allusions and the modern pseudomythology of space travel and technology; ... the very clear influence of Shakespeare; ... the strength of the Madách-influence; ... Goethe and possibly Milton.

Boulton also sees something consummate behind the work (pp.16-17):

I want now to say that this perfect image of young love, idealistic, bathed in light, sanctified by life, this serene, fearless portrayal of Time and Death, this profound conviction of the value of Life, even this health-giving wit and burlesque cheerfulness, was created from a loving soul that was tortured, who had to live in a constantly painful body, from a crucified human heart. During hours of abysmal darkness he portrayed for us all the most golden of life's moments; looking directly into the sneering face of Death he eulogized Life; drowning in the terrible tears of a courageous man, he wrote to make us laugh. Such spiritual conquests add something extra to our definition of Man (*Homo*).

On *Songe sub Pomarbo* [Dreaming under an Apple Tree] (1958), Benczik (*SpEL*, p.61) deems it the work of a pessimist, someone who has lost their

faith, nevertheless considering his duty to be to encourage his fellow human beings. And Benczik considers it to have little literary value: 'in 1915 it would have been a master-work, but in 1958 – after *La Infana Raso!* [cf. Auld] – it is archaic.'

Other interesting dramas by Baghy are *Samumo* [Simoom] (1929) and *La Holanda Pupo* [The Dutch Doll]. The latter was performed at the World Esperanto Congress in Budapest in 1966.

Benczik (*SpEL*, p.74) considers Baghy's role in Esperanto literature to be unique:

much more important than abstract analysis of the aesthetic qualities of his works would suppose. He appeared at a decisive moment and recognized the claims of the epoch, and in this way he became – after Zamenhof – the second founder of our literature. He created a readership for Esperanto literature – without a readership literature does not exist! –, masses began to read with his works. For long Baghy meant a necessary step for the averagely educated on the road to conquering the higher towers of [Esperanto] literature.

In *Argenta Duopo* [Silver Duo], Baghy wrote (p.24):

People are educable and guidable liars, and some later century will finally be able to realize what seems a utopia today. The time must surely come when the progress of technology will be followed by the practical application of philosophical progress.

Other work: Foreword to the coll. of Edmond Privat's (q.v.) early works *Junaga Verkaro* (1960). 'Presentation of the Poetess' in Eli Urbanová (q.v.): *Nur Tri Kolorojn* (1960). Foreword to Jean Forge (q.v.): *La Verda Raketo* (stories, 1961).

On Baghy: N. Hohlov: 'Minstrelo de Nova Sento' [Minstrel of a New Feeling] (1923). K.R.C. Sturmer (q.v.): 'Vizito al Julio Baghy' [A Visit to J.B.] (1930). In L. Totsche [Tárkony] (q.v.): *De Paĝo al Paĝo: Literaturaj Profiloj* [From Page to Page: Lit. Profiles] (1932, rpt 1976). Emba (q.v.): 'La Vojo de Julio Baghy [J.B.'s Journey] (1932–3). I. Lejzerowicz (q.v.): reviews of *Verdaj Donkĥotoj* (1934) and *La Teatra Korbo* (1935). The jubilee anth. *Argenta Duopo* (with Kalocsay, 1937) contains early studies. W. Auld: 'Baghy kaj Kalocsay' in W. Auld *Esperanta Antologio* (1958). H. Vatré (q.v.): 'Julio Baghy, la Sekreta' [The Secret J.B.] (1960–1). E. Urbanová (q.v.): 'Kiel Vera Paĉjo' [Like a Real Dad] (1960–1). F. Szilágyi (q.v.): 'Zigzage en lamujo' [Zigzagging in Sometime-land] (1960–1).

In *Ora Duopo* (1966): W. Auld: 'Baghy kaj Kalocsay' (as above, 1958); S. Szathmári (q.v.): 'Julio Baghy'; 'Bibliografiaj Notoj: Verkoj de Julio Baghy' [Bibliog. Notes: Works of J.B.]; L. Kökény: 'Postparolo' [Afterword].

L. Kökény: 'Paĉjo 75-jara' [Dad 75 Years Old] (1966). O. Knfchal (q.v.): 'Unua Kontraŭmilita Romano en Esperanto. (Margene al Viktimoj de J. Baghy)' [First Antiwar Novel in Eo. (In the Margin to Viktimoj by J.B.)] (1966). O. Knfchal: 'Verdaj Donkĥotoj post 30 Jaroj' [Don Quixotes in Green after 30 Years] (1966). V. Benczik: 'Julio Baghy' (1968; 1980). A.J. Middelkoop: *Humoristische trekken in de Esperanto-literatuur* (nl) [Humorous

Traits in *Eo Lit.*] (1969). M. Boulton: 'Intervorto' [Interword] in the co-ed. of *Viktimoj* and *Sur Sanga Tero* (1971). K. Kalocsay: 'La Esperanta Novelo' [The *Eo* Short Story] (1974). Péter Rados: 'Kompara Analizo de Tri Dramoj de Julio Baghy' [Comparative Analysis of Three Dramas by J.B.] (1974). H. Vatré: 'Mozaïke pri lama Budapeŝta Itinero' [In the Manner of a Mosaic on an Erstwhile Itinerary to Budapest] (1981).

M. Boulton: *Poeto Fajrakora: La Verkaro de Julio Baghy* [Fiery-hearted Poet: The Works of J.B.] (five lectures with bibliog., 1983). In his review 'Boulton pri Baghy – Objektiva Ama Analizo' [B. on B. – an Objective Loving Analysis] of 1986, Vilmos Benczik (q.v.) calls the lectures 'not dry science but themselves works of art'. On Baghy's poetry, Boulton 'aims to refute the dogmatized myth according to which Baghy was exclusively an instinctive talent – and mainly by analyzing the poem 'Homo ĉe la Reloj' [Person by the Rails] she undoubtedly succeeds in doing this brilliantly.'

Shi Chengtai: 'Baghy kaj Kalocsay en Ĉinio' [B. and K. in China] (1991). J. Modest: 'La Vagabondo en la Poezio de Julio Baghy' [The Itinerant in the Poetry of J. Baghy] (2000). B. Ragnarsson: 'Baghy – la Plej Esperanta Verkisto el Ĉiuj' [B. – the Most Esp-ist of All Writers] (2000, rpt 2007).

Baghy in translation – into • English: poem 'Siberia Lulkanto' appears as 'Siberian Lullaby' in M. Hagler: *The Esperanto Language as a Literary Medium* (1970). Poem 'Sanktulinon Mi Ne Vidas' as 'Female of the Species' in *La Brita Esperantisto* No.891 (Sept.–Oct. 1989). Story 'Kiel Mihok Instruis Angle' appears as 'How Mihok Taught 'English'', trans. by H.W. Allen-Smith, in J. Grum et al. *Short Stories from Esperanto* (1991) • **Chinese:** story 'Nur Homo', from *Dancu, Marionetoj!*, appeared as *Zhī yǒu yīgè rén* (Guanghua, 1930). Novel *Printempo en la Aŭtuno* (1931) as *Qiūtiān liǎde chūntiān*, trans. by famous Chinese novelist Bā Jīn was publ. in 1981, who then wrote his own 'sister' work in Chinese: *Chūntiān liǎde qiūtiān* [Autumn in Spring-time] (1931). The novel *Viktimoj* appeared as *Xīshēngzhě* (1934), trans. by S.M. Chung (Zhōng Xiànmín, b.1910). *Teatra Korbo* trans. by Li Naixi (Chongqing, 1944).

Other short stories by Baghy have appeared in Chinese, incl. 'Heredaĵo' [Inheritance], trans. by A.A. Sofio [Zhou Suofei] (d.1988) as *Yíchǎn* (1930).

La Verda Koro appeared in a bilingual, Esperanto-Chinese, ed. in 1983.

'Letero al Kalocsay' [Letter to K.] (long poem) appears in trans. by Hú Guózhù in *La Verda Spiko* [The Green Ear] (Guangdong: No.2, 1990)

• **Croatian:** story 'Kiel Mihok Instruis Angle' appears as 'Kako je Mihok podučavao engleski' in Z. Tišlar (ed./trans.) *Sve dugine boje* (1988)

• **French:** *Printempo en la Aŭtuno* (1931) appeared as *Le Printemps en automne* in 1961 • **Gaelic (Scots):** 'Ĉe Samovaro' trans. as 'Ri taobh an samobhair' by Garbhan MacAoidh in *Gairm* (No.139, 1987) • **German:** novel *Hura!* appeared as *Hurra für nichts!* (1933) • **Hungarian:** *Printempo en la Aŭtuno* appeared as *Tavas az őszben* in 1930, trans. by Baghy himself.

Poems 'Ivaĉjo' (1926) [Little Ivan] and 'Ĉe Fenestro de Vagonaro' [At a Train Window] (1933) appear as 'Ványa' and 'A vonatablagnál' in M. Gergely (ed.) *Utam a világban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987) • **Italian:** poems 'Siberia Lulkanto' and 'Riproĉo' appear as 'Ninna-nanna siberiana' and 'Rimprovero'

in D. Bertolini's coll. *Dal nuovo giardino / El la Nova Ĝardeno* (1979, 2nd ed. 1985), and 'Aŭtuna Medito', 'La Majstro Mortis', 'Patro Nia' as 'Meditazione autunnale', 'Morto il maestro', 'Padre nostro' in his second coll. *In quest'era omicida / En Ĉi Murdepoko* (1987) • **Japanese:** *Sur Sanga Tero* is featured in *Esuperanto dokusyo nôto / Pri Esperantaj Libroj* (1999) by M. Yamaguti • **Ukrainian:** poem 'Nur Migri, Ĉiam Migri, ...' as 'U mandrah, mandrah ...', trans. by P. Timoĉko in *Sova* (Ternopil, No. 1, 2000) • **Vietnamese:** Đặng Đình Dàm's bilingual coll. *60 bài thơ esperanto dịch sang tiếng Việt* (1993) contains the poems 'Amuza Poemo' [Amusing Poem], 'Marŝo por la Infanoj' [March for Children], 'Mia Reĝlando' [My Kingdom], 'Piramidoj kaj Kanaloj' [Pyramids and Canals], 'Estas Mi Esperantisto' [An E-ist Am I] as 'Thò vui - du lịch', 'Tiến bù ốc vì tuổi thọ', 'Vùng quốc của tôi', 'Kim tự tháp và kênh đào', 'Tôi, nhà quốc tế ngữ'.

• **SELECTED WORK:** *Preter la Vivo* [Beyond Life] (poems, 1922, 3rd ed. 1991). *Viktimoj* [Victims] (novel, 1925, 6th ed. 1991). *Pilgrimo* [A Pilgrim] (poems, 1926, 2nd ed. 1991). *Dancu, Marionetoj!* [Dance, Marionettes!] (short stories, 1927, 3rd ed. 1933). *Migranta Plumo* [Wandering Pen] (drama, short stories, poems, 1929). *Hura! Ne Romano, Nur Grimaco* [Hurrah! Not a Novel, Just a Grimace] (novel, 1930, rpt 1986). *Printempo en la Aŭtuno* [Spring in the Autumn] (novel, 1931, 2nd ed. 1972, rpt 1981 with Chinese trans.). *La Vagabondo Kantas* [The Vagabond Sings] (poems, 1933; 1937). *Verdaj Donkihotoj* [Don Quixotes in Green] (novel and caricatures, 1933, 2nd ed. 1996). *Sur Sanga Tero* [On Blood-soaked Earth] (novel, 1933, 4th ed. 1991). *La Teatra Korbo* [The Costume Hamper] (sketches, 1934). *La Verda Koro* [The Green Heart] (short didactic novel, 1937, 3rd ed. 1954, rpt of 1st ed. 1982). *Sonĝe sub Pomarbo* [Dreaming under an Apple Tree] (verse drama, 1958). *Koloroj* [Colours] (previously publ. short stories, 1960). Rpt in *33 Rakontoj – La Esperanta Novelarto* [33 Stories: The Art of the Short Story in Eo] (1964) eds R. Rossetti and F. Szilágyi (1964): 'La Metropolo Mal-satas' [The City Is Hungry] (1927); 'Kiel Mihok Instruis Angle' [How M. Taught English] (1927). *Ĉielarko* [Rainbow] (stories in verse, 1966). *Aŭtuna Foliaro* [Autumn Leaves] (poems, 1970). *En Maskobalo* [At a Masked Ball] (1-act plays, 1977). Rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986): 'Ĉe Samovaro' [By a Samovar]; 'Ivaĉjo'; 'Antaŭ la Tribunalo' [Before the Court]; 'Deziro de Grandviziro' [A Grand Vizier's Wish]. Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Siberia Lul-kanto' [Siberian Lullaby]; 'Siberia Romanco' [Siberian Romance]; 'La Mar Furiozas' [The Sea is Raging]; 'Lasta Letero' [Last Letter]; 'Tamen ... Tamen ...' [However ... However ...]; 'Kial Skribi al Vi?' [Why Write to You?]; 'En Aŭtuno sur la Kampo' [In the Field in Autumn]; 'Sanktulinon Mi Ne Vidas' [Female of the Species]; 'La Polvohomo Meditas' [Meditations of the Man of Dust]; 'Dancanta Ĉevalo' [A Dancing Horse]; 'Infanoj en la Parko' [Children in the Park]; 'Mia Reĝlando' [My Kingdom]; 'Nur Migri, Ĉiam Migri, Migri For' [Just Move on, Always Move on, Move Away]; 'Plendo de Vagabondo' [A Vagabond's Complaint]; 'Renkonto' [Meeting]; 'Post Striko' [After a Strike]; 'Mortinta Haveno' [Dead Harbour]; 'Piramidoj kaj Kanaloj' [Pyramids and Canals]; 'Al Venko!' [To Victory!]; 'Ran-kvarteto' [Frog Quartet]; 'Estas Mi Esperantisto' [An E-ist Am I]. Rpt in *Sub la Signo de Socia Muzo* ed.

CONCISE ENCYCLOPEDIA OF THE ORIGINAL LITERATURE OF ESPERANTO

W. Auld and S. Maul (1987): 'Krioj de l' Mizero' [Cries of Misery] (poem). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'La Koro de Parenco' [The Heart of a Relative]; 'Praktika Instru-metodo' [A Practical Method of Instruction]. Rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991): 'La Majstro Mortis' [The Master's Dead]; 'Estas Jam Tempo' [It's Already Time]; 'Por Kongresa Malfermo' [For the Opening of a Congress (*Am. Convention*)] (poems).

Balkányi Pál (Paŭlo) (1894–1977)

Hungarian bank and commercial functionary; learnt Esperanto in 1909. Balkányi collaborated with *La Revuo* before the First World War. In 1921, he published the first, epoch-making collection of poems by Kálmán Kalocsay (q.v.), *Mondo kaj Koro*. A member of its Editorial Committee, Balkányi played a leading role in setting up the important review *Literatura Mondo* in 1922, which was a foundation of the Budapeŝta Skolo [Budapest School]. He was a main collaborator in the *Enciklopedio de Esperanto* [Eo Encyclopedia] (1933–4). Active in the Hungarian movement between the World Wars, Balkányi also played an important part in revitalizing the Hungarian movement after the Second World War, working closely in Mondpaca Esperantista Movado (MEM) [Eo Movement for World Peace].

The second volume of *Gvidlibro por Supera Ekzameno* [Guidebook for a Higher Examination] (1966) contains a valuable chapter on the literary history of Esperanto, written by Kalocsay, Balkányi and Vatré (q.v.).

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Malespero' [Despair].

Lanti, Eŭgeno [Lanty; Herezulo; Sennaciulo; pseud. of Eugène Adam] (1879–1947)

French woodworker. Before 1924 Lanti was an anarchist, then became a revolutionary, non-Marxist communist, and later worked out his own revolutionary doctrine of liberation, which he called *sennaciismo* 'non-nationalism' or 'anationalism'. Considering all nationalism a fount of evil, he established the Sennacieca Asocio Tutmonda (SAT) [World Non-national Assn] and led it for several years. He edited periodicals and initiated many language-related projects. Lanti's second wife was George Orwell's aunt.

His work is concerned with the class battle and relations with the neutral Esperanto movement. He proposed the linking of the Esperanto movement with the other contemporary socialist revolutionary forces.

Linguistically, Lanti's style is 'outstanding', writes Tazio Carlevaro (q.v.) (*EeP*, p.164): 'simple, accurate, elegant'. Reto Rossetti (q.v.) comments (*SdES*, p.109) that:

[Lanti] adopted the language as a tool, with the aim of applying it pertinently and rationally. His motto was: 'The writer must strive to avoid effort by the reader', although not to such an extent that 'he castrates his thought'. For Lanti, beauty in style is just an accessory of effective expression.

Gaston Waringhien (q.v.) comments (*EseoJ I*, p.103):

Lanti was always proud of having been an artisan: indeed his style was the most effective, the most carefully polished of his tools. And when he was, as it were, borne up by a powerful feeling, it acquired a kind of resonant steeliness: 'Countries (*Patrioj*) exist; gods exist. Witnesses to these are the barracks and the places of prayer. But man created the countries and the gods; consequently man can also destroy them' [*Naciismo*, pp.121–2].

... Beside the hard severity of Nietzsche, close to his heart were the plump jokes of Rabelais and the easy irony of Voltaire. And I recognize his face in the following profoundly humane portrait, which he placed in opposition to those of both the suffering Christ and indifferent Buddha: 'I do not imagine a wise man to be a person with a funereal or expressionless face. A disposition to laughter is something peculiarly human. Animals do not laugh. If no one is capable of delivering an absolutely certain reply to the mysteries that the sphinx of Life places before us, we can at least laugh at it in the face.

'And he who is able to laugh mockingly at himself, he, I believe, is wise' [*Leteroj de Lanti*, p.177].

Lanti severely criticized the 'bourgeois spirit' of the politically neutral Esperanto movement, stating that language is not the aim of the workers' Esperanto movement but only a means to its end. He judged the notion of a small minority of contemporary Esperantists that the language could stop wars not just as fanciful but a product of this bourgeois spirit. He was also of the opinion that the international atmosphere of Esperanto contacts 'fogs the view of conscious class battle' and so advocated and orchestrated a schism between the workers' movement and the neutral movement (cf. *For la Neŭtralismon! [Away with Neutrality!]* (1922)).

It was decided that no member of SAT should also be a member of a neutral organisation. Romain Rolland (1866–1944, Nobel Prize-winner for literature in 1915), honorary president of SAT's 2nd Congress, severely criticized the decision, saying 'that the revolutionary Esperantists are completely unaware of Esperanto's importance ... [which] is, by itself, a revolution of much greater effect than any so-called revolutionary congresses, because it creates ... a mentality that is international, anational, global'.

Although the decision was moderated two years later, a divisive mindset had been created that was to last essentially until insistence on separate workers' organizations became steadily weaker from the 1960s.

From 1928, when Soviet Esperantists attacked Lanti for criticising contemporary policies in the Soviet Union, relations between SAT and Soviet organs steadily deteriorated. Lanti attempted unsuccessfully to save the situation by emphasizing his earlier reversal of the original doctrine that members of SAT were first revolutionaries, using Esperanto as a means, and second Esperantists. By the late 1930s, Stalin's Great Purge engulfed several thousand Soviet Esperantists, branded as spies, 'Zionists and cosmopolitans', who were thrown into prison, death camps or immediately shot.

When Lanti was relieved of his editorial responsibilities for SAT in 1935,

he founded the periodical *Herezulo* [Heretic], in which he revealed his true knowledge of life in the Soviet Union gained through his contacts.

Although Lanti was not afraid to change his mind, 'confusing friends and shocking enemies', he retained his profound hatred for any sort of nationalism, such that he was even glad to see national conflict, judging it a natural consequence of cultural differences. He desired the destruction of all national cultures and, it seems, came to believe that only imperialism will rid the world of destructive cultural divisions. Lanti's beliefs on these matters were never those of the majority of Esperanto-speakers.

Lanti's *La Laborista Esperantismo* [The Workers' Esperantism] (1928) has appeared in Czech, Dutch, English, French, German and Swedish translations. *Naciismo* [Nationalism] (1930) is a study of the origins, evolution and consequences of nationalism.

Autobiography: E. Borsboom: *Vivo de Lanti* [Life of L.] (1976) contains a 70-page autobiographical sketch by Lanti.

On Lanti: N. Bartelmes (q.v.): 'Lanti en Siaj Lastaj Vivojaroj' [Lanti in the Last Years of His Life] (1955). G. Waringhien: 'Eügeno Lanti' (essay, 1956; 2nd rev. ed. 1987). N. Bartelmes: 'Vojaĝo tra la Pensomondo de E. Lanti' [Voyage through the Thought World of E. Lanti] (1970). *Leteroj de Eugène Adam aŭ Lanti al Edmond Privat; kun komentarioj de Pierre Hirsch* [Letters of E.A. ... to E.P.; with commentaries by P.H.] (1973). E. Borsboom: *Vivo de Lanti* (1976).

Lanti's translations incl.: three works by Voltaire (1694–1778): *Kandido* (1929, rpt 1956, pt rpt 1991, short story *Candide* (1759)), *Zadig* (1956, novel (1747)), and *Senartifikulo* (1956, philosophical novel *L'Ingénu* (1767)). *Skizo pri Filozofio de la Homa Digno* (1934, *Esquisse d'une philosophie de la dignité humaine* (1924) by Paul Gille). *La Konflikto* (1987, philosophical discussions *Le Conflit* (1925) by Félix le Dantec (1869–1917)). *La Veraj Interparoladoj de Sokrato* (1999, *Les Véritables entretiens de Socrate* (2nd ed. 1922) by Henri Ner [pseud. Han Ryner] (1861–1938)).

Lanti in French: *La Langue Internationale : ce que tout militant ouvrier doit connaître de la question* (1925).

• **SELECTED WORK:** *For la Neŭtralismo!* [Away with Neutrality!] (1922; 3rd ed. 1928). *La Laborista Esperantismo* [The Workers' Esperantism] (1928). *Naciismo: Studo pri Deveno, Evoluado kaj Sekvoj* [Nationalism: a Study on Origin, Evolution and Consequences] (1930, rpt 1986). *Manifesto de la Sennaciistoj* [The Non-nationalists' Manifesto] (1931, 3rd ed. 1970). *Vortoj de Kamarado Lanti* [Words of Comrade L.] (coll. of articles, 1931). *Manifesto de la Sennaciistoj* (1931 (Eng. trans. *Manifesto of Non-nationalists* 1937); 3rd rev. ed. 1970). *Absolutismo* [Absolutism] (1934; 1973). *Herezaĵo* [Heresy] (1934). *Ĉu Socialismo Konstruiĝas en Sovetio?* [Is Socialism Being Built in the Soviet Union?] (1935). *Leteroj de E. Lanti* [Letters of E.L.] (1940, rpt 1987). 'Vivantigi Esperanton: Ĉu Kreo aŭ Nur Inciato?' [Making Eo Live: A Work of Creation or Just an Inception?] (essay) rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991). *El Verkoj de E. Lanti* [From Works of E.L.] (1991).

Živanović, Stevan S. (Jivanović) [pseud. S. Balkanano] (1900–38)
Serbian literatus and lexicographer; learnt Esperanto in 1919. Živanović was

secretary of the Belgrade Esperanto Society. A writer of both poetry and prose, he collaborated with *Heroldo de Esperanto* [Eo Herald] and its predecessor, with *Esperanto, Konkordo* [Concord] and *La Suda Stelo* [The Southern Star], and was thrice a prizewinner at the International Floral Games in Catalonia. He also compiled a two-way Esperanto–Serbo-Croatian dictionary (1934, 5th ed. 1990).

Of Živanović's several published stories, the best known is the novel *La Sonorilo de Bled* [The Bell of Bled], which came out in 1959, although it was written much earlier. Marinko Gjivoje (q.v.), in his foreword, calls Živanović 'a talented landscapist (*pejzaĝisto*), who without a palette and paints brings life to a landscape, using words with effect.' He adds: 'One thing should be kept in mind while reading the novel: it is created before the Second World War and it of course carries in its content and language the stamp of its time (nowadays more pertinent solutions would certainly be found).'

• **SELECTED WORK:** *La Mizeruloj* [The Wretches] (story, 1922). *Bela kaj Stela* [Bella and Stella] (story, 1925). *La Diino de la Maro* [The Goddess of the Sea] (story, 1926). *La Sonorilo de Bled* [The Bell of Bled] (novel, 1959). Three poems rpt in *Reehoj: Jugoslavia Poemaro* [Re-echoes: A Coll. of Poems from Yugoslavia] ed. Gjivoje (1961). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'La Junaĝo' [The Age of Youth]; 'La Knabino' [The Girl].

1923

Bulthuis, Hindrik Jan (1865–1945)

Dutch customs officer, later translator in the national tax office; learnt Esperanto in 1901. Pieces by Bulthuis were published in the collection of prize-winning works from the first literary competition of the magazine *La Revuo*, which came out as *Laŭroj* [Laurels] in 1908. Apart from his many textbooks and readers for use both internationally and by Dutch-speakers, he produced both plays and poetry, but he was best known for his original and translated prose, and became a popular author. Bulthuis's writing was consciously didactic rather than literary, with an easy, model style, occasionally verbose.

Bulthuis's first novel was his 542-page *Idoj de Orfeo* [Offspring of Orpheus] (1923). He was to write three more novels: *Jozef kaj la Edzino de Potifar* [Joseph and Potiphar's Wife] (1926), *La Vila Mano* [The Hairy Hand] (1928) and *Inferio* (1938). William Auld (q.v.) (*EOLE*, pp.34–5) considers his début novel the most successful, and *La Vila Mano* was also praised. He points out that Bulthuis's four novels are fundamentally dissimilar. *Inferio* belongs to the genre of utopian fiction. Partly psychological and critical of industrial civilization, its story is unlikely.

Bulthuis had a talent for narrative and style. The only incongruous ingredient of *Idoj de Orfeo* is a mysterious character, Johano, who at the end is shown to be some sort of supernatural being. Auld calls (*VDS*, p.37) Bulthuis's treatment of this character 'essentially hyperbolic'. However, elsewhere (*EOLE*, p.35) he writes that the disturbance is minimal, adding that Johano, whose absolute honesty is reminiscent of Dostoevsky's *The Idiot* (1868), nevertheless possesses a strong dose of practicality, and is

perhaps the first 'unforgettable' character of Esperanto literature.

Idoj de Orfeo, writes Auld (VDS, p.33), has:

... one of the three most complicated plots [of Eo] novels, and besides this, it seems to me that this work of Bulthuis merits our full attention. In opposition to Nekrasov, whose criteria pertain to socialist realism, not to say Marxism, I find the book ... his main work. It contains much veracity (despite the great coincidences on which the plot depends), a great deal of entertainment, and the style is lively and expressive (which one cannot say about some of his translations!).

The novel was created under the influence of *Sans famille* (1878) (*Nobody's Boy*) by Hector Malot (1830–1907), but it also contains autobiographical material. The island in the story is identified by his son, Rico, as the Dutch island of Rottum (Borsboom: 'H.J. Bulthuis en Retrospektivo', 1983; incl. extensive bibliog.).

Bulthuis's best works deal with the traditional life of the Dutch countryside (Tazio Carlevaro (q.v.) *EeP*, p.162), whose inhabitants he interprets psychologically with both realism and friendship, such as in *La Vila Mano* [The Hairy Hand] (1928). Again, the story is partly autobiographical, describing the author's youth in his village of Warfum. However, he again yields to a temptation to overspice the narrative with the supernatural, diminishing the strength of the story.

Reviewing *La Vila Mano*, the severe Marxist writer and critic Nikolaj Nekrasov (q.v.) wrote, in *La Nova Epoko* [The New Era] (1932, p.18), that Bulthuis as an artist certainly merits attention. He has a simple method of working that makes an impression. He has a talent for description and story-telling. Everything he writes is worth reading. He possesses a feeling for reality, a writer's talent, and his eyes are good at capturing what he sees. He is a writer who has the right to occupy a place in Esperanto literature that is not the last.

But as an ideologue, Nekrasov continues, Bulthuis is not one of us. The class colour of his works is so clear, as with no other Esperanto writers. That is Bulthuis's great advantage and at the same time his handicap, because it will be more difficult for his world-view to evolve and escape the ideological chains of his membership of the petit bourgeois class.

K.R.C. Sturmer (q.v.), in his groundbreaking work *Esperanto Literature: Notes and Impressions* of 1930, underlines Bulthuis's 'remarkable gift of making the everyday seem interesting.' He finds *La Vila Mano* his 'most even' and 'most truthful' novel, and adds:

His leisurely descriptions drive some readers to distraction, but there is something wonderful about his ability to make interesting the purchase of sixpennyworth of apples. A man who has led a fairly uneventful life, he describes only those scenes of town and country which he knows, and writes of people whose minds he understands.

Auld dismisses *Jozef kaj la Edzino de Potifar*. It is not in any sense historical, and its characters are 'two-dimensional cardboard cut-outs'.

Bulthuis wrote two plays: *La Onklino el Ameriko* [The Aunt from America] (1908), which he called 'a joke in one act', and *Malriĉa en Spirito* [Poor in Spirit] (1923). Carlevaro (*EeP*, p. 165) considers them 'interesting and realistically suggestive', particularly the latter. Rico Bulthuis (cf. above) is of a similar opinion about his father's stories for children.

On Bulthuis: The atmosphere of the Bulthuis home is described in his son Rico's novel in Dutch, *De dagen na donderdag* (1980). Ed Borsboom: 'H.J. Bulthuis en Retrospektivo' [H.J.B. in Retrospective] (1983).

Bulthuis's translations incl.: from • **Danish:** *Taglibro de Vilaĝ-pedelo* (1922, story *En landbydegns dagbok* [Diary of a Village Beadle] by Steen Steensen Blicher) • **Dutch:** *Karaktero* [Character] (1925, 3rd ed. 1928, short work by M. van Stripriaan Luiscius). *La Malgranda Johano* (1926, story *De kleine Johannes* [Little John] by Frederik van Eeden (1860–1932); cf. de Jong) • **English:** *Salome* (1910, 1-act play by Oscar Wilde). *Robinsono Kruso* (1928, reworked version of the novel *Robinson Crusoe* (1719) by Daniel Defoe (1660–1731), adapted for young readers); CD version in MP3 (2007). *Jane Eyre* (1930, novel (1847) by Charlotte Brontë) • **Flemish:** *La Leono de Flandrujo* (1929, historical novel *De leeuw van Vlaanderen* (1838) [The Lion of Flanders] by Hendrik Conscience (1812–83)) • **French:** *Du Bilettoj* (1907, comedy *Les Deux billets* by Jean Pierre Florian) • **Norwegian:** *Imperiestro kaj Galileano* (1930, ten-act play *Keiser og Galilæer* (1873) by Henrik Ibsen).

Bulthuis also trans. several of his son's novels from Dutch into Esperanto, although only one, *La Alia Pasinteco* (1952, trans. by J. Isbrucker from *Het andere verleden*), was publ. in 1947.

Bulthuis in translation – into • **Dutch:** novel *La Vila Mano* appeared as *De taveerne van Piet Rabbel* (1954, 1977) • **Hebrew:** stories 'Filino de la Malriĉula Antaŭurbo' [Daughter of the Poor People's Suburb] and 'Filo de la Malriĉula Antaŭurbo' [Son of the Poor People's Suburb] appeared as 'Ben parbar ha-oni' (1945) and 'Bat parbar ha-oni' (date unknown), trans. by Isahar/Jehosahar Krahi.

• **SELECTED WORK:** *Malriĉa en Spirito* [Poor in Spirit] (play, 1923). *Idoj de Orfeo* [Offspring of Orpheus] (novel, 1923, rpt 1990). *Jozef kaj la Edzino de Potifar aŭ Idoj de Merkuro kaj Eroso* [Joseph and Potiphar's Wife or Children of Mercury and Eros] (novel, 1926). *La Vila Mano: Idoj de Cereso* [The Hairy Hand: Children of Ceres] (novel, 1928, rpt 1991). *Inferio* [Infernia] (novel, 1938, 2nd ed. 1990).

Eroŝenko, Vasilij Jakovlevič (Vasilij Jakovlevič Jeroŝenko; Eroshenko) (1890–1952)

Blind Ukrainian teacher, the third son of poor parents. As a result of measles, Eroshenko totally lost his sight at the age of four, after which he is said to have acquired a sixth sense for finding his way around. A Japanese journalist, Nyozekan Hasegawa, wrote of him in 1921: 'His eyes see people's skin in a single colour and also the map of the world in a single colour. And he roamed through his unified world.' He was to become known as 'the blind poet from Russia', although he was principally a writer of short stories.

Around 1910, Eroshenko met Anna Šarapova (1863–1923) – sister-in-law of Pavel Birjukov, a biographer of Lev (Leo) Tolstoy – who advised him to learn Esperanto and travel to England to study music. He followed her advice, arriving in England in 1912, where he was accepted into the Royal Normal College. The then sensational journey of a blind person was reported in the Russian media. He returned to Russia in 1914, and the same year was sent to Japan by Rusa Esperanto-Federacio [Russian Eo Federation]. There he taught Esperanto to blind people and met the famous dramatist Uzyaku Akita (1883–1962). Akita became an adept of Esperanto, and Eroshenko was introduced into circles of progressives and intellectuals. He lectured on Esperanto and Russian literature, with Akita interpreting. Two years later, he travelled to Siam (Thailand), with the intention of founding a school for the blind. He also taught for a time at a blind school in Moulmein, Burma. In 1918 he was in Calcutta but, as a Russian citizen, was expelled from India by the British, and subsequently travelled home to Russia via Afghanistan.

Eroshenko arrived back in Japan in 1919, speaking fluent Japanese. Due to the civil war, he no longer received money from Russia, so he began writing stories for children in Japanese, with the help of journalist Itiko Kamitika (1888–1980, a member of the Japanese parliament from 1945). His writing acquired considerable renown. At this time he wrote only several speeches and a single poem in Esperanto, 'Antaŭdiro de la Ciganino' [The Gypsy Woman's Prediction].

Tazio Carlevaro (q.v.) comments (*EeP*, p.155) that only a few of Eroshenko's poems rise above simple expressions of emotion to attain the level of fully formed lyrical poetry. On the other hand, Eroshenko's stories have attained wide renown in Japan, China, Russia and Ukraine.

In 1920, Eroshenko's picture was painted by Tune Nakamura, and it is considered an outstanding example of modern Japanese portraiture.

Due to Eroshenko's taking part in a May Day demonstration and the Second Congress of the Japanese Socialist Union, he was arrested and expelled from Japan in 1921, despite protests from eminent writers. He was sent to Vladivostok, from where he intended to return home. However, he was arrested and sent for trial by a 'white' tribunal, accused of being a 'red' agent. He escaped from a ship disguised as a Chinese coolie and crossed into China, where the Chinese media hailed him as a hero.

After a countrywide conference of educationalists, Eroshenko taught Esperanto in a compulsory course for 500 to 600 students in Peking University. He also lectured there and at a women's teacher training college on, amongst other things, Russian literature.

Eroshenko's work in Japanese had come to the attention of the great Chinese writer Lusin (Lu Hsun; Lǚ Xūn, 1881–1936), who was fluent in the language. Lusin wrote (*Complete Works* (zh), vol.1, pp.223–4): 'Before his expulsion from Japan, I was not acquainted with the name Eroshenko. When he had been deported, I began to read his works [in Japanese]... in this way I put his stories into Chinese ...'

Together with journalist Hujucz (Hú Yùzhī, or Hú Xuéyú, 1896–1986), Lusin translated and published *Ailuóxiānkē tónghuà jī* [Fables by E.] (1922),

in which Lusin translated Eroshenko's stories from Japanese into Chinese, and Hujucz translated 'Unu Paĝeto en Mia Lerneja Vivo' [One Little Page in My School-days] and 'Turo por Fali' [A Tower for Tumbling] from Esperanto.

Eroshenko lived with Lusin and his Esperanto-speaking brother Zhou Zuoren (1885-1966), who was also a well-known writer as well as a university professor of Chinese Literature in Peking University. Lusin and Cai Yuanpei (1868-1940), rector of Peking University, invited Eroshenko to teach Esperanto and Russian literature in the university.

Eroshenko's name is often to be found in Lusin's diary. Among the ten volumes of Lusin's collected works, almost a whole volume consists of reminiscences of the blind Ukrainian. It is certain that Lusin was thinking of Eroshenko when he wrote:

I have liked Esperanto for a long time. ... The reason is very simple! First, with Esperanto's help it is possible to bring various people into contact with each other, especially subjugated people; second, above all in my own profession, ... it is possible to exchange literary works with all peoples, and finally, because I myself have had Esperantist acquaintances who were morally superior to other people by their lack of hypocrisy and egotism.
(Letter to *La Mondo*, 15 Aug. 1936)

Among Lusin's translations of Eroshenko's works is the drama *Rozkoloraj Nuboj* [Rose-coloured Clouds]. Lusin's short story 'Yā de xījù' [The Comedy of the Ducks / La Komedio de la Anasoj] is also about Eroshenko. In his article 'Eroŝenko en Ĉinio' [E. in China] (1994), Shi Chengtai (q.v.) writes:

Vasillj Eroshenko is very famous in China; almost every pupil has read Lusin's short story 'La Komedio de la Anasoj', whose protagonist is indeed Eroshenko, the 'blind poet from Russia', although he or she may not have read works by the blind poet himself.

Eroshenko also lectured on social problems, and his talks were translated and published in Chinese in 1924.

It was during his stay in Shanghai that Eroshenko began writing in Esperanto, first 'Rakontoj de Velkinta Folio' [Stories of a Withered Leaf]. This was translated from the manuscript into Chinese by Hujucz, who was later to become vice-president of the Consultative Political Conference of China, 1979). Hujucz also provided the foreword to *Ĝemo* Original Esperanto work by Eroshenko first appeared in the periodicals *Verda Lumo* [Green Light] (Shanghai) and *Verda Ombro* [Green Shadow] (Taipei).

In 1923, the only Esperanto-language book published during Eroshenko's lifetime appeared in Shanghai, containing poems, stories and sketches on Chinese life: *La Ĝemo de Unu Soleca Animo* [The Groan of One Lonely Soul], which includes 'Unu Paĝeto en Mia Lerneja Vivo', 'La Tago de l' Monda Pacigo' [The Day Peace Came to the World], 'Rakontoj de Velkinta Folio' and the four poems 'Homarano' [Member of the Human Race], 'Antaŭdiro de Ciganino' [The Gypsy Woman's Prediction], 'Malespera Koro' [Despairing Heart] and 'Lulkanto' [Lullaby] – with a foreword by Hujucz.

Eroshenko left China on 16 April 1923 to attend the World Esperanto

Congress in Nuremburg, a fact the Japanese secret police noted in his file. Back in Russia in 1924, he was for some time manager of a kindergarten for blind children.

In 1929, Eroshenko travelled to the north-eastern extremity of Siberia to visit his brother and study the situation of blind Chukchi (Chuckchee/Luorawetlan) there. On his return, he wrote several works in Esperanto: 'Ĉukĉa Elegio' [Chukchi Elegy], 'Ĉukĉa Idilio' [Chukchi Idyll], 'Blindaj Ĉukĉoj' [Blind Chukchis], and 'La Trimova Ŝakproblemo' [The Three-move Chess Problem]. They appeared in the Braille periodical *Esperanta Ligilo* [Eo Link] (Dec. 1947), published in Britain, and two in its *Ligilo por Vidantoj* [Link for Sighted People].

In 1931, Ba Jin (Bakin) (q.v.) compiled a collection of 16 of Eroshenko's stories in a Chinese-language collection, *Xingfú de chuán* [Ship of Happiness], in which four were translated from Japanese by Lusin, others from Esperanto by Ba himself. In its foreword Ba wrote:

Eroshenko is a friend known and esteemed by us ... this blind Russian poet has accepted the sorrow of mankind as his own. He loves mankind more than himself. Like a musician, he has arranged his love for mankind and his hate for the present social system on a string of a musical instrument, which he plays with a beautiful and sad tone, touching our hearts ...

In 1934, Eroshenko's collected works in Japanese were published. The following year, he went to Kushka in Turkmenistan to teach blind children, thus escaping Stalin's Great Purge, in which so many other speakers of Esperanto were targeted and perished. 'La Trimova Ŝakproblemo', on the rotten Soviet bureaucracy, was written, in Esperanto and Braille, at this time (1938).

In 1956 Esperantist Itirō Takasugi (b.1908) wrote a biography of Eroshenko in Japanese. A revised edition came out in 1982. Biographies have also appeared in Russian and Ukrainian, and the 100th anniversary of his birth was celebrated in Russia with guests from many of the countries he visited.

Shi Chengtai, in his article 'Eroŝenko en Ĉinio' [E. in China] (1994) writes:

Through translation ..., his work had a big influence in the history of the new Chinese literature; ... and he produced (*bakis*) a few pioneers of the Chinese Esperanto movement, i.e. Wang Luyan (1901-1944), who became a renowned writer and translated many novels from the Esperanto versions of East European authors.

Ba Jin has also written of the influence of Eroshenko's work on his own work in Chinese.

Lumo kaj Ombro [Light and Shade] (1979) is a collection of Eroshenko's short stories, poems and articles; originals written in China. E. Fenyvesi, in his review (1980), writes that the 'Blind poet, with the soul of a hero and heart of a boy':

... *sees* and enchantingly conveys to us what needs to be complained about and what may be hoped for in the great misery of the East in

the 1920s. He spins tales of the pain, the suffering, and the struggles... often the reader is absorbed in even minor scenes ... Old-fashioned? Yes, but his figures of speech will certainly be read by many ..., because they lift them to higher spheres.

La Tundra Ĝemas: El Vivo de Ĉukĉoj [The Tundra is Moaning: From the Life of Chukchi] (1980) is a series of sketches on the life of the north Siberian Chukchi (Luorawetlan) people during Stalinism – original works written in the Soviet Union. It also contains 'Skizo pri la Vivo de V. Eroŝenko' [An Outline of V.E.'s Life] by Yositaka Mine.

La Kruĉo da Saĝeco [The Jug of Wisdom] (1995), four short stories, the last works of the author, compiled by Yositaka Mine. It incl. 'Vivo kaj Verkoj de Vasilij Eroŝenko' [Life and Works of V.E.] by Y. Mine and Eroŝenko's 'La Unua Eksterlanda Vojaĝo' [The First Journey Abroad].

Cikatro de Amo [Scar of Love] (1996) contains the foreword by the famous Chinese novelist Ba Jin to *Xingfú de chuán* [Ship of Happiness / Šipo de Feliĉo] in Esperanto.

Vilmos Benczik (q.v.), in his review of the mostly translated collection *Stranga Kato* [A Strange Cat] (1983) comments:

Eroshenko was not a particularly complicated human being, either in his personality or in his art. Nowadays, this fact is not a good passport to success. However, precisely due to the straightforwardness of his thought he was able to see the fundamental values of human existence very clearly. And for our tendency to complicated thought processes, reading of his work can be very useful. We should take the opportunity!

It is believed that Eroshenko also wrote in Russian, although no one knows what he produced. The KGB put Eroshenko's entire archive, weighing some three tonnes, to the torch.

On Eroshenko: Y. Mine: 'Skizo pri la Vivo de V. Eroŝenko' [Outline of the Life of V.E.] (1980), rev. as 'La Vivo kaj Verkoj de V. Eroŝenko' [The Life and Works of V.E.] (1990), rev. as 'Vivo kaj Verkoj de Vasilij Eroŝenko' (1995). M. Miyamoto: 'Pri la Literatura Merito de V. Eroŝenko' [On the Lit. Merit of V.E.] (1981). K. Kalocsay: 'Eroŝenko, la Blinda Mondmigrulo' [E., the Blind Globe-trotter] (1984, rpt 1985). Shi Chengtai [q.v.]: 'Eroŝenko en Ĉinio' [E. in China] (1994). T. Auderskaja: 'Vasilij Eroŝenko – Japana Poeto' [V.E. – Japanese Poet] (2004) • **Japanese:** Takasugi Itirō: *Mōmokuno sizin Erosyenko*, incl. Eroshenko's complete works (biog., 1956, rev. 1959; 2nd rev. ed. as *Yoake mae no uta – mōmokuno sizin Erosyenko no syōgai*, 1982. *Vasili Eroŝenko sakuhinshyū* (1974) is a pt rpt of the 1959 ed.). Syōzō Huzii: *Erosyenko no tosi monogatari* (biog., 1989) • **Russian:** *Serdce orla* [Heart of an Eagle] (1962). A. Har'jkovskij: *Ĉelovek, uvidevšij mir* (1975). V.Ja. Lazarev (avtor-sost.); V.G. Peršin: *Impul's Eroŝenko* (1991) • **Ukrainian:** Foreword by N. Andrianova-Hordijenko in *Kvitka spravedyvosti* [Flower of Justice] (1969). Biog. for children by N. Andrianova-Hordijenko: *Zapaliv ja u serci vohon'* [I Raised a Fire in My Heart] (1973, 2nd rev. ed. 1976).

Eroshenko's translations incl.: *Kaŝitaj Vortoj de la 'Superega Plumo'* (*Hidden Words of the 'Superior Pen'*) by Bahá'u'llá (1817–92), founder of Baha'ism, which appeared in 1915, from the English.

Eroshenko's works – in • Japanese: *Yoake mae no uta* [Kanto antaŭ la Tagiĝo / Song before Daybreak] (small anth.) comp. U. Akita (1921). *Saigo no tameiti* [La Lasta Ĝemo] (small anth.) comp. U. Akita (1921). *Zinrui no tameni* [Por la Homaro] (anth., incl. works orig. written in Eo) comp./trans. S. Hukuoka (1924). *Momoiro no kumo* (vol.1), *Nihon tuihō ki* (vol.2) (complete works, incl. works orig. written in Eo; comp. Itirō Takasugi, 1959, 2nd ed. 1961). *Erosyenko tanpensyu* [Stories by E.] comp./trans. Masao Miyamoto (bilingual, 1970 – incl. trans. work orig. in Eo) • **Russian:** his travelogue also in Eo trans. as 'Eksterlanda Vojaĝo de Blinda Esperantisto S-ro V. Eroŝenko' [Journey Abroad by Blind Esp-ist Mr V.E.] (1913) • **Ukrainian:** 'Slipi zahodu ta shodu' [Blind People of West and East] (ms. from Kiev braille periodical rpt in N. Andrianova-Hordijenko *Kvitka spravedlyvosti* (1969); Eo trans. by V. Pajuk as *Blinduloj de Okcidento kaj Oriento* appeared in *Esperanto en Skotlando* No.186 (2002).

Eroshenko's Esperanto works in translation – into • Chinese: *Ĉiuj xiankē tóngguà jí* (Fabelaro de Esperanto) by several translators (1922). *Rakontoj de Velkinta Folio* as *Kūyè zǎjī* by Hujucz (Hú Yùzhī) and Xia Mianzun (1922). *Guòqūde yǒulǐng jí qǐtā* – coll. of talks from the Eo and pt from the English, trans. by Lusin, Zhou Zuoren, Hujucz et al. (1924). *Turo por Fali* as *Wéi dièxià ér zàode tā* by Hujucz (1930). *Ŝipo de Felicō* as *Xīngfú de chuán* by Lusin, Ba Jin et al. (16 pieces, of which 4 trans. from the Japanese by Lusin, others from Esperanto by Ba Jin, who also wrote the foreword, 1931) • **Dutch:** 'Unu Paĝeto en Mia Lerneja Vivo' as 'Een episode uit mijn school-tijd' by W.A. Verloren van Themaat (q.v.) in *De Tweede Ronde* Nos.4/3 (Autumn 1983) pp.96–105 • **Japanese:** *Zinrui no tameni* [Por la Homaro] (anth., incl. works orig. written in Eo, 1924). *Rakontoj de Velkinta Folio* as *Kareha monogatari* by Seiiti Hukuoka (from the periodical *Warera*, 1924–6) (cf. Takasugi Itirō, above). 'Unu Paĝeto en Mia Lerneja Vivo' as 'Watasi no gakkō seikatu no 1 pēzi' by M. Miyamoto (1962). 'Antaŭdiro de la Ciganino' as 'Zipusit-onna no yogen' by M. Miyamoto (q.v.) (1970). 'Ĉukĉa Elegio' as 'Tikuti aika' by M. Miyamoto (1970). 'Turo por Fali' as 'Otirutamenno tō' by M. Miyamoto (1971/2). 'La Tago de l' Monda Paciĝo' as 'Sekai haiwa no hi' by M. Miyamoto (1972). 'Apud Marĉo' as 'Numa no hototi' by M. Miyamoto (1973). 'Fiŝoj Malĝojas' as 'Ŝakana no kanasimi' by M. Miyamoto (1973/4). 'Lando de Ĉielarko' as 'Nizi no kuni' by M. Miyamoto (1973). 'Lulkanto' as 'Yurikago no uta' by M. Miyamoto (1973) • **Russian:** *Izbrannoje* [Sel. Works] (1977) • **Ukrainian:** 'Ĉukĉa Idilio' as 'Ĉukots'ks idilija' in *Literaturna Ukraĵina* (Kiev, 1968). 'Floro de Justeco' as 'Kvitka cpravedlivosti' in *Molod'* (Kiev, 1969), both trans. by N. Andrianova-Hordijenko. *Kvitka spravedlyvosti* [Flower of Justice] (coll. of works, ed./trans. from Eo, and from Japanese via Russian, by N. Andrianova-Hordijenko, 1969). Story 'Siranga Kato', trans. from the Japanese by the author into Eo and from Eo by N. Andrianova-Hordijenko, as 'Himernij kit' in *Ukraĵina* (Kiev, No.50, 1989). 'Antaŭdiro de Ciganino', 'Homarano', 'Printempo' as 'Viščuvannja ciganki', 'Ljubov do Ljudej', 'Vesna', trans. by P. Timoĉko, in *Rusalka Dnistrova* (Ternopil, No.3, 1995). 'Trimova Ŝakproblemo' as 'Ŝahova trihodivka', trans. by V. Pajuk, in *Vsesvit* (Kiev, No.7–8, 2000). *Kazki ta legendi* (2004, 15 stories and legends trans. by N. Andrianova-Hordijenko)

• **Vietnamese:** the poem 'Printempo' [Spring] appears as 'Mùa xuân' in Đặng Đình Dàm's bilingual coll. *60 bài thơ esperanto dịch sang tiếng Việt* (1993).

Eroshenko's Japanese works in Esperanto: *Malvasta Kaĝo* [Narrow Cage] (1981, four stories trans. by M. Miyamoto – also contains a critique of Eroshenko's work by Miyamoto). *Stranga Kato* [A Strange Cat] (1921, trans. 1924; six stories and two talks, 1983) – the story 'Stranga Kato' is trans. by Eroshenko himself, and the talks are not trans. but Eo originals from 1916: *Nova Spirito en la Mondo* [New Spirit in the World] (Yokohama, 11 Mar.) and *Nun Estas Tempo por Semi sed Ne por Rikolti* [Now Is the Time to Sow but Not to Harvest] (Tokyo, 29 Apr.). *Cikatro de Amo* [Scar of Love] (1996, four stories whose lost orig. Japanese texts were trans. from Lusin's Chinese trans. by Shi Chengtai and Hu Guozhu, ed. Y. Mine).

• **SELECTED WORK:** *La Ĝemo de Unu Soleca Animo: Poemoj, Rakontoj kaj Skizoj pri Ĥina Vivo Originale Verkitaĵ* [The Groan of One Lonely Soul: Poems, Stories and Sketches on Chinese Life Written in Eo] (three sketches and four poems, 1923). *Turo por Fali* [A Tower for Tumbling] (1923; 1930; 1956). *Rakontoj de Velkinta Folio* [Stories of a Withered Leaf] (1923; 1953). *Rakontoj de Eroshenko* [Stories by E.] (1970). *Lumo kaj Ombro* [Light and Shade] (short stories, poems and articles, 1979). *La Tundra Ĝemas: El Vivo de Ĉukĉoj* [The Tundra is Groaning. From the Life of Chukchi] (sketches, 1980; 1992). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Antaŭdiro de la Ciganino' [The Gypsy Woman's Prediction]. Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Unu Paĝeto en Mia Lerneja Vivo' [One Little Page in My School-days]; 'Neforgesebla Vortoj' [Unforgettable Words]. *La Kruĉo da Saĝeco* [The Jug of Wisdom] (short stories, biog., 1995).

Soros Tivadar [orig. Theodor Schwartz, Teodoro Švarc; pseud. Teo Melas] (1894–1968)

Hungarian Jewish lawyer. In 1922, Schwartz (later Soros), founded, with amongst others Kalocsay, Baghy and Balkányi (qqq.v.), the prestigious review *Literatura Mondo*, providing financial support. He also contributed to it under his pseudonym Teo Melas.

Soros's (Schwartz's) first, short autobiography, *Modernaj Robinzonoj: En la Siberia Praarbaro* [Modern Robinson Crusoes: In the Siberian Primeval Forest] (1923), was first serialized in *Literatura Mondo*. It deals with his reminiscences as a prisoner-of-war in Siberia during the First World War and his eventful escape back to Hungary.

Soros's second autobiographical account, *Maskerado ĉirkaŭ la Morto* (*Masquerade around Death*), deals with his and his family's escape from the Nazi terror in Hungary during the Second World War. It was not published until 1965. In 2000, it came out in an English edition, translated by Humphrey Tonkin as *Dancing around Death in Nazi Hungary*, with forewords by Paul and George Soros.

Soros is not an author of outstanding prose. The merit of his writing lies chiefly in the telling of the extraordinary experiences of an extraordinary life.

On Soros: U. Lins: 'Transvivo en Tempo de Teroro' [Survival in a Time of Terror] (2001).

Soros in translation: *Maskerado ĉirkaŭ la Morto: Nazimondo en Hungarujo* into • **Hungarian:** *Álarcban: Nácivildg Magyarországon* (2002) • **English:** *Masquerade: Dancing around Death in Nazi Hungary* (2000) by H. Tonkin • **Japanese:** *Maskerado ĉirkaŭ la Morto* is featured in *Esuperanto dokusyo nōto / Pri Esperantaj Libroj* (1999) by M. Yamaguti. Trans. from the English trans. of the Esperanto original: into • **Russian:** *Maskarad: Igra v pryatki so smert'ju v nacistskoj Vengrij* (2001) • **Turkish:** *Maskerado: Nazi rejimi altında ölümle dans* (2001). *Modernaj Robinzonoj* (1923) into • **German:** *Maskerade: Die Memoiren eines Überlebenskünstlers* (2003).
 • **SELECTED WORK:** *Modernaj Robinzonoj: En la Siberia Praarbaro* [Modern Robinson Crusoes: In the Siberian Primeval Forest] (autobiog., 1923; 2nd ed. 1999). *Maskerado ĉirkaŭ la Morto: Nazimondo en Hungarujo* (autobiog., 1965; 2nd ed. 2002).

Bodó Károly (1903–63)

Hungarian clerk; learnt Esperanto in 1921. Having contributed to *Literatura Mondo* from 1923, Bodó became a member of its Editorial Committee the following year and continued to play a leading role during the review's second period (1931–8). Bodó worked almost exclusively in the field of prose translation. However, these translations, like those of other outstanding practitioners in the field, had a profound influence on the development of a prose style that is both effective and universally capable (Carlevaro: *EeP*, p.159). Many of his translated short stories appeared in *Hungara Heroldo* [Hungarian Herald].

Bodó's work is mentioned in Lajos Tárkony's literary critiques *De Paĝo al Paĝo*, published in 1932. Bodó contributed greatly to the impressive *Hungara Antologio* [Hungarian Anth.] (1933), ed. Kálmán Kalocsay (q.v.), which exhibited the maturity of the language and homogeneity of style attained by the Budapest School.

On Bodó: in L. Totsche [Tárkony]: *De Paĝo al Paĝo: Literaturaj Profiloj* [From Page to Page: Lit. Profiles] (1932, rpt 1976).

Bodó's translations incl.: *Norda Vento* [North Wind] (1926, short stories by Frigyes Karinthy (1888–1938)). *La Cikoni-kalifo* (1929, novel *A gólyakalifa* [The Stork Caliph] by Mihály Babits (1883–1941), described by K.R.C. Sturmer (q.v.) as a gem of Esperanto literature (*DPAP*, p.37). *Malriĉaj Homoj* (1979, novel *Szegény emberek* [Poor People] by Zsigmond Móricz (1879–1942)).

Forge, Jean [pseud. of Jan Fethke] (1903–80)

Polish film actor, writer of film scripts and novels, film director (from 1928), bilingual in Polish and German; learnt Esperanto in 1910. Forge had his first novel, in German, *Der Ausgestopfte Papagei* [The Stuffed Parrot], 128 pages, published in 1921 at the age of 18. The three Fethke brothers also translated, published and printed a 35-page booklet, *Interesa Novelaro* [An Interesting Coll. of Short Stories] (1921), adding their own original story to conclude the collection. His entry into the film industry was aided by the famous German director Karl Grune, and he was an acquaintance of Fritz Lang. In 1928–9 he wrote the scripts for what were to become the two

classics of the German silent film era: *Mutter Krauses Fahrt ins Glück* [Mother Krause's Journey to Happiness] (1928) and *Jenseits der Strasse* [The Other Side of the Street] (1929). Forge dubbed the German film *Morgen beginnt das Leben* [Life Starts Tomorrow] by Werner Hochbaum into Esperanto and showed it under the title *Morgaŭ Ni Komencos la Vivon* at the 26th World Esperanto Congress in Stockholm (1934), making it the first complete sound film in Esperanto. He then returned to Poland, where he directed many films in Polish. During the Second World War, he directed films in Poland, Germany and Czechoslovakia. In 1959, he was commissioned by the Polish Ministry of Culture to produce the film *Verda Stelo super Varsovio* [Green Star over Warsaw] on the 44th World Esperanto Congress. He regularly contributed to the review *Literatura Mondo*.

Forge's prose is characterized by his *belstila leĝereco* 'stylish lightness'. He is inventive and witty, and is disposed to psychological observation, displaying his evident knowledge of effects.

Forge's début novel, *Abismoj* [Abysses] (1923), is a simple love story. William Auld (q.v.) notes (*EOLÉ*, p.38) that it nevertheless has an interesting thread. Vilmos Benczik (q.v.) draws attention to its use of free association (*SpEL*, p.31).

Gerd Bussing expresses his opinion, in *La Brita Esperantisto* [The British E-ist], (2003), that no Esperanto author prior to Forge 'had attained such an elasticity, warmth, almost cutaneously palpable intensity and passion in the language. And, more importantly, he is bold enough to defy the traditional narrative technique in his first novel, attempting to be 'modern'. Forge sets out his claims for *Abismoj* in its foreword:

... I wish to satisfy ... the taste of the modern reader: by creating something that is similar and of like value to the present-day novel in style and content, writing something contemporary in the Esperanto of the year 1887 and finally continuing to be internationally understood and independent of the national idiom. [Cf. the works of Austrian Arthur Schnitzler.]

In his review of *Abismoj* in *Literatura Mondo* (1933), Julio Baghy (q.v.) praises its modernity both in content and form as well as its simple but expressive language: 'actually a typical modern novel'.

Tazio Carlevaro (q.v.) (*EeP*, p.160) calls Forge's first novels examples of a rich inventiveness, of amusing, relaxing and fantasy-provoking writing. Henri Vatré (q.v.) (in his review of Engholm's *Homoj sur la Tero*, 1963–4) describes them as *bube senbridaj fantazioj* 'rascally unbridled fantasies'. However, Forge's characters are little more than sketches and psychologically not always believable, and his themes often have no equivalents in reality. On the other hand, his characters have also been considered as being appropriate to the themes and content.

Forge's second novel, *Saltego Trans Jarmiloj* [Leap Across Millennia] (1924), deals with travel back to the time of the Roman Emperor Nero. In contrast to *Abismoj*, *Saltego Trans Jarmiloj* is 'a light, humorous satire, a type of utopian farce' (Bussing). In its foreword, Forge commented on the genre: 'A fantasy novel is more valuable if it is not mysteriously obscure and

inconsistent but remains as clear and logical as possible ...'

Auld (VDS, p.14) sees his characters essentially as caricatures and adds that nothing in the novel has any verisimilitude, but despite this it is a most readable work, and absorbing (*leginstiga*) because it both weaves a good story and possesses one of the most lively styles in the literature. 'Forge's spirit and linguistic talent seduce the reader' (EOLE, p.38).

Reto Rossetti (q.v.) comments (*SdES*, pp.107) that Forge's: '... dynamic narrative style accords with his mental ethos of contemporary and future technology, with speedy events and sufficient psychology to animate the characters, but not so profound as to disturb the course of the novel.'

Benczik, his review (1974), makes a comparison: 'The first work, *Abismoj*, in the context of Esperanto literature is classified as a pioneering master-work. ... The second, *Saltego trans Jarmiloj*, is not more than banal – although not without interest, just low standard ...' He sums up:

Abismoj will forever remain a precious jewel of [Esperanto] prose, a beginning of an unrealized, promising development. ... in this novel the same is experienced as in opera: there a banal story is flown to heights by the music, while here by the construction and the mode of the narrative.

... *Saltego trans Jarmiloj* ... represents an immense artistic regression.

Mr. Tot Aĉetas Mil Okulojn [Mr Tot Buys a Thousand Eyes], published in 1931, is the most popular and most discussed of Forge's five novels. It came out in German as *Mr. Tott kauft tausend Augen* a year later, although with no indication that it is a translation from Esperanto. It is a classic detective story, dealing with the installation of television in all rooms of a hotel to monitor the guests long before such a thing was possible. It reads, Auld comments – perhaps not surprisingly – like the scenario for a film, is lively, amusing, and its theme remains topical. Baghy (*EdE*, pp.142–3) calls it: '... a detective novel, but not pulp fiction (*bulvarda*), not a hair-raising, bloody fantasy. It is so modern, so richly saturated with psychic undertones and pulsating life that its value greatly exceeds the expectations one generally has for this type of novel.'

Paul Gubbins (q.v.), in his essay 'La Mil Okuloj de Jean Forge: Novaj Perspektivoj pri Mr Tot' [The Thousand Eyes of Jean Forge: New Perspectives on Mr Tot] (1995), speculates on influences from Thomas Mann and E.T.A. Hoffmann, also seeing *Mr Tot's* participation in Goethe's version of the Faust legend. In addition, he notes that: '... it is possible to interpret *Mr Tot* as a cutting refutation of capitalist society, not only in the United States but also – mainly – in Germany.'

Gubbins's research reveals that the film *Dr Mabuse, Der Spieler* [Dr M., The Player], by the already eminent director Fritz Lang, was based on a best-selling serial novel by Norbert Jacques, which had been published in the same year (1922). Gubbins laments:

And poor Forge: it seems that no film critic recognizes the influence of the Esperanto novel *Mr Tot Aĉetas Mil Okulojn* on Lang's Mabuse film of 1960, *Die 1000 Augen des Dr. Mabuse*. Although on the film posters and other information it is stated that *Die 1000 Augen* came

about 'nach einer Idee von Jan Fethke' [from an idea by J.F.]. The idea itself remains unexplored within the film world.

Auld quotes a letter on the subject from Günther Becker (VDS. p.61):

... according to the book Fritz Lang produced his film *Die Tausend Augen des Dr. Mabuse* [1960], which was recently shown on the Second German Television Channel and the Second French Channel, with only an indication that it was according to an idea by Jan Fethke [the real name of Forge] and not (as specified by contract) that it was according to the Esperanto book *Mr Tot* Again an Esperanto-speaker, unable to apply for redress in court, is cheated.

Bussing points out that only a little from the original novel was used in the 1960 film: '... the hotel is retained as the main scene of the plot, but the psychologically refined game of deception and unmasking that fascinates the reader – despite its unreality – is left out.'

Attempting to put the record straight, Gubbins adds:

... due to a lively Mabuse tradition that had been flowering for 20 years, one has to disagree ... that *Mr Tot* 'became the basis of the world-renowned German film directed by Fritz Lang.' [Nevertheless] '... *Mr Tot* ... merits at least a footnote [in the history of cinema]: the more because the thousand-eye influence of Forge on film art lives on, now completely incognito, almost 60 years after the appearance of *Mr Tot*.

Gubbins concludes: '... Forge's discovery, topical in 1931, is so much more topical in today's mature television era.'

After a gap of 30 years, Forge hit the literary scene again with a collection of satires on the Esperanto movement, *La Verda Raketo* [The Green Racquet] (1961). They are light and in good style, but Carlevaro finds these stories and parodies in part too burlesque, although always pertinent and witty. *Mia Verda Breviero* [My Green Breviary] followed in 1973 in the same vein.

Forge stated that the time had not yet come for the creation of literary masterpieces. He abandoned the production of aesthetic work in favour of works of a didactic nature. For this, Lajos Tárkony (q.v.) criticizes him in *De Paĝo al Paĝo* (pp.47–8):

Were he a writer of middling stature I would not pay much attention to his author's opinion, ... But he is undoubtedly a very high-quality talent. Such a writer should not forget that the author is similar to a priest, he also has a holy destiny: he must always show the way upward, warning that above this miserable life ruled by blind instincts there is some sort of eternal (*neefemera*), some sort of absolute Truth or Beauty. ... And I cannot excuse Forge for intentionally giving up on this destiny, I feel this like a betrayal of his own talent.

Other works: 'Esperanto, Lingvo de Literaturo' [Eo, Lang. of Lit.] (1932). 'Vizito al Stellan Engholm [q.v.]' [Vizito to S.E.] (1932, rpt 1997).

On Forge: 'Intervjuo kun Jean Forge' [Interview with J.F.] with 'Ski' (1931). In L. Totsche [Tárkony] (q.v.): *De Paĝo al Paĝo: Literaturaj Profiloj* [From Page to Page: Lit. Profiles] (1932, rpt 1976). A.J. Middelkoop: *Humoristische trekken in de Esperanto-literatuur* (nl) [Humorous Traits in Eo Lit.] (1969). V. Benczik: 'Gravega Kultura Evento' [A Momentous Cultural Event] – review of *Abismoj* and *Saltego trans Jarmiloj* (1974). K. Kalocsay: 'La Esperanta Novelo' [The Eo Short Story] (1974). Two essays by P. Gubbins: *Thousand Eyes of Fritz Lang. The: A Question of Myopia?* (1993); 'Mil Okuloj de Jean Forge, La: Novaj Perspektivoj pri Mr Tot' [The Thousand Eyes of Jean Forge: New Perspectives on Mr Tot] (1995). G. Bussing: 'Jean Forge: Vivo kaj Verko' [J.F.: Life and Work] (2003)

Forge in translation – into • **Chinese:** novel *Abismoj* appeared as *Shēnyuān* (1931?) by S.M. Chung (Zhōng Xiànmín) • **Finnish:** *Abismoj* appeared as *Kuiluja* (1924) • **German:** Novel *Mr Tot Aĉetas Mil Okulojn* publ. as *Mr. Tott kauft tausend Augen* (1932) • **Hungarian:** short story 'Ses Leteroj' as 'Hat levél' in *Szabad Szombat, Romániai Magyar Szó* (Bucharest, 4 May 1996), trans. by J.E. Nagy • **Polish:** *Mr. Tot Aĉetas Mil Okulojn* publ. as *Mr. Tot kupuje 1000 oczul* (Warsaw, 1933), trans. by Eugen(iusz) Rytenberg • **Croatian:** story 'Metempsikosa Aventuro' [Metempsychotic Adventure] from *La Verda Raketo* appears as 'Pustolovine prelaska duše' in Z. Tišljar (ed.) *Sve dugine boje* (1988) • **Swedish:** *Mr. Tot Aĉetas Mil Okulojn* appeared as *Mr. Tot köper 1000 par ögon* (pt, 1939) • **Ukrainian:** 'Ses Leteroj', trans. by V. Pajuk, as 'Šist' listiv' in *Žinka* (Kiev; No.7, 2002).

• **SELECTED WORK:** *Abismoj* [Abysses] (novel, 1923, rpt 1973). *Saltego Trans Jarmiloj* [Leap Across Millennia] (novel, 1924, rpt 1973). *Mr. Tot Aĉetas Mil Okulojn* [Mr Tot Buys a Thousand Eyes] (classic detective story, 1931; 2nd ed. 1934, rpt of 2nd ed. 1973). *La Verda Raketo* [The Green Racquet] (short stories, 1961, rpt 1973). *Mia Verda Breviero* [My Green Breviary] (short stories and sketches, 1973). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Ses Leteroj' [Six Letters] (1955).

Nekrasov, Nikolaj Vladimirovič [pseud. N.N.] (1900–38)

Russian journalist; learnt Esperanto in 1915. In 1918–19, Nekrasov was editor of *Juna Mondo* [Young World], which he personally typeset. In 1922, he co-founded the high-quality literary review *La Nova Epoko* [The New Era] in Moscow and was its editor until 1930. Nekrasov produced significant works of Esperanto literary criticism as well as political comment. Today, he is remembered principally as a prolific and competent translator. What original poetry Nekrasov wrote is scattered through various periodicals. This side of his work was influenced by the Russian symbolist poets, such as Aleksandr Aleksandrovič Blok (1880–1921) and Konstantin Dmitrievič Bal'mont (1867–1942).

In 1923, *La Nova Epoko* coalesced with *Sennacieca Revuo* [Non-nationalist Review] (founded 1921), an organ of the Sennacieca Asocio Tutmonda (SAT) [World Non-nationalist Assn], under the former's title (*Sennacieca Revuo* reappeared as a separate periodical from October 1933). A notable action of *La Nova Epoko* was its open letter to the French Minister of Public Education Léon Bérard, who in June 1922 banned the learning of Esperanto

as implicitly 'dangerous'. The letter congratulated the minister for making Esperanto even more attractive as a banned subject, and advised him that he might now be consistent and ban French as well since there was even more revolutionary literature in it!

In 1923, the anthology *Guto post Guto* [Drop by Drop], featuring original poems by 21 poets, included some by Nekrasov. This little collection has been seen as marking the end of the First Period of Esperanto literature.

In 1930, Nekrasov and B. Ejdelman's Marxist critique *Sennaciismo kaj Internaciismo* [Non-nationalism and Internationalism] was published, heralding the schism between the Moscow Communists and SAT. Nekrasov and Bartelmes (q.v.) were also prominent critics of what they saw as the bourgeois nature of the neutral Esperanto movement of the 1920s and '30s. The same two published *Problemoj de Laborista Esperantismo* [Problems of the Workers' Eo Movement] in 1930.

In 'Letero al Leo Belmont' [Letter to Leo Belmont (q.v.)], Nekrasov, having translated Pushkin's verse novel *Eugene Onegin* into Esperanto (1931) replies to a letter from Belmont, who had produced the *vere ideala traduko pola* 'truly ideal Polish translation' 30 years previously. Belmont and Nekrasov dismiss criticism by Szilágyi (q.v.) and G. Stroele.

From 1922 Nekrasov displayed his talent for literary criticism in *La Nova Epoko*, commenting on the works of Bulhuis, Jung, Mikhalski and Hohlov (qqqq.v.). The same periodical also contains Nekrasov's essay 'Patri-Ideo en Nuna Rusa Literaturo' [The Notion of Native Country in Present-day Russian Literature], which is a valuable case study in literary history.

In *La Nova Etapo*, the organ of IAREV (Internacia Asocio de Revoluciaj Esperanto-Verkistoj / Intl Assn of Revolutionary Eo Writers), which appeared for one year from 1932, Nekrasov again evaluates the works of Bulhuis and others. This periodical was the first to publicize the new Soviet system for writing Chinese, Latinxua, by an article in 1932. This was later translated into Chinese by Shanghai Esperantists, who formed the avant-garde of the Romanization movement that finally produced the pinyin system.

In 1933, Nekrasov edited *Novye problemy jazykoznanija: sbornik statej* [New Problems of Linguistic Science: a Coll. of Articles].

Nekrasov, together with the leaders and ordinary members of the Esperanto movement, became targets of the Stalinist regime's paranoia and died in the Great Purge of the mid-1930s. It is now known that he was executed on 4 October 1938.

Nekrasov's translations incl.: from • Russian: *Monna Liza* [Mona Lisa] (1921, poem by Mikhail Prokofievich Gerasimov). By Konstantin Bal'mont: *Elektitaj Versaĵoj* [Sel. Poems] (1921) and *Blanka Cigno* (poem *Belyj lebed'* [White Swan]). By Aleksandr Blok: *Dekdu* (1922, two great symbolic poems *Dvenadcat'* (1918) (*The Twelve*) on the revolution; cf. Berveling) and *Najtingala Ĝardeno* (1924, verse epic *Solov'inyi Sad* (1915) (*Garden of Nightingales*)). *Ruĝa Stelo* (1929, futuristic novel *Krasnaja Zvezda* (1908) (*Red Star*) by Aleksandr Aleksandrovič Bogdanov; co-ed. and co-trans. with Sergej Rublov). *Per Voĉo Plena* (1930, *Vo Ves' Golos* (1930) (*At the Top of My Voice*) by Vladimir Vladimirovič Mayakovsky – particularly good trans., with

Hohlov and Rublov). *Socialismo* (Socialism) (1931, poems by Aleksandr Ilyič Bezimensky). *Eŭgeno Onegin* (1931, verse novel *Eugene Onegin* (1823–31) by Aleksandr Pushkin). By Ernest Drezen: *Historio de la Mondolingvo: Tri Jarcentoj da Serĉado* (1928, 4th ed. 1991, trans. with N. Hohlov of *Istoria vsemirnogo jazyka* [History of the World Lang.: Three Centuries of Searching], and *La Vojoj de Formiĝo kaj Disvastiĝo de la Lingvo Internacia* (1929, study *Puti ofomlenija i rasprostranija meždunarodnogo jazyka* [The Manner of the Formation and Promulgation of the Intl Lang.]).

• **SELECTED WORK:** in *Guto post Guto* [Drop by Drop] (anth. of poems by 21 poets, 1923). *Tra U.S.S.R. per Esperanto: Malgranda Helplibreto por Alilanda Esperantisto* [Through the USSR by Eo: A Little Aid for the Foreign E-ist] (1926). 'Siberia Lulkanto. Pri la Romano 'Viktimoj' de Julio Baghy' [A Siberian Lullaby. On the Novel 'Victims' by J.B.] (1926–7). 'Artistoj de Verso' [Artists of Verse] (1929). 'La Nigraj kaj Blankaj Manoj. Kritika Skizo pri la Romanoj de H.J. Bulthuis's [The Black and White Hands. A Critical Outline of the Novels of H.J.B.] (1929–30). Foreword to 2nd ed. of A. Grigorov's (q.v.) coll. of poems *Ruĝa Aŭroro*. Critique of the novel *La Vila Mano* by H.J. Bulthuis (1932). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Krono de Sonetoj pri Esperanto' [Crown of Sonnets on Eo]; 'Letero al Leo Belmont' [Letter to L.B. (q.v.)]. Rpt in *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse] (poems) ed. W. Auld and S. Maul (1987): 'Mia Lingvo' [My Lang.]; 'Al K-do N. Bartelmes' [To Comrade N. Bartelmes]. In *Moskvaj Sonoriloj* [Moscow Bells] ed. N. Gudskov (anth., 2007).

1924

Burger, Josef (1881–1970)

Coal-miner from the Saar, Germany; learnt Esperanto in 1913. A large number of his delicate, class-conscious poems appeared mainly in workers' and SAT periodicals. Burger also produced a textbook for German children (1926). He left Germany in 1933 (Carlevaro (q.v.) *EeP*, pp.154–5).

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Al Ĉiu laŭ Merito!' [To Each According to Merit!]. Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987): 'En la Tempo de Militpreparoj' [During the Preparations for War] (poem).

Izgur, Ilja Jefimoviĉ (1881–1937)

Born in Belorussia of Jewish descent; worked in several occupations; learnt Esperanto in 1903. Izgur collaborated with many periodicals and in the compilation of V. Kolĉinskij's large Russian–Esperanto dictionary of 1931. He was shot by the Stalinist regime on 3 September 1937.

Izgur's most interesting literary work is his collection of philosophical-lyrical sketches *Je la Nomo de l' Vivo* [In the Name of Life] (1926).

His ethnic-language works incl.: in • **Russian:** *Meždunarodnyj jazyk: na službe proletariatu* [Intl Lang.: at the Service of the Proletariat] (1925)

• **Ukrainian:** *Vsesvitnja mova Esperanto j škola* [The World Lang. Eo and the School] (1926). *Esperanto v robotniĉi masi: ŝĉo take Esperanto j dlja ĉogo cja mova potribna proletarijatovi* [Eo in the Working Masses: What Eo Is and Why the Proletariat Needs This Lang.] (1932).

• **SELECTED WORK:** *Nur Volu!* [Just Want It!] (political prose, 1924; 2nd enl. ed. 1927). *Je la Nomo de l' Vivo* [In the Name of Life] (sketches, 1926; pt rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989)).

Price-Heywood, Brian (1910–41)

English agronomist; registered as a member of the British Esperanto Association in 1925. Price-Heywood worked in Berlin helping refugees for the Society of Friends (Quakers), later as an agronomist on the island of Pemba, north of Zanzibar. He collaborated with the periodicals *International Language* and *Literatura Mondo*. Price-Heywood drowned with a torpedoed ship. He is commemorated with a several-page biography by O. Greenwood in *Quaker Encounters* (1978). English-language articles by Price-Heywood appear in *The Wayfarer* and *The Friend*, and English poems in *Well under Thirty, an Anthology* (1931) by K.R.C. Sturmer (q.v.).

Price-Heywood was a poet of promise – one of the 12 poets featured in the anthology *Dekdu Poetoj* (1934). Kálmán Kalocsay (q.v.) wrote (*GpSE*, p.179) that he ‘was a poet of the details of nature, of quickly wilting, yet by their momentariness eternally valid moods, of the little joys of life, thus in fact, an artist of miniatures, who nevertheless longed to write some kind of epic poem re-echoing life (*epopeo viv-reeha*).’

On Price-Heywood: K. Long (q.v.): ‘Brian Price-Heywood: Amik’ Nerenkontita’ [B.P.-II.: a Friend Never Met] (1993) – includes five of his less-well-known poems.

• **SELECTED WORK:** in *Dekdu Poetoj* [Twelve Poets] ed. K. Kalocsay (anth. of poems, 1934). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): ‘Brikoj’ [Bricks]; ‘Kontrastoj’ [Contrasts]; ‘Kiom Longe Atendi’ [How Long to Wait]; ‘Krokusoj sur Alpo’ [Crocuses on an Alp]; ‘Lulkanto’ [Lullaby].

Grau Casas, Jaume (1896–1950)

Catalan secretary to a mayor; learnt Esperanto in 1914. Exiled in France during the years of General Franco’s Fascist dictatorship, Grau Casas wrote a great deal in Esperanto, Catalan and Castilian (Spanish), and became an eminent translator, working with *Literatura Mondo* (1922–6; 1931–8) and *Heroldo de Esperanto*. He was for many years editor of *Kataluna Esperantisto* [Catalan Esperantist] and wrote an Esperanto textbook for Catalan-speakers.

Grau Casas edited and translated much of *Kataluna Antologio* [Catalan Anth.], which appeared in 1925 with the help of 14 other specialists. Divided into three parts – ancient literature, folk-songs and modern literature – it is a masterful work that constitutes a milestone for later publications of a similar nature. The abundance of philological notes, the scholarly introduction, the presentation, range and extent, and above all the literary value of the translations established the level with which every subsequent anthology was compared (*EeP*, p.238). The work contains a study on ‘La Kataluna Popolkanto’ [The Catalan Folk-song], with scores, by Joan Amades and Grau Casas.

In a Barcelona prison in December 1934, Grau Casas wrote ‘La Lasta Poemo’ [The Last Poem]. And it is not surprising that he should write a

poem 'Al Julio Baghy' [To Julio Baghy (q.v.)], who spent years in captivity.

Later, Grau Casas edited *Poemoj* [Poems] by fellow Catalan Artur Domènech i Mas (q.v.) (1937). The eruption of the Spanish Civil War ended the so-called Spanish-Catalan School of Poetry (cf. Domènech i Mas, Redondo Ituarte, etc.). Grau Casas' own original poetry can, however, be said to be a distinguished offshoot of the Budapest School of writers (cf. Kalocsay, Baghy, etc). His poetry is romantic, with parts exhibiting great lyric sincerity and soul-stirring inspiration.

He left behind the manuscript of 'Hispana Antologio' [Spanish Anth.].

Grau Casas' translations from Catalan incl.: *Kataluna Antologio* [Catalan Anth.] (ed. and pt trans. 1925; 2nd ed. 1931). *Barbaraj Prozaĵoj* (1926, *Proses bàrbares* (1911) [Barbarian Prose] by Prudenci Bertrana.

• **SELECTED WORK:** *Amaj Poemoj* [Love Poems] (1924). *Novaj Amaj Poemoj* [New Love Poems] (1927). 'La Sistemoj Tonike Ritma kaj Silabmezura' [The Syllabotonic and Syllabic Measuring Systems] (1927-8). *La Lasta Poemo* [The Last Poem] (1936). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'La Lasta Poemo'; 'Al Julio Baghy' [To J.B.]; 'Al K. Kalocsay' [To K.K.]; 'La Interrompita Poemo' [The Interrupted Poem].

Hohlov, Nikolaj Ivanovič (Nikolai/Nikolao Hohlov) [pseud. Skito] (1891-1953)

Russian economist; learnt Esperanto in 1905. His first, immature work appeared in 1910 in *La Ondo de Esperanto*. In 1918, Hohlov was conscripted into White Russian forces in Ukraine. After contracting typhus, he was despatched out of the area by train together with other victims. He regained consciousness in time to hear someone saying in English that everyone in his carriage was dead. Barely able to reply, he was saved by the British Red Cross. After convalescing in Malta, he elected to leave for Yugoslavia, where he worked first as a stevedore, and later, with help from Esperantists, in a bank. His Polish wife had managed to reach Warsaw. She joined him in Zagreb in 1921.

Hohlov gained a remarkable knowledge of the Croatian language; he became known for his translations from Russian and Croatian. After his wife became homesick, the Hohlovs left for Poland in 1923, but he was not able to obtain work there or a residence permit beyond what was allowed by his 'Nansen passport'. As his wife did not wish to leave her homeland, they were obliged to divorce, and Hohlov returned to Zagreb. He became the mainstay of the periodical *Konkordo* [Concord]. Many of Hohlov's original poems and stories, articles, literary criticism and translations were published in *Literatura Mondo*. He also collaborated with *Heroldo de Esperanto* [The Eo Herald] and *Esperanto*.

Hohlov returned to Moscow in 1928 and remarried (1930). He became a leader of the Literary Section of the Sovetrespublika Esperanta Unuiĝo (Esperanto Union of the USSR) and the Esperanto Section of VOKS (Societies for Cultural Contacts with Foreign Countries). Hohlov is known to have written a study on Esperanto stylistics, although its manuscript was lost during the Second World War, which he spent in Tashkent, organizing industrial enterprises. He returned to Moscow in 1944 after serious illness.

In 1929, Hohlov's compatriot N.V. Nekrasov (q.v.) wrote the critical study 'Artistoj de Verso' [Artists of Verse] in the quality literary periodical *La Nova Epoko* on both Hohlov's and Mikhalski's (q.v.) literary work. He calls Hohlov more restrained (*retenema*) than Mikhalski, being distinguished from the latter 'by great erudition, refinement (*kultureco*) and a feeling of moderation'. Nekrasov continues:

Hohlov's philosophy of life also has another, more tranquil character, somewhat in the spirit of Goethe's prologue to *Faust* ...

Better than any criticism, the essence of his poetry is expressed by Hohlov himself in his poem 'Prolegomeno' [Prolegomenon] ... This exquisitely beautiful, in every respect irreproachable poem is the best specimen of superior aesthetics, delicate and subtle.

Hohlov's most important work, *La Tajdo* [The Tide] (1928, 2nd ed. 1992), was composed during his residence in Zagreb. His poetry is strongly influenced by the Budapest School (cf. Kalocsay and Baghy), and he felt himself strongly allied to it (*LK*, p.1). *La Tajdo* contains some 40 outstanding verses of 'disciplined inspiration'. His explicit motto for the collection is *Antaŭ ĉio, la muziko* (the line *De la musique avant toute chose* from French poet Paul Verlaine (1844–96), noted in connection with his poem 'Soleils couchants'). Ivo Rotkvić (q.v.) (1965) describes Hohlov's method for writing poetry. He whistled tunes to which he subsequently added words and rhyme.

However, in his review (rpt 1975), Lajos Tárkony (q.v.) disagrees that Hohlov is a disciple of Verlaine: '[The music] is merely an undercoat of very clearly expressed feelings, very sharply contoured thoughts. And occasionally the poet starts striking the chords crudely, ...'

Tárkony finds Hohlov's words *La lirikon mi ne kreas, min obsedas la liriko* ... [I don't create lyrical poetry, I'm *obsessed* by it ...] come first to mind to typify his work. His obsession manifests itself in:

Longing for love that is chaste and true, for love that is pulsating and voluptuous, for the shattered past, for the marble perfection of unattainable beauty, for the great ideals of mankind. And a kind of obsessive melancholy bears down on this contrary soul as well.

'Verse of such musicality is rare even in world literature', writes Bonipatij Tornado (q.v.) (Hohlov: *Mia Vivo*, 2005; p.9): 'But its main characteristic is its imagery: Hohlov knew how to reason in pictures, and these are always unexpected and apposite. This is why his most philosophical poems are full of beauty and charm.'

Tornado (1991) also draws our attention to the wide extent of Hohlov's subject-matter, which includes 'brilliant examples of political lyricism like '1905''.

William Auld (q.v.) (*EOL*, p.40) calls Hohlov's verse almost obsessively rich, adding that what Julio Baghy (q.v.) did for the adverb Hohlov did for the adjective.

Hohlov's verse displays (*EeP*, p.154) an elegant artistry, with the talent to attain harmony of expression in beautifully chiselled verses. His love

poems are characterized by sensuality and exotic figures of speech, as exemplified in 'La Luna Ebrio' [The Lunar Intoxication]. Tárkony calls the eroticism in this poem 'a universal flood of sexual bewitchment, in which the frontiers between carnal desire and aesthetic pleasure are wiped away, in which body and soul let themselves be borne away ... by the powerful river of life – flowing towards death.' In 'La Luna Ebrio' 'the bewitchment symbolizes the lunacy of love's eternal temptation'.

Tárkony criticizes Hohlov for not fully learning how to 'make' poetry:

Where his inspiration has sufficed merely for a single idea, or for a bald theme, he has not always been able to create a framework that is wholly equal to it. This lack of complete dedication to the task has left, for example, superfluous lines in 'La Luna Ebrio', has lessened the charm of 'La Roza Ordeno' [The Pink Order], ... But where he has not needed a garnish, because his powerful inspiration has sufficed for the whole poem, ..., there the poems are truly unforgettable experiences of Esperanto poetry.

Such poems, according to Tárkony, are: 'Chante-claire', 'Sur Slijeme' [On Mt S.], 'K. Kalocsay', 'Dies Irae', 'Al Julio Baghy' [To J.B.], 'Duelo' [Duel], 'Mia Vojo' [My Way], 'Karnavala Romanco' [Carnival Romance], 'Vintra Fabelo' [A Winter Tale] and 'Eŭropo' [Europe].

Tárkony singles out 'Eŭropo' for particular praise as one of the most powerful of Esperanto poems – a great trombone of a poem, in which: 'The whole unending succession of crimes, which we call world history, terrify (*inkubas*) us in the thunderous verses'.

Kalocsay, like Tárkony, deems the motto from Verlaine to be inappropriate (*GpSE*, p.195): 'in as much as every one of [Hohlov's] poems also has an idea at its core, but on the other hand', he adds, 'it is true that this core is voiced in a lullingly beautiful, musical language. He is capable of finding comparisons and expressions of surprising beauty.' Kalocsay considers Hohlov a multifaceted poet, sometimes singing individualistically, sometimes concerned with the world. He agrees with Tárkony on the power of 'Eŭropo', while 'Vintra Fabelo' is, according to Kalocsay, 'one of the most playfully hovering poems in the language'.

Julian Modest (G. Mihalkov, q.v.) also considers Hohlov a many-sided poet, whose poetry is of continual validity and the poem 'Vintra Fabelo' to be the most characteristic of his poetry (*LK*, p.2):

which is impetuous, the imagery and details of which do not remain stationary. They would seem to fly before one's eyes. The colours, the feelings, the sounds are constantly changing, reminding us of the infinite rotation of the world. Reading 'Vintra Fabelo', we have the wonderful feeling of complete freedom, of the endlessness of the universe through which we are flying with insane speed.

Mihalkov (*LK*, p.3) quotes a comment by Wilfred Johanson that Hohlov's social conscience prevailed over his lyricism, and Kalocsay's concurring comment (*GpSE*, p.195) that Hohlov 'seems to be a poet-prophet with a strong social sense and an ardent concern for the fate of

mankind'. On the other hand, Lajos Tárkony (q.v.) considers Hohlov above all a poet of 'delicate, but intense eroticism'.

Mihalkov comments (p.4) on Hohlov's love poems, 'conjoined both to crystalline love and to irresistible, unresisting (*senrezista*) sexual attraction', by citing, as Auld and others, the poem 'La Luna Ebrio', 'which delights not merely by its tender lyricism but also by its use of unusual metaphors, comparisons and images.'

Mihalkov concludes (p.4):

[Hohlov's] poems are witness to a poet who is in full control of rhythm, expressing his thoughts in sonorous, tinkling verse, and truly, he is obsessed with lyrical poetry. However, Hohlov did not succeed in fully developing his talent. Not all his poems delight, but his role in original Esperanto poetry is important and significant, because his poetry prepared the way for subsequent Esperanto poets who attained what Hohlov sincerely and whole-heartedly aspired to, ...

Stories: in *Literatura Mondo*: 'Ĉe Miaj Plumvestitaj Amikoj' [With My Feathered Friends] (1922, pp.29–31); 'Emigrantoj' [Emigrants] (1923, pp.93–5). 'En Arbaro Nokte' [In a Wood at Night] (*Bukedo 1*, Horrem bei Köln, 1923, pp.46–52). 'Du Deziroj' [Two Wishes] (*Bukedo 2*, Horrem bei Köln, 1924, pp.25–8).

Other work: 'Pri Kelkaj Faktoroj de la Nuntempa Rusa Arto' [On Some Factors of Contemporary Russian Art] (*Literatura Mondo*, 1922; pp.48–51). 'Minstrelo de Nova Sento' [Minstrel of a New Feeling] (on J. Baghy) (1923). Hohlov co-edited *Granda Rusa-Esperanta Vortaro* [Big Russian-Eo Dict.], and penned an unpretentious one-act comedy, *La Morto de la Delegito de U.E.A.* [The Death of the UEA Representative], which draws on contemporary events. It was twice performed in 1924.

'Bronzo Sonanta (tra la Poemaro de K. Kalocsay)' [Resounding Bronze (through K.K.'s Coll. of Poems)] (1924). 'Rimo en Esperanto' [Rhyme in Eo] (1929). 'Majakovskij en Esperanto' [Mayakovsky in Eo] (1930). 'Julio Baghy. *Preter la Vivo*' (1937). 'Al Majstro Onisaburo Degučĉi' [To Master O.D.] – 16-line poem in *Sinjoro Laŭdata* comp. K. Nišimura (1928).

On Hohlov: N. Nekrasov: 'Artistoj de Verso' [Artists of Verse] (1929). In L. Totsche [Tárkony]: *De Paĝo al Paĝo: Literaturaj Profiloj* [From Page to Page: Lit. Profiles] (1932, rpt 1976). E. Lapenna: 'Nikolao Ĥohlov' (1965). C. Conterno: 'Nikolai Hohlov (1891–1953). E. Miĥalski (1897–?)' (1971). L. Tárkony: 'Nikolao Hohlov: La Tajdo' (1975). B. Tornado: 'Poeto de Sento Profunda' [A Poet of Profound Feeling] (1978). 'Ĥohlov: La Kantanta Vagabondo' [H.: The Singing Itinerant] (1991). K. Long: 'Sub Albrove Tiritita Ĉapel' [Under a Pulled-down Hat] (1991). J. Modest: "'Min obsedas la liriko ..." 100 Jaroj de la Naskiĝo de Nikolaj Ĥohlov' ["I'm obsessed by lyrical poetry ..." 100 Years Since the Birth of N.H.] (2000). B. Tornado: 'Jubileo de la Portempa Zagrebano Nikolao Ĥohlov (1891–1953)' [Jubilee of N.H., the Temporary Resident of Zagreb] (2001). B. Ragnarsson: 'Nikolai Hohlov – Vivo kiel Senfine Krea Poeto' [N.H. – Life as a Poet Endlessly under Creation] (2001, rpt 2007). *Mia Vojo: Versaĵoj* [My Way: Poems] (2005) contains a foreword by Z. Seleš and a four-page biog. by B. Tornado;

the 37 poems are accompanied by Russian translations and a bibliog. In • **Croatian:** Antun Šimunić: 'Pregled esperantske književnosti u Jugoslaviji' [An Examination of Eo Lit. in Yugoslavia] in M. Boulton *Esperantska književnost – jedinstven fenomen* (1988).

Hohlov's translations: Tornado comments in *Mia Vojo* (2005, p.9): 'In truth a tragic fate of a genius! Very scholarly and assiduous, [Hohlov] did not know what to aspire to, and so often wasted his strength on translation of third-rate (if not tenth-rate) works, having neither a clear aim nor a truly firm world-view.'

His trans. incl.: **from • Russian:** *Krucumo* (1922, short story *Raspjat'e* [*Crucifixion*] by Aleksandr Mihajlovič Drozdov). *Orientaj Fabeloj* [Oriental Stories] (1924, satires by Vlas M. Dorošević). *La Morto de Danton* (1928, drama *Smert' Dantona* [*The Death of Danton*] by A.N. Tolstoy). *Historio de la Mondolingvo* (1928, 4th ed. 1991, trans. with N.V. Nekrasov of *Istorija vsemirnogo jazyka* [History of the World Lang.] by E. Drezen). *Milito kaj Religio* [War and Religion] (1929, pamphlet on atheism by M. Šejman). *Per Voĉo Plena* (1930, co-trans. collection of poetry by Vladimir Mayakovsky (Majakovskij) • **Croatian:** five poems by 'modern' lyricist Dragutin Domjanić appear in *Konkordo* (Nos.7–8, 1927) • **English:** *Bela Joe* (1929, co-trans. with J. Blaikie of novel *Beautiful Joe* by Marshall Saunders).

Limited information on some other translations appears in the bibliography in *Mia Vojo* (2005).

Hohlov in translation – into • Portuguese: poem 'Chante-claire' appears as 'Chantecler' in *Por Pli Bona Mondo / Por um mundo melhor* (1970) by S. Chaves • **Romanian:** poem 'Chante-claire' as 'Chante Claire' in anth. *Din lirica de expresie esperanto* trans. by C. Dominte (2005) • **Russian:** quality trans. by S. Vysokovskij appears in the organ of the Moscow Literary Eo Club, *Cerbe kaj Kore* [With Head and Heart]. *Mia Vojo* (2005) (cf. above) contains most of Hohlov's poems, all in Russian translation, some by Vysokovskij, and 'Chante-claire' by B. Tornado • **Ukrainian:** poem 'Chante-claire' as 'Šantakler', trans. by V. Pacjurko, in *Ukraina Stelo* (No.5, 1991). Poem 'Vintra Fabelo' as 'Zimova kazka', trans. by M. Kriveckij, in *Rusalka Dnistrova* (Ternopil, No.2, 1996).

• **SELECTED WORK:** *La Tajdo* [The Tide] (poems, 1928; 2nd ed. 1992). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Chante-claire'; 'La Luna Ebrio' [The Lunar Intoxication]; 'K. Kalocsay'; 'Kial?' [Why?]; 'Prolegomeno' [Prolegomenon]; 'Mia Vojo' [My Way]; '1905 (Moskvo)' [1905 (Moscow)]; 'Eŭropo' [Europe]; 'Vintra Fabelo' [A Winter Tale]. Rpt in *Nova Esperanta Krestomatia* ed. W. Auld (1991): 'Nia Lingvo' [Our Lang.]; 'Plendo' [Complaint] (poems). *Mia Vojo: Versaĵoj* [My Way: Poems] (almost all of his poetry, 2005). In *Moskvaj Sonoriloj* [Moscow Bells] ed. N. Gudskov (anth., 2007).

1925

Pizzi, Francesco (1880–1946)

Italian librarian. Pizzi was secretary of the Itala Unuiĝo de Katolikaj Esperantistoj [Italian Union of Catholic E-ists], editor of *Katolika Sento* [Catholic Feeling] and secretary of the Italian Esperanto Federation.

Pizzi's poetry, perhaps not unexpectedly, has a religious tendency. Tazio Carlevaro (q.v.) rates Pizzi only a minor talent, but nevertheless considers his poetry of interest from many aspects (*EeP*, p.150).

Pizzi's translations incl.: *La Floretoj de S. Francisko* (1926, the *I fioretti di San Francesco* (*The Little Flowers*), beautiful, naive and popular sketches (13th c.) on the life of St. Francis of Assisi. It is the first Italian-language biography). He also translated Modesto Carolfi's biographies of Sts Francis of Assisi and Antony of Padua.

• **SELECTED WORK:** *En la Mondon Venis Nova Sento* [Into the World a New Feeling Came] (poem, 1925). *La Protektanto* [The Protector] (coll. of poems, 1932). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): *La Protektanto* (pt; 1932).

Lejzerowicz, Izrael (Lejzerovicz, Lejzerović) [pseud. Georgo Verda; Ilo] (1901–42)

Polish Jewish journalist, teacher and merchant; began learning Esperanto in 1912 or 1913. After the First World War, he founded a youth section of the Polish national Esperanto association in Łódź and a branch of *Laborista Esperantista Asocio* [Assn of E-ist Workers], which included a workers' cooperative. He worked for the *Esperanto-Hebrea Asocio*, later *Hebrea Esperanto-Asocio* [Hebrew Eo Assn], which had Immanuel Olsvanger as its honorary president, and became its chairman in 1925. He had his Esperanto textbook in Yiddish, *Lernbuch fun der internationaler.sprach Esperanto*, published in Łódź the following year. He was an active member of the Association of Jewish Literati and Journalists.

Lejzerowicz was known as a brilliant Esperanto orator, a first-rate translator and an effective organizer. He also wrote articles, reviews and cabaret sketches, and contributed mainly to the periodicals *Esperanto Triumfonta* (later *Heroldo de Esperanto*), *Pola Esperantisto*, *Literatura Mondo* and *Nia Gazeto* [Our Magazine] (1934–8).

Lejzerowicz's satire on the contemporary Esperanto movement *El la Verda Biblio* [From the Green Bible] appeared first as a series of articles in the late 1920s, then in book form in 1935. It is written as a pastiche of the Old Testament, a classic of its genre, and is the work by which he is today best known. Ulrich Lins, in his study on Lejzerowicz (2000), comments that it 'is a satire that digs at the weak points of the [Esperanto] movement, but clearly shows how lovingly the author relates to it.' In 1997, Jerzy Fornal had a play based on the work published; it was previously performed and carries the same title. Lejzerowicz also wrote another satire in the same publication: *Babiladoj kun Horaco Serĉer* [Chatting with Horace Sercher].

Zofia Banet-Formalowa writes (*PinM*, pp.197–8):

Lejzerowicz belonged to those few who were courageous enough to unmask the loss of idealism in the movement. ...

In his opinion, the lack of a reaction by the Esperanto authorities and the Esperantists as a whole to the growing rightism as a basis for Fascism and other types of totalitarianism was incompatible with Esperantism. ... When, ... on 11 May 1933, books by some of the

most eminent German writers were publicly burned, in particular those racially 'impure' like Heine, Mann, Einstein, Lessing, he reacted in sharp protest with the article 'Sangaj Ludoj' [Bloody Games] (*Literatura Mondo*, 1933, pp.76-77). ...

Lins remarks (p.2): '... he was among the first who noticed the change in the times, and he did not hesitate to comment on it. He did not do it cautiously, patiently, but from the very beginning with unreserved condemnation.' Lins continues (p.3):

For Lejzerowicz it was beyond any doubt that Esperantists had to protest against the *auto-da-fé*. Consequently he opposed the continuation of preparations for the World Congress in Cologne, ... They had begun in 1932 with the support of the then mayor Konrad Adenauer. The Nazis had dismissed him from office.

Lejzerowicz was responsible for launching the idea of 'positive neutrality' based on Esperanto's core values of equal respect for all cultures and peoples: 'Interna Ideo kaj Neŭtraleco' [Internal Idea and Neutrality] (1933), as opposed to the then usually practised form of what he called 'negative neutrality' (*PinM*, p.200; Lins (2000, p.3)). After the Second World War, which had proved Lejzerowicz right, it was Ivo Lapenna (q.v.) who took up Lejzerowicz's challenge and formulated the World Esperanto Association's (UEA) policy of 'active neutrality'.

On Lejzerowicz's final days in the Warsaw Ghetto, Zofia Banet-Fornalowa records his fidelity and his defiance of the Nazis (*PinM*, pp.211-12):

Unimaginably, even in the Warsaw Ghetto he did not cease to work to support the dying Esperanto movement. ... he took part in clandestine meetings of groups of Esperantists to celebrate Zamenhof [q.v.] and gave moving speeches. ...

Incredibly, living in indescribable conditions, in which hundreds of people were dying of hunger and disease, murders, he continued to translate the historical tragedy *Konrad Wallenrod* by Adam Mickiewicz into Esperanto verse and was writing a book, certainly an autobiography, on a family living before the war in Łódź and later in the Warsaw Ghetto. However, nothing of the manuscripts survives.

Lejzerowicz was last seen in the summer of 1942 (*PinM*, p.212):

... before being shoved into a cattle-wagon, the Nazis split the trio [of his family] up, pushing them in separately.

Some other articles: 'Mahatma Gandhi' (1933). 'Feliks Zamenhof [q.v.] Mortis' [F.Z. Is Dead] (1934). Reviews of J. Baghy's (q.v.) *Verdaj Donkihotoj* (1934) and *La Teatra Korbo* (1934). Review of *Al Torento* by S. Engholm (q.v.) (1935). 'Markizo de Beaufront [q.v.]' [Marquis de B.] (1935).

Autobiography: 'Mi Estas Judo...' [I Am a Jew...] (1934, rpt in *PinM*, 2003).

On Lejzerowicz: U. Lins: 'Lejzerowicz - Radikala Esperantisto' [L. - a Radical E-ist] - lecture at the 85th World Eo Congress in Tel-Aviv (2000) and 'Krio de Homo Korvundita' [Cry of a Broken-hearted Man] (2001). Zofia Banet-Fornalowa's *La Pereintoj in Memoriam* [The Fallen i.M.] (2003)

contains six biographies of prominent Esperantists murdered by the Nazis, including that of Lejzerowicz.

Lejzerowicz's translations incl.: from • **Yiddish:** *Dibuk; Inter Du Mondo* [The Dibbuk; Between Two Worlds] (1927, plays by Shimon An-Ski (pseud. of Shlomo Zanvel Rappoport, 1863–1920) and *La Sorĉistino el Kastilio* (1933, historically based story on the persecution of Jews by the Inquisition *Di makhsheyfe fun kastilye* [The Witch of Castile] by Shalom (Sholem) Asch (1880–1957) • **German:** *Amok* (1935, story by Austrian Stefan Zweig (1881–1942)).

• **SELECTED WORK:** 'Interna Ideo kaj Neŭtraleco' [Internal Idea and Neutrality] (1933). 'Sangaj Ludoj' [Bloody Games] (1933). *El la Verda Biblio kaj Babiladoj kun Horaco Serĉer* [From the Green Bible and Chatting with Horace Sercher] (satire, 1935; 2nd ed. 1978; 3rd ed. 2007).

1926

Jung, Teo (Theodor August Karl Heinrich; pseud. Egruho) (1892–1986) German, later Dutch citizen; printer, journalist and publisher; learnt Esperanto in 1909–10. Jung had to give up his high-school studies due to poverty. He dedicated himself totally to Esperanto after the First World War, founded several magazines and published many books. Jung was also active as a writer and translator, producing not only literary works but also studies on aspects of language. He became well known as the manager and editor of the successful independent periodical *Heroldo de Esperanto*. Kálmán Kalocsay (q.v.) praised him for 'developing a flowing, standard journalistic language' (*GpSE*, p.165).

The weight of Jung's journalism was considerable, particularly through his own *Heroldo de Esperanto* (started in Horrem, near Cologne, and originally titled *Esperanto Triumfonta*, 1920–5). This was in continual publication from 1920 onwards. It was an international, independent, politically neutral periodical for the Esperanto movement, which enjoyed immediate success. It took the title *Heroldo de Esperanto* in 1925, appearing for a period even weekly (*EeP*, p.295). In 1936 Jung moved the office to Scheveningen, in the Netherlands. Although publication stopped in 1940 due to the Second World War, it recommenced in 1946.

Tazio Carlevaro (q.v.) calls Jung an interesting poet (*EeP*, p.149) who carefully nurtured his language with serious pretences to lyricism. Although he does succeed in developing a personal style, this is nevertheless essentially dependent on the effects of the revolution brought about by the Budapest School.

Jung's first, utopian novel *Landoj de l' Fantazio* [Fantasy Lands] came out in 1927. William Auld (q.v.) (*EOLE*, p.34) comments that the author's narrative and linguistic talents help retain the reader's interest despite his world-view impressing as somewhat naive. N.V. Nekrasov's (q.v.) study of Jung – 'Limoj de l' Fantazio' [Limits of Fantasy], which appeared in the quality literary review *La Nova Epoko* [The New Era] in 1929 – even allowing for his Marxist viewpoint, makes a withering attack on Jung's 'petit bourgeois' attitude, finding 'absolutely no difference between Jung's 'ideal' land and the 'non-ideal' lands of contemporary Europe and America'.

Jung's translations incl.: *La Ŝipĉarpentisto* (1928, sketch *An Bord* (1858) [On Board] by Friedrich Gerstäcker (1816–72)). *En Okcidento Nenio Nova* (1929, co-trans. of *Im Westen nichts Neues* (1929) (*All Quiet on the Western Front*) by Erich Maria Remarque (1898–1970) – Gaston Waringhien (q.v.), in his review of *De Paĝo al Paĝo* by L. Totsche, severely criticizes this translation for the lack of familiarity in the language usage, unfavourably comparing it with work of Raymond Schwartz (q.v.)).

On Jung: *Ĉiu Ĉiun* [Each to Each] is his 398-page autobiography (1979).
 • **SELECTED WORK:** *La Lastaj Tagoj de D-ro L.L. Zamenhof: kaj la Funebra Ceremonio* [The Last Days of Dr L.L.Z.: and the Funeral Ceremony] (1921). *La Alta Kanto de la Amo* [The High Song of Love] (poem, 1926, 2nd ed. 1928). *Landoj de l' Fantazio* [Fantasy Lands] (novel, 1927). *Gudrun* (retelling of ancient German narrative poem, 1928). *Ek al Batal'* [Off to Battle] (coll. of poems, 1935). *De Muheddin ĝis Mundilatin: Mondlingvaj Projektoj tra la Jarcentoj* [From Muheddin to Mundilatin. Projects for World Languages through the Centuries] (1937). Rpt in *33 Rakontoj – La Esperanta Novelarto* (1964) eds R. Rossetti and F. Szilágyi: 'Du Pinarboj' [Two Pines] (short story, 1924). *Preĝo* [A Prayer] (poem, 1967). *Ĉiu Ĉiun* [Each to Each] (autobiog., 1979). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Iam' [Sometime].

Schwartz, Raymond (1894–1973)

French bank manager; learnt Esperanto in 1909. His parents were French-speaking, but his education was provided in German during the occupation of Alsace-Lorraine. Described as 'a worldly-wise spirit' and an *enfant terrible*, Schwartz was an outstanding humorist and satirist, consciously Rabelaisian, writing prose, poetry and drama. The latter consisted mainly of amusing one-act plays or cabaret acts.

Jean Thierry writes in *Literatura Foiro* (1994) that:

The circumstances of his life certainly illuminate the source of his optimistic philosophy, from which arise irony, humour and a predilection for satire, ... well-mannered, non-malicious ... Mobilized during the First World War, he became ... a lieutenant in the German army, likewise during the Second World War he was again mobilized ..., but this time by the French army, ... A bank clerk in 1920, he retired around 1960 as a bank manager.

After the First World War, Schwartz contributed to many periodicals, principally *Literatura Mondo* (1922–49), *Franca Esperantisto* [French E-ist] and *La Nica Literatura Revuo* (13 poems and 6 prose pieces from 1955 to '62). His regular humorous contributions to the annual *Sennacieca Revuo* [Non-nationalist Review], under the rubric 'Laŭ Mia ... Ridpunkto' from 1951 to '70, were eagerly anticipated (republ. in 1988).

Schwartz founded the Parisian Esperanto cabaret 'La Verda Kato' [The Green Cat] (1920–6). From 1933 to '39, he collaborated in a cabaret group called 'La Bolanta Kaldrono' [The Boiling Caldron], and later founded 'La Tri Koboldoj' [The Three Goblins], performing in Montmartre from 1950 to '56. The latter is described by Roger Bernard (1907–97) in 'Funebra

Parolado pri La Tri Koboldoj' [A Funeral Oration for The Three Goblins] in *La Nica Literatura Revuo* (1955-7).

Schwartz made his début as a writer in 1926 with *Verdkata Testamento* [Testament of the Green Cat], a collection of part of his ballads and humorous verses for the Parisian cabaret. Bernard comments in his account of his memories, 'La Verda Kato Testamentis antaŭ 50 Jaroj' [The Green Cat Bequeathed 50 Years Ago] (1976):

... one has to confess that this his art revealed to many the wonderful possibilities of our, so stupidly called 'artificial', vehicle of expression. And his disassembling and re-assembling of our words, in the beginning requiring attentive straining of comprehension, infinitely aided later quickening and fluency in the spoken language. Whoever had played for long with the tail of the Green Cat, or often gambolled with the Three Goblins, could not other than confess how much that stimulating participation enhanced his readiness in the use of the language and his love for it.

The year 1931 saw the appearance of his book of poems *La Stranga Butiko* [The Odd Shop], and from 1933 to '35 he edited the celebrated humorous magazine *La Pirato* [The Pirate].

Schwartz is famous for skilfully juggling ambiguous expressions, comic pseudo-suffixes and synonyms, such that his name has given rise to the word *ŝvarcaĵo* 'Schwartzism', a witticism most often based on wordplay. On Schwartz's virtuosity, Reto Rossetti (q.v.) commented (*SdES*, p.111): 'The rhymes would fall naturally into place ...'. The mastery of technique lying behind the lighter side of his character was later to produce one of the great works of prose in the language.

Schwartz's poetry was to evolve during his long career, and William Auld (q.v.) considers it ranks among that of the five best poets of the Second Period (with Mikhalski, Kalocsay, Baghy, Hohlov (qqqq.v.)). Schwartz possessed an astute outlook on life and a talent for observation, but his lively and witty poetry was never profound or philosophical. Nevertheless, by his marked choice of words, a simple joke was often injected with a measure of social comment, even if superficial. He employs irony and satire to lambaste hypocrisy, comic situations in life, politics and the Esperanto movement itself. These are his favourite themes.

Reto Rossetti writes (*SdES*, p.111) that Schwartz's: 'humour nourished itself in life, and even his fantasies and hyperboles are rooted in reality. He prefers to express himself concretely and in palpable metaphors, ...'

'But in linguistic history,' Auld comments (*DPLEo*, p.5; *FdE*, p.15), 'he deserves his place first and foremost because he introduced punning and made it respectable.' During the intervening half-century several of them, such as 'Edzperanto' (approx. 'spouse agent' or 'marriage broker') for the International Language, have entered Esperanto folklore.

Auld points out Schwartz's humorous poems 'La Verda Kato' [The Green Cat], with its climactic pun, and 'Karnavalo' [Carnival], with its *double entendre*, adding: 'He was always particularly adept at creating the conditions for the final wordplay, so that its arrival seems uncontrived.'

Schwartz's prose career starts in 1928 with the collection of stories *Prozo Ridetanta* [Smiling Prose] and extends over 50 years. His short novel *Anni kaj Montmartre* [Anni and Montmartre], on the misadventures of a German girl in Paris, came out in 1930. Gaston Waringhien (q.v.), in his review of Totsche's (q.v.) *De Paĝo al Paĝo* in *Monda Kulturo* (1932), writes:

The true originality of the work [lies] in the image-creating (*bildokrea, drastimaga*) style. ... [This] is Schwartz's real strength. Pages, such as the description of Montmartre at night ... or that of the great boulevards ... are sufficient proof of that rare talent for evoking a complete scene with living and concrete verbal discoveries (*vorteltrovoj*). This manner of writing is perhaps influenced by modern writers, like P. Morand or J. Romain, but absolutely not, as Totsche supposes, by A[matole]. France.

Tazio Carlevaro (q.v.) (*EeP*, p.160) calls *Anni kaj Montmartre* a balanced story, striking in its psychology and use of language. In a comparison with Schwartz's later novel *Kiel Akvo de l'Rivero*, Humphrey Tonkin comments, in his review of the latter in *World Literature Today* (1978), that in *Anni kaj Montmartre* the theme of the victimization of the individual by the larger society takes on an almost parabolic quality in which coincidences and quirks of plot actually contribute to the power of the story. Henri Vatré (q.v.) comments (*SRE*, p.2) that *Anni* ... 'merits the epithet *social*, although it presents just one particular aspect of Paris society and the milieu of prostitution.'

In 1963, Schwartz's career as a writer of prose was crowned with the publication of his long and masterful novel *Kiel Akvo de l' Rivero* [As Water of the River]. The title alludes to the narrative type chosen by Schwartz, the French *roman fleuve*, a novel describing part of the continuing stream of life. It was not the first long novel in Esperanto (cf. Vallienne), but it was the first full-length novel of true quality. Its theme is the destructive effect of war on the lives of individuals, and the value of individuals above their nationalities. It is undoubtedly his most important work, displaying him as a mature writer of prose with a sharp, observant eye. Partly autobiographical, it deals with several generations of the same family with striking character analyses and unravelling of events in which the reader is aware of the author's warm, sympathetic participation. *Kiel Akvo de l' Rivero* may be compared with John Francis's (q.v.) great work *La Granda Kaldrono*.

The first two-thirds of the novel are dedicated to a single year, from the summer of 1913. The action takes place in Lorraine, a department annexed by the Germans after the Franco-Prussian War of 1871, in which the inhabitants, having undergone enforced Germanization, linguistically and culturally, nevertheless remain French at heart. Schwartz shows the absurdity of such a political division and the essential similarity of the people on either side of the border. The story follows the husband's younger brother to Berlin, where he lives as a Frenchman accepted into German society, makes friends and falls in love with a German girl. Suddenly, under the influence of patriotic indignation, he becomes an outcast and only succeeds in returning to France with the help of his girlfriend and individuals on both sides of the border.

The last part of the book covers 20 years to the next war and beyond. Tazio Carlevaro (*EeP*, p.160) considers this part has been written a little too hastily.

Auld (*EOLE*, pp.71-2) notes that Schwartz clearly perceives how much individuals are victims of uncontrollable circumstances, and how goodwill is warped by insufficient knowledge and understanding. Paul Gubbins (q.v.) expands (*LA*, pp.61-2):

Central to [the novel] is first determinism, the fatal consequences of which contribute to patriotism, chauvinism and war, but also – as in *Metropoliteno* [by Varankin (q.v.)] – love. One is inclined to agree with Auld: 'The theme is the destructive effect of war on the life of the individuals'. That is certainly one of the themes, but the destruction manifests itself precisely because of the broken love between ... a French Romeo and a German Juliet. War, like a dispute between families, cruelly separates them (despite their ultimately reuniting 30 years later).'

The novel describes real, rounded characters in real situations. Above all, Auld adds, the reader floats through on the gentle waves of a master's lively, bright prose. Nevertheless (*VDS*, pp.89-91):

... it is sourced in large part from nostalgia ... for the beautiful world of his youth. As we know, the year 1914 effectively divided two societies and introduced the modern world, ... In this year Schwartz became twenty years old, so in reality his nostalgia has two motives. However, if I speak of nostalgia one should not suppose that it means a novel that is terribly sentimental or sweetly longing. Schwartz describes that pre-war world in a lively manner as if the events took place just today: there are seldom such fresh accounts in [Esperanto], and the well-known dry temperament of the cabaret artist Schwartz hinders his becoming sentimental. On the contrary, even where the plot would in fact permit some sort of expression of feeling (*patoso*), he avoids it and arranges his narration so deftly that the true feeling is just implied (*subsentigas al ni*) ..., in no way imposed. His characters ... are 'real to life', and we believe in them completely.

Poul Thorsen [q.v.] (*Stokita Vino*, p.24) nevertheless deems Schwartz's hero, Pierre Touchard, 'a feeble figure too often standing as if near himself', rating the milieu of *Kiel Akvo de l' Rivero* more interesting than the characters.

Gubbins also criticizes the tardiness in the presentation of the hero (*LA*, p.68): 'one feels one has consumed a starter that is somewhat too heavy, somewhat too sweet, which is not in complete harmony with the subsequent main course.'

On the other hand, Gubbins (*LA*, p.67) agrees with Waringhien's and Thorsen's opinions on Schwartz's descriptive talent: '... Schwartz's drinking evening crowns the Berlin part of the novel: it is difficult to find a description in any language, even in German, that so accurately captures the essence of contemporary student life.'

In his review in *World Literature Today* (1978), Humphrey Tonkin deems

Kiel Akvo de l' Rivero 'uneven'. In comparison with *Anni kaj Montmartre*:

... coincidences are less easy to cope with, and they give the work a kind of sketchy quality which detracts from our ability to identify with the fate of the protagonists. The gap between the larger internationalist theme and the particular lives of the characters is inadequately bridged.

On the other hand, Schwartz is a master of the individual incident and a superbly skillful artist with the language itself.

In 1966, Schwartz played a role in the Esperanto crime film *Angoroj* [Anguish], directed by Srdjan Flego.

In 1971, *Vole... Novele* [Stories Willy-nilly] came out. It is a collection of Schwartz's short stories, written between 1920 and 1970. The title befittingly being an untranslatable example of Schwartz's wordplay. ... *kun Siaspeca Spico!* [... with its Own Sort of Spice!] – a collection of satirical and witty prose and poetry, came out the same year. It also contains the collected rubrics 'Laŭ Mia ... Ridpunkto', and other pieces from the 1950s.

On Schwartz: in L. Totsche [Tárkony]: *De Paĝo al Paĝo: Literaturaj Profiloj* [From Page to Page: Lit. Profiles] (1932, rpt 1976). G. Waringhien: 'Du Intervjuoj' [Two Interviews] with R. Bernard (1955). T. Nakamura: 'Iom da Francismoj sub Vesto Esperanta' [Some Gallicisms in Eo Clothing] (1968). A.J. Middelkoop: *Humoristische trekken in de Esperanto-literatuur* (nl) [Humorous Traits in Eo Lit.] (1969). K. Kalocsay: 'La Esperanta Novelo' [The Eo Short Story] (1974). R. Bernard: 'La Verda Kato Testamentis antaŭ 50 Jaroj' [The Green Cat Bequeathed 50 Years Ago] (1976). R. Bernard: 'Raymond Schwartz, Lia Vivo kaj Verkaro' [R.S., His Life and Work] (1977). O. Kníchal: 'Bildo pri la Epoko' [An Image of the Epoch] (1980) – literary critique of the novel *Kiel Akvo de l' Rivero*. M. Boulton: 'Raymond Schwartz, Granda Ridiga Verkisto' [R.S., a Great Humorous Author] (1983). R. Bernard: 'Raymond Schwartz kaj la Esperanto-kanzono' [R.S. and the Eo Ballad] (1983). M.-T. Lloancy: 'Les Jeux de mots de Raymond Schwartz dans trois ouvrages en Esperanto publiés par Stafeto: *La Zamenhofa Esperanto, Kiel akvo de l'rivero et ... Kun siaspeca spico!*' (1987). J. Thierry: 'La 'Ridpunkto' de Raymond Schwartz' [R.S.' 'Laughter-point'] (1994). P. Gubbins: 'Majstra Muzikado: Berlino en Romanoj de Varankin kaj Schwartz' [Masterful Music: Berlin in Novels by Varankin and Schwartz] (1999). B. Ragnarsson: 'Raymond Schwartz – la Serioza Humuristo' [R.S. – the Serious Humorist] (2001, rpt 2007). 'Raymond Schwartz, la Kabaretisto' [R.S., the Cabaret Artist] (2008).

Schwartz in translation – into • English: poem 'Esperanta Eliksiro' appears as 'Esperanto Elixir' in M. Hagler *The Esperanto Language as a Literary Medium* (1970). Story 'Bapto de l' Sonorilo en Mulmont' appears as 'The Baptising of the Bell in Mulmont', trans. by Brian R. Bishop, in J. Grum et al. *Short Stories from Esperanto* (1991) • **Croatian:** story 'Beĉjo' as 'Beĉjo' in Z. Tišljár (ed./trans.) *Sve dugine boje* (1988) • **Hungarian:** 'La Ĝendarmo Dejoras' (1928) appears as 'A buzgó csendőr', trans. by I. Nemere, in M. Gergely (ed.) *Utam a világban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987) • **Icelandic:** story 'La Fornotubo de Familio Ŝmirman', from *Vole ... Novele*, as 'Ofnþpa herra

Smyrman's', trans. by B. Ragnarsson, in *La Tradukisto* No.40 (Mar. 2002)

- **Italian:** poems 'Liriko kaj Praktiko' and 'La Diversaj Aĝoj de l' Homo' appear as 'Lirica e praticità' and 'Le diverse età dell' uomo' in D. Bertolini's coll. *Dal nuovo giardino / El la Nova Ĝardeno* (1979, 2nd ed. 1985), and 'Honor' al la Homonim-uzaj' (limerick), 'Jen estis Fraŭlin' en Berlino' (limerick) as 'Piaccono agli uomini facezie', 'Le gaie donnine a Parigi' in his 2nd coll. *In quest'era omicida / En Ĉi Murdepoko* (1987)
- **Portuguese:** poem 'Tro Homa Sorto de lu Neĝhomo' appears as 'O homem de neve demasiado humano' in Sylla Chaves's (q.v.) *Por Pli Bona Mondo / Por um mundo melhor* (1970)
- **Romanian:** poem 'Vilaĝanino' as 'Săteanca' in anth. *Din lirica de expresie esperanto* trans. C. Dominte (bilingual, 2005)
- **Ukrainian:** story 'La Gendarmo Dejoras' (1928) as 'Čerguvannja žandarma', trans. by V. Pajuk, in *Rusalka Dnistrova* (No.13, 1994).

• **SELECTED WORK:** *Verdkata Testamento* [Testament of the Green Cat] (poems, 1926, rpt 1992; 2nd ed. 1930, rpt 1974). *Prozo Ridetanta* [Smiling Prose] (short stories, 1928). *Anni kaj Montmartre* [Anni and Montmartre] (short novel, 1930, rpt 1974). *La Stranga Butiko* [The Odd Shop] (poems, 1931). *La Ĝoja Podio* [The Merry Stage] (prose and poetry, 1949). Foreword to C. Rossetti's (q.v.) *Kredu Min, Sinjorino!* (1950, 3rd ed. 1990). *Kiel Akvo de l' Rivero* [As Water of the River] (novel, 1963, 3rd ed. 1991). *Vole... Novelo: aŭ Kvindek Jaroj da Noveloj: 1920–1970* [Stories Willy-nilly: or 50 Years of Short Stories ...] (short stories, 1971, rpt 1987). ... *kun Siaspeca Spico!* [... with its Own Sort of Spice!] (satirical prose and poetry, 1971, rpt 1985). 'Pri Kartoj Migrantaj' [On Migrating Cards] rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Esperanta Eliksiro' [Eo Elixir]; 'L'Almozulo' [The Beggar]; 'Vilaĝanino' [Village Woman]; 'La Diversaj Aĝoj de l' Homo' [The Various Ages of Man]; 'Printempa Varianto' [A Spring Variant]; 'Morgaŭ Matene!' [Tomorrow Morning!]; 'Antaŭsignoj' [Presages]; 'Ĝis Cent Kvindek!' [Up to a Hundred and Fifty]; 'Bagatelo 1943' [A Bagatelle 1943]; 'Termometroj' [Thermometers]; 'La Nova Jar' [The New Year]; 'Napo' [Turnips]; 'Tro!!' [Too Much!!]; 'Al Mizantropoj' [To Misanthropes]; 'Simple' [Simply]. Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Bapto de l' Sonorilo en Mulmont' [The Baptism of the Bell in Mulmont] (1928); 'La Ĝoja Podio' [The Merry Stage] pt; 'La Pipo de Prosper' [Prosper's Pipe]; 'La Gendarmo Dejoras' [The Gendarme's on Duty] (1928). Rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991): 'Esperantisto, Ekesto kaj Malapero' [E-ist, Appearance and Disappearance] (poemo).

Ricci, Giovanni (Johano) [Christian name: Olinto] (1875–1941)
 Italian Franciscan monk. He was consecrated a Catholic priest on 27 March 1898. In 1909, he travelled to China, North and Central Shanxi, to work as a missionary, where he remained until his death, returning to Italy only for the three years from 1915 to 1918. *Bibliotheca Missionum* by Dindinger and Streit lists 11 articles and 17 books by, or co-authored by, Ricci on the history of Catholicism in China.

It is perhaps one of the stranger stories of Esperanto literature that Ricci, without any yet discovered contact with the Esperanto movement, wrote his

epic poem in complete isolation. He finished *Uranogedio: Tio Estas Dramoj de l' Supernaturo: Granda Orienta Epopeo* [Uranogedia: Supernatural Dramas: A Long Eastern Epic Poem] in 1926. Using symbolic language, the epic illuminates philosophically the struggle between good and evil. This 410-page manuscript is a testament to its author. It has never been published in its entirety and is conserved in the National Library of Scotland's Auld Collection.

It is unlikely to be by chance that *Uranogedio* has both three cantos and the same number of lines as Dante's *Divina Commedia* (*Divine Comedy*). Verloren van Themaat wrote (1973) that:

The central idea of the epic is Sacrifice; in his epic the poet also takes up the concept of saving beings on other planets (*astroj*). The world-view of *Uranogedio* is Catholic, but it is also influenced by several oriental concepts.

According to Father Ricci's allegory, 'Misrano' is the Spirit (*Genio*) of Hope, 'Deslabano' the Spirit of Evil.

On Ricci: W. Verloren van Themaat: 'La Uranogedio de Giovanni Ricchi' – biog. and review (1973).

• **SELECTED WORK:** 'Kanto VI: La Spiono de Sirio' [Canto VI: The Spy of Syria] in *Literatura Foiro* (1973). In *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): *Uranogedio* [Uranogedia (Canto III)].

1927

Sutkovoĵ, V.G. (1900–37)

Russian locksmith from Odessa, poet, polyglot. His Esperanto–Russian dictionary was published in 1927 (2nd ed. 1962). He was a member of the Literary Commission of SAT and collaborated with *Literatura Mondo*.

Sutkovoĵ's poetry is a true offshoot from the reforms by the Budapest School (cf. Kalocsay, Baghy). Five of his poems appeared in book form in the anthology *Naŭ Poetoj* [Nine Poets], published in 1938: 'in one poem it is the lament of an adolescent unskilful in love, in another it is as though the elegy of the cultivated material that is sung about with a fascinating extent and plasticity' (*GpSE*, p.180).

Sutkovoĵ was arrested in 1937 and executed as a 'spy', probably denounced by a neighbour who coveted his flat.

On Sutkovoĵ: T. Auderskaja: 'Vladimir Sutkovoĵ' (2007).

• **SELECTED WORK:** in *Naŭ Poetoj* [Nine Poets] ed. Kalocsay (anth., 1938, 2nd ed. 1989). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Eterne Sama' [Eternally the Same]. Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987): 'Raboto' [Someone About to Be Robbed] (poem).

Johnson, Wilfred Bickley (1903–?)

English teacher; learnt Esperanto in 1924. His activity in the Esperanto movement ended in 1934 due to personal circumstances. Johnson contributed to *Literatura Mondo* and collaborated in the *Enciklopedio de Esperanto* [Eo Encyclopedia], 1933–4. He was an associate of K.R.C. Sturmer and L.N. Newell (qq.v).

Johnson has been described as writing elegantly witty poems, exemplified by 'Du Sonetoj' [Two Sonnets], chosen by William Auld (q.v.) for *Esperanta Antologio* (1984).

In 1980, Johnson's translation of *The Prologue to The Canterbury Tales* by Geoffrey Chaucer was published as *Prologo al la Rakontoj de Canterbury*.

Johnson also wrote a brief study of H.B. Hyams (q.v.), 'Hyams - Utopiisto' [H. - Utopian] (1933).

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Du Sonetoj' [Two Sonnets].

Grigorov, Asen Georgiev [pseud. Marin Ljubin] (1903-85)

Bulgarian journalist. Grigorov was particularly active in the Bulgarian workers' Esperanto movement; a member of the Internacia Asocio de Revoluciaj Esperanto-Verkistoj [Intl Assn of Revolutionary Eo Writers]. From 1945, he was for a short time secretary to Georgi Dimitrov (1882-1949), Prime Minister and leader of the Bulgarian Communist Party. Grigorov has edited several Esperanto-language magazines, including *Internacia Kulturo* [Intl Culture] (1945-52) and many books. Poems of his have appeared in many periodicals. Grigorov has also authored important textbooks and dictionaries.

Grigorov is a proletarian writer of noteworthy poetry and prose. His verse sympathetically describes the predicaments of the working-class. His poems 'Mia Kanto' [My Song] and 'Tom' were written in prison. In 'La Himno' [The Hymn] (1931) he also exhibits his talent for writing short stories with captivating social realism and sober analysis (*EeP*, p.163).

His fellow-countryman Georgi Mihalkov (q.v.) comments (*BE*, pp.50-1) on Grigorov's vigorous use of symbolism. '... his first poems are perfect in form; the motifs of contemporary Bulgarian writers Debeljanov, Liliev and others are discernible. ... little by little chords of revolution began to echo in Grigorov's poetry.'

Reto Rossetti (q.v.) comments (*SdES*, p.111) on Grigorov's 'effortless control of the language with wittily simple turns of phrase. ... He writes with a pulsing sincerity, ...'

Grigorov was a major and eminent translator of classical and contemporary Bulgarian literature into Esperanto during the interwar years and immediately after the Second World War, despite the political atmosphere then particularly unfavourable to Esperanto.

Grigorov's translations incl.: from • **Bulgarian:** *Gardu la Pacon!* [Safeguard Peace!] (1980) contains both orig. and trans. poems. *Septembra Poezio: Versaĵoj pri la Unua en la Mondo Antifascista Ribelo* [September Poetry: Verse on the World's First Antifascist Rebellion] (1982, co-trans. of poetry by Nikolaj Hrelkov, Mladen Isaev, Krum Kjuljajkov, Asen Razcvetnikov). *Vilaĝo Borovo* (1983, novel *Selo Borovo* [B. Village] by Krum Velkov). *La Glacikovrita Ponto* (1984, novel *Zaledenijat most* [The Ice-covered Bridge] by Ljuben Stanev). *Ŝtelisto de Persikoj* (1985, sel. stories *Kradecat na prskovi* [Peach Thief] by Emilian Stanev). *Tra la Ventego* [Through the Gale] (3rd ed. 1986, poetry and prose by Hristo Smirnenki, trans. with many others). *De Bordo al Bordo* [From Shore to Shore] (1988, sel. poems by Elisaveta Bagrjana,

trans. with others) • **Russian:** trans. of I. Gorbunov-Posadov's biog. of Leo Tolstoy had come out as *Lev Tolstoj kaj la Universala Vero* [Leo Tolstoy and the Universal Truth] in 1927.

Grigorov in translation into • Vietnamese: poem 'Forpasis Kalocsay [q.v.]' appears as 'Kalocsay dâ di xa' in Dặng Đình Dâm's bilingual coll. *60 bài thơ esperanto dịch sang tiếng Việt* (1993).

• **SELECTED WORK:** *Garbo* [Sheaf] (coll. of poems, 1930). *Ruĝa Aŭroro* [Red Aurora] (coll. of poems, 1930, 2nd ed. 1932). *La Himno* [The Hymn] (short stories, 1931). *Gardu la Pacon!* [Safeguard Peace!] (orig. and trans. poems, 1980). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Fabriko' [A Factory]; 'Laboristinoj' [Women Workers]; 'Poemo pri la Tabaklaboristo' [Poem on the Tobacco Worker]. Poems in *Rozo kaj Glavo: Antologio: Originalaj Poemoj de Bulgaraj Esperantistoj (1906–1986)* (1987). Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987): 'Tom' (poem). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Kamarado Bojko' [Comrade Boyko] (1931); 'Siringo' [Lilac].

Þórðarson, Þórbergur [Thórbergur Thórhartson] (1889–1974)

Icelandic teacher and writer. Þórðarson was highly active in cultural affairs and politics, often writing for newspapers and magazines. He was a passionate supporter of Esperanto, which he learnt in 1925. Þórðarson was the most influential Icelandic writer of the 20th century. Acknowledged as one of the best stylists in Icelandic, he received similar praise for his Esperanto prose. He called himself 'a futurist, expressionist, surrealist and also somewhat classical'. He was awarded an honorary doctorate of Reykjavík University in 1974. Baldur Ragnarsson (q.v.) writes in an article on Þórðarson (*EMIL*, pp.333–4):

Halldór Kiljan Laxness [1902–98], Nobel Prize-winner 1954, thanked Þórbergur in an article in his honour (1963) '... he broke down so many barriers and opened so many doors for us who followed him, in that he made so many things attainable, permissible and obvious for us, which earlier were taboo and unimaginable.'

Martin Seymour-Smith, in his *Guide to Modern World Literature* (1973), wrote (p.1030): 'Considering the world reputation of Laxness, who could never have started without him, Þórðarson has been cruelly neglected outside Iceland; he is a superior writer.'

Þórðarson organised Cseh-method courses in Esperanto, also on the state radio between 1936 and '38. He wrote Esperanto textbooks and compiled an unfinished dictionary. He also created significant influence in Esperanto's favour within Icelandic socialist circles.

Þórðarson's 351-page work *Alþjóðamál og málleysur* [Intl Lang. and Gallimatia], published in 1933 by the Icelandic state publishing house, is a *tour de force* in the presentation of the international-language idea and Esperanto both to the public and intellectuals, and a withering attack on Basic English. Ragnarsson comments (*EMIL*, p.339):

No similar book had appeared in any national language at that time, and hardly to date, considering the accumulation of facts and the

persuasive power of the style of an outstanding writer.

Þórbergur [p.340] continues his argumentation ... by means of a vast collection of examples which ... prove national languages are constantly being enriched by artificial means, that the development of the 'natural' modern languages are characterized more and more by consciously created elements, consequently, that their 'naturalness' or 'unartificiality' is a misconception, ever more obsolete (*malaktuala*). The concept 'artificial language' in fact no longer makes any factual sense.

His research [p.341] was ground-breaking and was praised by Icelandic linguists. There is no doubt that precisely this part of the book, on the Icelandic language, also had a favourable effect on intellectuals concerning his treatment of Esperanto.

Þórðarson also wrote an Esperanto grammar with texts and a reader in three parts: *Esperanto I, II, IV* (1936–7).

Þórðarson's other original works in Esperanto are several long articles, which he was accustomed to translate immediately into Icelandic: 'La Filozofio de l' Mizero' / 'Heimspeki eyndarinnar' [The Philosophy of Misery] (1927) – an attack on political naivety and hypocrisy of theosophists; 'Letero al Socialisto' / 'Bref til jafnaðarmanns' [Letter to a Socialist] (1928) – presenting his ideas on the links between religion and socialism – (*EMIL*, pp.342–3) 'an eloquent and tightly argued treatise on the author's efforts to find a communal basis for the spiritual and material life of man'; 'Trimil Tricent Sepdek Naŭ Tagoj el Mia Vivo' / 'Þrjú þúsand þrjú hundruð og nfu dagar úr lífi mínu' [Three Thousand Three Hundred and Seventy-Nine Days of My Life] (1928). 'Letero al Nazio' / 'Bref til nazista' [Letter to a Nazi] (1933) – an attack on the crimes of Nazism. Ragnarsson adds (p.343) that: 'It was soon followed by several more on the same theme in Icelandic. In the first, entitled 'Kvalþorsu nazista' [The Nazis' Torture Methods] there are 'offensive expressions' on Hitler for which Þórbergur was prosecuted for *laesa majestas* ..., deemed guilty by a lower court, but declared not guilty by the higher court.'

Ragnarsson also quotes (pp.344–5) an extract from an interview in 1959 by Matthías Jóhannessen (in *Í kompaní við allfíð* [In Company with the Universe]) in which Þórðarson declared:

Zamenhof [q.v.] is one of the greatest men who has lived on this earth. He is the first person to succeed in creating a language on which all peoples could unite if they had some sense in their wretched heads. In Esperanto there is no such thing as inferior and superior. But slavish submissiveness is so prevalent in the world that people prefer to jabber inferior English ... than stand on the ground of equal language rights by using Esperanto with the English and other peoples. This undignified lot have no self-esteem, just self-confident wind, and the other part crawl like worms.

On Þórðarson: B. Ragnarsson: 'Þórbergur Þórðarson, Verkisto kaj Esperantisto' [Þ.B., Writer and E-ist] (2001).

Þórðarson's works in Icelandic incl.: a. *Poetic works:* *Hálfir skósolár* [Half Shoe-soles] (1915). *Spaks manns spjarir* [Wise Man's Clothes] (1917). *Hvítir hrafnar* [White Crows] (1922). *Edda Þórbergs Þórðarsonar* [Þ.Þ.'s Edda] (1941). b. *Autobiographical works:* *Íslenskur aðall* [Icelandic Nobility] (1928) – on proletarian poets and the writer's friends. *Osvitinn I - II* [The Prodigy] (1940–1). *Steinarnir tala* [The Stones Speak] (1956). *Um lönd og lýði* [On Country and People] (1957). *Rökkuróperan* [Opera in the Twilight] (1958). *Fjórdá bók* [The Fourth Book] (1975). c. *Biographical works:* *Ævisagan Árni Þórarinsson* [The Biog. of Árni Þórarinsson] (6 vols, 1945–50); *Fagurt mannlíf* [Beautiful Life of a Man], *Í sálarhásku* [In Spiritual Danger], *Hjá vondu fólki* [With Evil People], *Á Snæfellsnesi* [On Snæfellsnes], *Með eilífðarverum* [With Eternal Beings], *Áð ævilokum* [At Life's End], *Einar ríki I - III* [Einar the Rich]. d. *Some other works:* (Þórðarson's collected essays appear in 2 vols.) *Leiðarvísir um orðasöfnun* [A Guide to Collecting Words] (1922). *Bref til Láru* [Letter to Laura] (1924). *Heimspeki eyndarinnar* [The Philosophy of Misery] (1927). *Alþjóðamál og málleysur* [Intl Lang. and Gallimatia] (1933). *Pistilinn skrifaði ...* [It Is Written in the Gospel ...] (1933). *Rauða hættan* [The Red Danger] (1935). *Refskák auðvaldins* [The Capitalist's Sly Game] (1939). *Indriði miðill* [Indriði the Medium] (1942). *Viðfjarðarundrin* [The Haunting in Viðsfjörður] (1943). *Sálmurinn um blómíð I - II* [The Hymn to the Flower] (1954–5). *Í kompaní við allfíð* [In Company with the Universe] (interview, 1959). *Í Unuhúsi* [In Una's House] (stories, 1962).

All Þórbergur's longer essays are in the two-vol. collection *Ritgerðir I - II* (Reykjavík, 1960), which includes those he wrote originally in Esperanto.

• **SELECTED WORK:** 'La Filozofio de l' Mizero' [The Philosophy of Misery] (1927). 'Letero al Socialisto' [Letter to a Socialist] (1928). 'Trimit Tricent Sepdek Naŭ Tagoj el Mia Vivo' [3,379 Days of My Life] (1928). 'Letero al Nazio' [Letter to a Nazi] (1933).

1928

Barthelmess [Bartelmes], Norbert (1897–1987)

German journalist, editor. A writer of the Socialist and Proletarian Prose School, Barthelmess produced stories, novels, poetry, and also translated. He was not in the front line of Esperanto literature. However, his work, inspired by his abhorrence of injustice, is of interest to the social historian. At a young age, he became editor of the weekly newspaper *Sennaciulo* [Non-nationalist], establishing it as one of the best-edited magazines published in the language. He became converted to the political line advocated by Lanti (q.v.) and was later to write studies on him: 'Lanti en Siaj Lastaj Vivojaroj' [Lanti in the Last Years of His Life] (1955) and 'Vojaĝo tra la Pensomondo de E. Lanti' [Voyage through the Thought World of E. Lanti] (1970).

In 1928, Barthelmess had a small collection of short stories on contemporary socialist young 'pioneers' published, *Diablidoj* [Devil's Offspring]. It was written for young people. His first novel, *Juneca Ardo* [Youthful Ardour] (1936), describes the revolutionary atmosphere among German youth around the year 1923. In his review in *Franca Esperantisto* (1938), Gaston Waringhien (q.v.) calls it: 'a very touching story about friendship between two working-class boys, their communal life, later parting, and, on their

reunion, the sudden, terrible death of one of them. A good, virile and, thought-provoking book.'

Vartejoj [Nurseries] (1938) is Barthelme's second novel. It explores social problems in corrective education for boys and denounces the bourgeois educational institutions. William Auld (q.v.) comments (VDS, p.87): 'One has to say that the theme is admirable, and the author deals with it in a very genuine and unsensational manner. One can also say that on the treatment of such young 'criminals' he is in many respects right.'

Tazio Carlevaro (q.v.) (*EeP*, p.163) criticizes Barthelme's style for being somewhat monotonous, with some of his characters preaching his own ideas. Auld also points out (VDS, p.17) that Barthelme falls into the trap proffered by his choosing to relate the story from an all-knowing viewpoint outside the action. It compels him to describe thoughts and conversations at some length, opening him to the charge of long-windedness.

Barthelme also wrote the prologue to Baranyai's (q.v.) collection of poetry *Ekzilo kaj Azilo* (1962).

In 1973, a collection of Barthelme's short stories, written from 1927 to '47, was published under the title *Ne Plu Ludo...: kaj Aliaj Noveloj* (No Longer a Game...: and Other Short Stories).

On Barthelme: *Mia Vivo: Artikoloj; Poemoj* [My Life: Articles; Poems] – the third, 2005, edition contains 27 poems not in the first edition.

Barthelme's translation incl. the complete first part of *Faust* (1808–32) by Goethe (1749–1832) in verse as *Faŭsto I*, which came out in 1923 (2nd ed. 1949) (cf. *Faŭsto, Partoj Unu kaj Du*, trans. by Karl Schulze, 2nd ed. 2004).

• **SELECTED WORK:** *Diablidoj* [Devil's Offspring] (short stories, 1928). *Juneca Ardo* [Youthful Ardour] (novel, 1936). *Vartejoj* [Nurseries] (novel, 1938). *Ne Plu Ludo kaj Aliaj Noveloj* (No Longer a Game...: and Other Short Stories) (1973). *Mia Vivo* (autobiog., articles and poems, 3rd ed. 2005).

Beraru, Mișu (1904–38)

Romanian Jewish typographer from Moldavia; learnt Esperanto in 1925. Beraru collaborated with the cultural review *Literatura Mondo*. He was also the author of an Esperanto textbook for Romanian-speakers and co-compiled a dictionary. After an unhappy marriage, he committed suicide. His grave in the Jewish Cemetery in Bucharest carries as an epitaph a short poem in Esperanto written by Beraru himself.

Beraru's poems appear in *Spite la Vivon! Mezgajaj Poemoj Originalaj kaj Parodiaj* [In Defiance of Life! Moderately Joyful Poems Original and Parodic] (1928, 2nd rev. ed. 1998). Tazio Carlevaro (q.v.) calls them (*EeP*, p.150): 'shallow-toned, albeit sincere, poems of quite varying rhythms, with moderately joyful inspiration'.

His poem 'En Nia Lando' [In Our Country] appears in a Vietnamese rendering as 'Ố nữ ớc tôi' in Đặng Đình Đàm's bilingual coll. *60 bài thơ esperanto dịch sang tiếng Việt* (1993).

• **SELECTED WORK:** *Spite la Vivon!* [In Defiance of Life!] (poems, 1928, 2nd ed. 1998). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Pasanta Amo' [Passing Love]; 'Metamorfozo' [Metamorphosis]; 'Pluva

Sezono' [Rainy Season]. Rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991): 'Propagando' [Propaganda]; 'En Nia Lando' [In Our Country]; 'Nova Kolonio' [A New Colony] (poems).

Van Schoor, Jan (1896–1955)

Belgian Flemish council clerk. Van Schoor collaborated in the publishing of the Flemish section (1928) of *Belga Antologio* [Belgian Anth.]. He was editor of *Flandra Esperantisto* [Flemish E-ist]. Apart from his poetry, he produced competent translations.

In 1911, Van Schoor wrote a play in verse: *La Revuo de la 7-a* [The Review of the 7th]. However, his main work in book form is his collection of poems that appeared in 1928: *Amo kaj Poezio* [Love and Poetry].

Van Schoor's poetry formed one of the foundations for the later works of Kálmán Kalocsay (q.v.), who in his study 'Jan Van Schoor, la Grandurba Paŝtisto' [J.V.S., the Metropolitan Sherpherd' in *Norda Prismo* (1959) wrote: 'The poet undoubtedly felt the pastoral character of his poetry was in the great simplicity of his ballads, which have little claim to form, style or essence, or any sort of tendency to elitist isms.' '... van [sic] Schoor was not a careful poet. He simply versified his thoughts and humours, totally heedless of whether the nascent poem would catch the reader by its originality of thought or artistic presentation... but then one suddenly comes across such a jewel, ...'

Tazio Carlevaro (q.v.) comments (*EeP*, p.149) that Van Schoor's poetry has a lesser tone, but with a delicate sensibility and intimacy, nevertheless often inspired by a sense of prudish reprehension.

Van Schoor's translations incl.: from • **French:** *La Du Amatinjoj*; *La Kapricoj de Mariano* (1929, the plays *Les Deux maitresses* (1837) and *Les Caprices de Marianne* (1833) by Alfred de Musset) • **Flemish:** *Elektitaj Noveloj* (1931, sel. short stories by Lode Baekelmans). *Pallietier* (1933, successful bucolic idyll (1916) by Felix Timmermans).

• **SELECTED WORK:** *Amo kaj Poezio* [Love and Poetry] (coll. of poems, 1928). Rpt in *Esperanta Antologio: Pomoj 1887–1981* ed. W. Auld (1984): 'Dum la Vintro' [During the Winter]; 'Tra la Stratoj' [Through the Streets]; 'Ĉe Tombo' [At a Grave].

1929

Payson, Edward S. (1842–1932)

American piano-maker. Payson wrote the novel *Juneco kaj Amo* [Youth and Love] in 1929 and crime novels, including *La Fantoma Edzino* [The Phantom Wife] (1936).

Payson translated, among other works, *Thais* (1890) by the French author Anatole France (1844–1924). Payson also translated from English V.E. Roe's brochure on events in the life of the Navaho Indians as *Lando de Argenta Akvo, ĉ.1931: Rakonto el la Okcidento de Usono* [Land of Silver Water, c.1931; A Story from the American West].

• **SELECTED WORK:** *Juneco kaj Amo: Legendo el Venecio* [Youth and Love: a Legend from Venice] (novel, 1930). *La Fantoma Edzino* [The Phantom Wife] (crime story, 1936; 2nd ed. 1988; rpt in *La Maŝino kiu Kriis* ed. Mayer, 1995).

Varankin, Vladimir Valentinovič [pseud. Vol-Volanto] (1902–38)
 Russian senior university lecturer in West-European history and director of the Moscow Institute for (later: the Teaching of) Foreign Languages; learnt Esperanto in 1919. In 1921 he became a member of the Central Committee of the Sovetrespublikara Esperantista Unio [E-ist Union of the Soviet Republics], later its vice-president and information secretary, and editor of *Rusa Esperantisto* [Russian E-ist] and *Ruĝa Esperantisto* [Red Esp-ist]. His *Teorio de Esperanto: Helpilo por Superaj Esperanto-Kursoj* [A Theory of Eo: A Guide for Higher Eo Courses] came out in 1929 (rpt 1977).

Varankin's novel *Metropoliteno* [Underground Railway; Am. Subway] (1933) is one of the master-works of Esperanto prose. Originally published almost unnoticed in a small number of copies in Amsterdam by Ekrelo (Eldon-Kooperativo por Revolucia Esperanto-Literaturo / Publishing Co-operative for Revolutionary Esperanto Literature), its second edition came out 44 years later, in 1977.

Metropoliteno was written in the Soviet Union in the last pre-Stalinist years, and provides a remarkable, uncensored record of the bureaucracy, corruption and inefficiency with which the aspirations of the Revolution had to contend. It has been described as 'social realism with a vengeance!' William Auld (q.v.) writes (VDS, pp.82–4):

Metropoliteno is incredibly realistic if one considers the circumstances in which it germinated and came into the world. The more I read this novel the more I realise with admiration that it is one of the most mature and valuable in Esperanto, and, moreover, one of the most absorbing.

Marta Evans, who became fascinated with the work and Varankin's 'stream-of-consciousness style' has produced an excellent English translation. The book did not receive due acknowledgement for many years, perhaps partly because its author embraces the Soviet doctrine of class war, but it is no product of the Party.

Henri Vatré (q.v.) – in his brief study on the social novel, *La Socia Romano en Esperanto* (1973) – cautions (p.14):

If someone should reproach the writer for making his presentation too tendentious, he would have the right to reply that his position is neither that of the government nor that of the tourists. It would be interesting to compare the world-view of a novelist with that of a non-party historian or sociologist.

The central theme of the novel is the building of underground rail networks in Berlin and Moscow in 1928–9. A young Soviet engineer comes to Berlin to study the construction and takes part in the battles of German Communists. At the same time, he writes an autobiographical novel about the events he experienced earlier in Moscow when he in vain proposed the construction of a metro system. Some 50 characters and events from both cities are presented alternately: here political struggle in Berlin, there a dispute with bureaucrats in Moscow. In the middle of dramatic scenes, the reader's attention is caught by lively description of the personal relationships.

Paul Gubbins is of the opinion (LA, pp.61-2) that: 'Central to the novel is first criticism of the Soviet Union, mainly of the errors of Communism, but second love ... Varankin's novel culminates in Alice's confession. She finally turns her back on love, preferring political rather than sexual (*lita*) activity ...'

The unusual construction of the novel gives it a unique character, and the lively dialogue and masterful description of personal feelings contributes to its high quality. Henri Vatré points out (SRE, p.10) that:

Varankin makes use cinematographical technique, somewhat similar to John Dos Passos in *Manhattan Transfer*. His story is lively and suggests the most divers milieux in relief; it flows tumultuously, now dramatically, now intimately, and often with very cleverly dosed eroticism. His tone has an essentially male impression.

In his study 'Intimeco en Beletro' [Intimacy in Lit.] (2005), Christian Declerck observes that:

The intimacy in *Metropoliteno* (1933), *Maria kaj la Grupo* [by Imre Baranyai] (1936), *Homoj sur la Tero* [by Stellan Engholm] (1963) is of a different sort to that in contemporary works. We had to wait until the '70s and '80s for more audacious pieces of prose.

Auld calls *Metropoliteno* (VDS, p.18): 'In form the most experimental Esperanto novel ...' [This was true at the time of writing in 1981; cf. for example Pič.] Auld continues:

The first half ... consists of the *I*-persona diary of a Soviet engineer ..., who at the same time is writing a *he*-persona novel on his experiences in Moscow the year before. So without interruption there follow *I*-forms, representing 'the present day', and *he*-forms, representing 'half-fictional past occurrences'. ... The maturity of this successful experiment cannot be praised too much.

Vatré sees the 'unusual composition (*verkmaniero*)' as a potential problem for the reader (SRE, p.4).

Auld (EOLE, p.66) calls Varankin's writing expressive, whether dealing with conversation or description. By selecting the most significant details and painting them with a striking choice of words, he sets the stage perfectly and places the reader in the milieu. And Varankin creates the conversation in the same clever and natural manner, revealing his talent for characterization. Auld continues (VDS, pp.83-3):

... Seldom does he state anything about a character, instead making us understand their feelings and attitudes obliquely, through their own words and actions. The thread of the story (partly by means of the novel within the novel, ...) roams through time, touching now the present, now the past, so that the reader little by little acquires a three-dimensional understanding of the complexities. Varankin always avoids clichés. When he describes some place, his style becomes almost poetic, but also film-like; by the rapid combination of meaningful details we get a lively picture of the scene being painted.

Auld (VDS, pp.83-4) classifies Varankin's style as belonging 'to the workers' school' of his time'. 'Some of its characteristics are: the pre-positioning of adjectival phrases, ...; freedom of word order, ...; adverb after *esti* [to be] with a subject, ...'

Reto Rossetti (q.v.) considers the Russian influence (*SdES*, p.116):

The Russian style is distinguished by (a) an absence of preoccupation with style, just the aim to use the language pertinently and completely; (b) on occasion unusual syntax, which pleasantly blends rhythm and logic, and (c) a surprising simplicity of expression, ... and (ch) the illuminating use/non-use of the [definite] article instead of the Western automatic (and occasionally illogical) application of it. In Varankin we find the conversational turn of phrase *kaj tiel plu* [and so on] in places where the speaker has not completed his thought. In Esperanto it sounds amusing and natural, while in English dramatic translations from Chekhov this expression always sounds translated.

The great originality of the novel *Vatré sees* (*SRE*, pp.8–9): 'In the truly masterly way Varankin presents people and events of both cities in parallel, and thus we get a more valid perspective due to the contrast. He has a wonderfully descriptive talent and a particularly lively style.' *Vatré* continues (p.10):

Varankin sharply perceived the contemporary situation and painted it very faithfully. One of his characters, otherwise hostile to Communism, announces almost prophetically: 'It was not in vain that Trotsky said that Stalin was a bridge of the proletarian dictatorship to the bourgeois.'

Auld quotes a conversation of Vitalij, the main character, and his wife Olga. The relations between the couple are highly unsatisfactory partly due to the many years of economic deprivation after the Revolution. It is incredible, Auld comments (*EOLE*, p.68) – considering the official line of the Soviet Communist Party – that Varankin was courageous enough to write openly and critically, and even have the book published abroad at a time when the Esperanto movement became effectively proscribed.

Though the book ends on – ironically – an optimistic note, with the villains unmasked and the Party organs triumphant, we are left with an impression of Soviet socialism rather different from the one the authorities wanted to propagate.

This, above all, is what gives the book its unique value as a historical as well as an artistic document.

Comparing *Metropoliteno* with *La Litomiŝla Tombejo* by Karolo Piĉ (q.v.), Osmo Buller writes (*HBV*, p.3): '... one even supposes that Varankin wrote the novel in Esperanto because it was not possible for it to appear in Russian.' However, this did not prevent Varankin's disappearance and subsequent execution. Auld sees *Metropoliteno* as his legacy.

Varankin's short biography (cf. below) by N. Stepanov, a professional historian, reports the discovery that 'Vladimir Varankin was condemned to death on 3 October 1938 ... After investigation it is established that he was

condemned without grounds, and for this reason the ... Court has annulled the verdict.'

On Varankin: William Auld: 'Pri Forgesita Ĉefverko' [On a Forgotten Masterwork, i.e. *Metropoliteno*] (1961-2). Humphrey Tonkin: review of *Metropoliteno* in *World Literature Today* (1978). N. Stepanov: *Vivo kaj Morto de Vladimir Varankin* [Life and Death of V.V.] (1902-1938) (short biog., 1990). Paul Gubbins: 'Majstra Muzikado: Berlino en Romanoj de Varankin kaj Schwartz' [Masterful Music: Berlin in Novels by Varankin and Schwartz] (1999). Ed Borsboom: 'Ekparolas la Arkivoj' [The Archives Begin to Speak] - review (1993) of N. Stepanov (above).

Varankin in translation into • **English:** *Metropoliteno*, trans. by Marta Evans, 1979, with the same title.

• **SELECTED WORK:** *Teorio de Esperanto* [A Theory of Eo] (study, 1929, 2nd ed. 1979). *Metropoliteno* [Metro(politan)] (novel, 1933, 2nd ed. 1977, 3rd ed. 1992).

1930

Bergiers, Léon (1904-?)

Belgian socialist. Bergiers, a proletarian writer of social criticism, was active in the SAT movement, which published his work. This is influenced by both his political activity in Belgium and contemporary social criticism in France.

Bergiers is at the time of writing still an almost forgotten name. Tazio Carlevaro (q.v.) (*EeP*, p.163) believes he does not merit this fate, calling him 'one of the most sincere - and at the same time cultured - voices of [Esperanto] literature.'

Bergiers was an experimenter in Esperanto prose. After employing the style of social realism, he later used a 'drunken, expressionistic mode of expression with nervous sentence constructions' that imitate the rhythm of the unfolding thought (cf. the stream-of-consciousness technique). The real passion in Bergiers's work springs from his genuine reaction against the situation of the contemporary working-class and particularly of its weakest members.

Other work: 'Literaturo kaj Epoko' [Lit. and Epoch] (essay, 1929).

Bergiers's translations incl.: *Morto de Blanjo* (1926, story *La Mort de petite Blanche* by Jean Tousseul. *Servokapabla* [Able-bodied] and *Marcus Tybout* (1927, the stories *Les Fusilés de Malines* (1891) and *Marcus Tybout* by Georges Eekhoud.

• **SELECTED WORK:** *Ili* [They] (short stories, 1930).

Sturmer, Kenelm Ralph Creuzé [pseud. Kenelm Robinson] (1903-60)

English dental technician; learnt Esperanto in 1922. Sturmer was deputy editor of the partly literary periodical *International Language* until 1930, when he took over from L.N.M. Newell (q.v.). Sturmer attempted to raise the quality of Esperanto literature by means of often quite severe reviews, above all of poetry (*GpSE*, p.189). He reviewed for *The British Esperantist*, *Literatura Mondo*, *La Nica Literatura Revuo* and others. From 1931 to '33, Sturmer taught a pioneering course in Esperanto literature and history at the London City Literary Institute. He was also for many years tutor of the

correspondence course run by Ruskin College, Oxford. Sturmer was a writer of short stories, using his pseudonym for more audacious works of prose as this allowed him to escape from what he termed the *civilizita glacitavolo* 'civilized layer of ice'. An influence on his treatment of unusual subjects came from work of the Irish English-language novelist and poet James Joyce (1882–1941), and his use of free association might have the same source (*SpEL*, p.31). Another influence is the French writer and Nobel Prize-winner André Gide.

Tazio Carlevaro (q.v.) describes Sturmer as a writer of realism with a sense of humour (*EeP*, p.160). Underneath, there is a boiling sensuality, which is he able to allude to with understanding thanks to his artistic sensibility and talent for psychological analysis.

Although Sturmer's sketch *Por Recenzo!* [For Review!] (1930) contains the ingredients for a long novel, William Auld (q.v.) comments that it is too short. Revealed perspectives are never explored. He nevertheless considers it in some sense a work of the front rank: 'mature, chronicling, even emotional', 'artistically complete and artistically valuable' (*EOLE*, p.70).

Sturmer's early work is mentioned in Totsche's (Tárkony's) literary critiques in *De Paĝo al Paĝo* [From Page to Page], published in 1932. He reproaches Sturmer for his abrupt ending. However, Gaston Waringhien (q.v.), in his review of *De Paĝo al Paĝo* in *Monda Kulturo* (1932), disagrees, 'finding in the sketch a model of a modern-styled story.' He adds:

In *Por Recenzo* I find juicy remarks, portraits of modern London life in rich detail, which render this work one of the most remarkable in [Esperanto] literature. The only criticism I have to make is the quite numerous Anglicisms in the style.

Auld comments (*EOLE*, pp.68–70) that for Sturmer, 'London was the hub of the universe: how he loved his London!' He liked to note and chronicle the subtle differences and meanings between the many classes and parts of the city. Many times he regretted the difficulties of communicating those differences in Esperanto. However, Auld believes that, on the contrary, he proved the incorrectness of this opinion, particularly in *Por Recenzo!* [For Review!]. 'In this work,' Auld writes:

Sturmer introduces us to characters from various classes, who during the space of one night come into contact in various ways, and he studies the attitude of one to the other, and the impression that one makes on the other. Professor Davis meets a working-class youth Bell in an evening class; Bell meets an old school chum of a higher class, and envies the poet Brooks, who is a friend of Professor Davis – and so on. The psychology and lifestyle of each character are explored, and at the same time the author commentates astutely on the class structure of London society.

Although he lived happily among the purely working-class (*klaso pure proleta*) for several years, Sturmer later admitted in his collection of thoughts *El la Notlibro de Praktika Esperantisto* [From the Notebook of a

Practical E-ist] (1934) (p.82) that he was not able to penetrate its spirit and consequently avoided describing it.

Kálmán Kalocsay (q.v.) – noting that Sturmer and his associates (L.N.M. Newell, W.B. Johnson (q.v.) and Alec Venture) were in 'strict contact with *Literatura Mondo* and the Budapest School' – writes (GpSE, pp.188, 189–90) that:

[in Sturmer's] short stories the action is limited (*malmulta*) and simple, the characters living out their conventional social lives correctly, while under this tranquil surface there reign soul-churning conflicts of feeling (*sentkonfliktoj animkirlaj*). In addition, he presents an interesting kaleidoscope of life rather than its synthesis. His diverse remarks collected in *Notlibro de Praktika Esperantisto* (1934) are pleasing, and often original.

In Sturmer's two volumes of short stories *Se Grenereto ...* – published under his pseudonym in 1930 and '31 – Kalocsay perceives:

various tones: lyrical sentimentality, bitter frost, crude sneering. The most serious short story is 'La Fremda Knabo' [The Boy from Another World], which deals realistically with life in an English boarding-school and probably presents [Sturmer's] own youthful experiences more or less autobiographically.

The title *Se Grenereto ...* [Should the Tiniest Grain ...] alludes to the memoirs *Si le grain ne meurt* of André Gide (complete ed. 1924), to whom the work is dedicated, and Sturmer's *Notlibro* may not be uninfluenced by Gide's *Pages de journal*.

In 'La Fremda Knabo' Sturmer directly describes an English so-called 'public school' (a private fee-paying secondary school, especially for boarders) and implies criticism. In the same volume, in the story 'Apud Stacidomo Victoria' [Near Victoria Station], he delicately deals with subconscious homosexual impulses in friendship between men. As Auld notes (*EOLE*, p.70), such subjects were highly avant-garde in 1930.

Sturmer also wrote his short drama *Homarisma Laboro* [Humanitarian Work] (1931) under his pseudonym. It also deals with sexual questions, attacking the English 'public school' system and the neuroses it produces. The play introduces a 'progressive' middle-class man interested in avant-garde subjects – education, the League of Nations, Esperanto – whose two sons nevertheless have sexual problems due to his prudish and self-satisfied attitude to their education.

In 1930, Sturmer wrote his own, concise, literary criticism in *Esperanto Literature: Notes and Impressions* (cf. Bulthuis).

Sturmer's *Notlibro* is curious for its bibliographical details. It looks as if it emanates from the respected publishing house *Literatura Mondo* in Budapest, but it would seem to be his own private publication. It is suggested that his motivation might have been that a casual reader would be uncomprehending (cf. Micheál MacLiammóir's motives for writing his diary in Irish).

Other work: 'Vizito al Julio Baghy [q.v.]' [A Visit to J.B.] (1930).

On Sturmer: in L. Totsche [Tárkony] *De Paĝo al Paĝo: Literaturaj Profiloj* [From Page to Page: Lit. Profiles] (1932, rpt 1976). Obituary by Alec Venture (1960).

Sturmer's translations incl.: *La Hantataj Ŝipoj* (1928, novel *The Haunted Ships* by Allan Cunningham, trans. with Newell). *Princino de Marso* (1938, futuristic novel *A Princess of Mars* (1917) by Edgar Rice Burroughs).

• **SELECTED WORK:** *Por Recenzo!* [For Review!] (novel sketch, 1930). *Esperanto Literature. Notes and Impressions* (lit. criticism, 1930). *Se Grenereto ...* [Should the Tiniest Grain ...] (short stories, vol.I, 1930; vol.II, 1931). *Homarisma Laboro* [Humanitarian Work] (short drama, 1931). *El la Notlibro de Praktika Esperantisto* [From the Notebook of a Practical E-ist] (thoughts, 1934). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'Apud Stacidomo Victoria' [Near Victoria Station] (1930).

Engholm, Stellan (1899-1960)

Swedish school teacher. Engholm began writing poetry at the age of 14. Around 1918, he developed a significant friendship with the popular Swedish poet and song-writer Dan Andersson (1888-1920) in Strängnäs. Both Andersson and Engholm were interested in the most disadvantaged people in society and their lives. However, although Engholm had learnt a little Esperanto around this time, he did not become active until 1927, after hearing the outstanding Esperanto oratory of Edmond Privat (q.v.) at the International Co-operative Congress in Stockholm. Engholm became a prolific writer and translator. In 1929, he was visited by Lakshmiswar Sinha (q.v.) from Bengal.

In 33 *Rakontoj - La Esperanta Novelarto* [33 Stories - The Art of the Short Story in Eo] (1964; pp.314-5), Ivo Rotkvič (q.v.) calls Engholm 'an important representative of [social] realism, full of sober humanism and idealism'. Engholm is an uncompromising inquirer after the truth.

Kálmán Kalocsay (q.v.), in his article 'La Esperanta Novelo' [The Eo Short Story] (1974), comments on Engholm:

He too was a humanist, but his too clear-sighted reflection obliged him to view the world with sober realism. His main creations are his novels, but two of his short stories ('Veng'o' [Vengeance], 'Maljunulo Migras' [An Old Man Roams]), I dare say, after some hesitation, are masterful. ...

Being in neutral Sweden, Engholm was able from 1943 to edit and produce the cultural *Malgranda Revuo* [Little Review]. Its 38 issues, until 1952, were of exceptional quality and played a vitally important role during the Second World War as the only such periodical to appear. One of Engholm's articles in *Malgranda Revuo* is of special interest for the long and varied history of the persecution of Esperanto and Esperanto-speakers: 'Kie Oni Malhelpas Esperanton' [Where Eo is Being Obstructed] (1950). Engholm's reviews were also significant, as was the first appearance on its pages of works by the writers who were to become known as the 'Skota Skolo' (Scottish School).

Many of Engholm's other articles and literary pieces are to be found in

the periodicals *La Espero* [Hope], *Literatura Mondo* and *Norda Prismo*. Engholm's literary work in Esperanto is listed in the Swedish national encyclopedia *Nationalencyklopedin*.

William Auld (q.v.) calls Engholm's first, short novel, *Al Torento* (To Fors) (1930), which deals with love, an unhappy pregnancy and a final solution, not too original (*EOLE*, p.63). In what was to become his characteristic style, Engholm treats his subject unromantically and with realism.

Engholm's second novel, *Homoj sur la Tero* [People on the Earth], came out in 1931, when it won first prize in a literary competition run by the cultural review *Literatura Mondo*. Auld considers it typical of Engholm's work (*EOLE*, p.62). It has also been called his most mature work, and it remains a classic. The characters are from three generations of a poor Swedish farming family, *homoj de la humo* [people of the earth]. This is Engholm's environment: the poor working or small-holder class, whose life consisted of an unrelenting struggle against economic and social difficulties, and not infrequently injustices. But the central themes of *Homoj sur la Tero* are the eternal relationship between man and the earth, continuity during change, and responsibility for the cultivated earth, which provides the basis both for man's existence and his self-esteem. Engholm is also interested in the relationships between people and the generations.

In his review in *Monda Kulturo* (1963-4), Henri Vatré (q.v.) comments:

Engholm's book possesses a sort of quiet internal equilibrium between facts and imagined elements, between observation and fiction, which puts it into the centre of diverging tendencies of the 'novelesque' (*romaneskaj*) and realistic, ... It moreover soberly exhibits artistic qualities of great and noteworthy (*nepreterinda*) merit.

On the question whether Engholm's 'quiet rhythm' might not signify a lack of creativity, Vatré replies:

Well, brother reader, is the family in Nybro (*Novponto*), with its dramatic impotence for intimate communication, so foreign to you? Reply candidly, and we will become aware that the author needed great courage and profound honesty in choosing this essential theme and in painting it completely unadorned.

Vatré describes Engholm's style in *Homoj sur la Tero* as giving the impression of being 'an art documentary film in black and white, but the photos are of admirable quality'. Auld describes it as invariably crystal clear, never over-artistic or esoteric. It is not poetic, but certainly beautiful and to the point. Carlevaro (q.v.) (*EeP*, p.160) writes that Engholm's analysis uses bright colours and is almost timeless. The simple concreteness of his style is reminiscent of the Nordic sagas.

Engholm's master-work, according to Auld (*EOLE*, p.63) is the three-part novel *Infanoj en Torento* (1934-46). This first trilogy in the language follows the development a group of small-town, working-class children with differing characters from childhood to adolescence. Although, Auld considers the style of the third book from time to time somewhat didactic, this in no way diminishes the *impeta legindeco* 'compelling readability' of the work:

Engholm's concepts, expressed through his characters, are admirable, and often much ahead of their time. ...

The period of the trilogy is the period of pre-war unemployment, the Spanish Civil War, and the political extremisms of Communism and Fascism, Socialism and National Socialism.' (VDS, p.80).

'Through these books,' Auld concludes (VDS, p.82), 'there resonates a strong feeling of their epoch; at the same time they are valuable [*validas*] in the setting of the eternal present. This is a characteristic of the most successful novels.'

'What interested this author,' Auld writes (VDS, pp.78-9), 'is life's course and the development of the characters with, however, a strong sense of the enduring phenomena (in *Homoj sur la Tero*, the earth itself). On this, Engholm himself said, in a very important statement: 'The books about them do not have a dramatic character, do not have the action construct (*agokonstruon*) of a novel. The 'plot' is simply life itself.' (intro. to *Vivo Vokas*, p.7).

Engholm explained this idea more precisely in a letter to Leen C. Deij (q.v.) of 5 February 1947 (*Literatura Foiro*, No.178, 1999):

My children are in some respects indeed curious figures, not to be found among ordinary children. And so the question is whether people are able to comprehend what I want to express, whether they on the whole have the capacity to sense what I am trying to present. That the reader perceives the reality in these stories (the internal, universally human reality) is for me much more of a joy than the most splendid reviews.

'Generally, with Engholm,' Auld writes (VDS, p.79): 'his characters are prone to reason and monologue rather than to converse. This does not much matter; it is as if their thoughts are heard more often than their utterances.'

People looked for social realism in his novels but found it only as background. Engholm desires not realism but humanity. In his letter of 14 March 1947 to Leen C. Deij (q.v.) (*Literatura Foiro*, No.179), he writes:

I have not yet seen a review of *Infanoj III* (I did not want to have a separate title [*Vivo Vokas* [Life is Calling] (1946) was forced on Engholm by the publishers]) that showed something of what I tried to put in the book. That does not matter, but it is strange that they seem to have completely missed the point, even if it was not well presented. I am well acquainted with the faults of the book. It certainly is not a novel or a 'story'. It is just yearning of mine over people and people's lives that is to be found there. Children like that do not exist, at least not more than in part, but people seem to believe that it deals with certain children in the Swedish iron-industry region. For me, they are more alive than any children - or any people - I have ever met, and what is more they assuredly are a budding embryo of a slightly higher species of human being (in my subjective conception).

Given Engholm's left-wing sympathies and capacity to read Russian, it may be that his desire for and perception of 'a budding embryo of a slightly higher species of human being' has some root in the idea of the Soviet 'New Man'. Hugo Greff and Karlheinz Schwartz in their reviews of *Al Torento* and *Infanoj en Torento* (I) respectively are nevertheless scathing of Engholm's 'traits of bourgeois realism and of naturalism in the manner of [Emile] Zola' and "pseudo'-realistic didactic novel, formed of naturalistic, socialist and religious elements'. Engholm's correspondence with Deij may gainsay some of this criticism.

Vatré brings our attention to the role of women in *Homoj sur la Tero*, commenting in *Monda Kulturo* (Winter 1963-4, p.184): "They almost possess a monopoly of the energy and weave a lively, nervous, although secondary (*neĉefa*), thread through the story.'

In 1997, nine short stories by Engholm were published in book form for the first time as *La Lupo sur Kapitolo* [The Wolf on the Capitol].

Other work: 'Hendrik Adamson' (1946).

On Engholm: in L. Totsche [Tárkony]: *De Paĝo al Paĝo: Literaturaj Profiloj* [From Page to Page: Lit. Profiles] (1932, rpt 1976). Emba (I. Baranyai): 'Verkistoj kaj verkoj. "Homoj sur la Tero". Romano originale verkita de Stellan Engholm' [Writers and Writing. *Homoj sur la Tero*. An Original Novel by S.E.] (1932-3). J. Forge: 'Vizito al Stellan Engholm' [Visit to S.E.] (1932, rpt 1997). I. Lejzerowicz: review of *Al Torento* (1935). G. Waringhien: reviews of *Al Torento* and *Infanoj en Torento* (1935). E. Malmgren: 'Amikato Adiaŭas Amatan Stellan Engholm' [Friends Say Goodbye to Beloved S.E.] (1960, rpt 1997). F. Szilágyi: 'Skizo Enkonduka' [Introductory Outline] in S. Engholm *Homoj sur la Tero* (2nd ed. 1963). K. Kalocsay: 'La Esperanta Novelo' [The Eo Short Story] (1974). H. Greff: "'Al Torento" - Ideologi-kritiko' [*Al Torento* - Critique of Ideology] (1975). K. Schwartz: "'Infanoj en Torento" - Provo de Apreco' [*Infanoj en Torento* - an Attempt at an Appreciation] (1975). F. Szilágyi: 'Ĉe la Ripozejo de Stellan Engholm' [At S.E.'s Summer Cottage] (rpt 1997). B. Ragnarsson: 'Engholm - Sveda Realisto en Esperanta Vesto' [E. - Swedish Realist in Eo Clothing] (2003, rpt 2007). L. Deij: 'Stellan Engholm kaj Mi' [S.E. and Me] letters from 1947 (1999).

Engholm's translations incl.: *Per Balono al la Poluso* (1930, with Paul Nylén, account of the tragic flight to the North Pole by S.A. Andrée, Nils Strindberg and Knut Fraenkel *Med Örnen mot polen* (*The Andrée Diaries*). Three novels by the 1909 Nobel Prize-winner Selma Lagerlöf, who expressed her support for Esperanto (T. Morariu, 1933): *La Mono de Sinjoro Arne* (1933, *Herr Arnes Penningar* (1904) (*The Treasure*)); *Gösta Berling* (1934, Lagerlöf's first novel *Gösta Berlings Saga* (1891) (*The Story of G.B.*); *La Ringo de la Generalo* (1938, *Löwensköldska ringen* (*The Lowenskold Ring*) (1925). *Pasko* (1935, drama *Påsk* (1901) (*Easter*) by August Strindberg). *La Fino: Miaj Humanecaj Intertraktoj en Germanujo Printempe 1945 kaj Iliaj Politikaj Sekvoj* (1945, *Slutet* (*The Fall of the Curtain: The Last Days of the Third Reich*) by Count Folke Bernadotte (assassinated UN mediator in Palestine).

Engholm also collaborated in the production of *Sveda Antologio* [Swedish Anth.] (ed. S. Jansson et al., 1934) with trans. from Bo Bergman, Gustav Fröding, Verner von Heidenstam, and further trans. from Lagerlöf.

• **SELECTED WORKS:** *Al Torento* [To Fors] (short novel, 1930, 2nd ed. 1934, rpt 1972). *Homoj sur la Tero* [People on the Earth] (novel, 1931, 2nd ed. 1963). *Infanoj en Torento* [Children of Fors] (novel in three pts: I, 1934 (2nd ed. 1946); II, 1939 (2nd ed. 1946); III: *Vivo Vokas* [Life Calls] (incl. intro. and explanation on the trilogy, 1946). *Maljunulo Migras; Venĝo: Du Kamparaj Noveloj* [An Old Man Roams; Vengeance: Two Rural Short Stories] (1943); 'Maljunulo Migras' rpt in R. Rossetti and F. Szilágyi (eds) *33 Rakontoj – La Esperanta Novelarto* (1964). 'Esperanto kaj Lingva Sento' [Eo and Feeling for Lang.] (essay, 1945, rpt 1991). *La Lupo sur la Kapitulo* [The Wolf on the Capitol] (coll. of nine stories, 1997).

Rossetti, Reto Mario (1909–94)

British-Swiss Italian, educated in Scotland; lecturer in the College of Art in Birmingham and later lecturer in the science of teaching in Bristol University; younger brother of Cesare Rossetti (q.v.); learnt Esperanto in 1928. Rossetti retained his Swiss nationality on the wishes of his father. His work first appeared in *Literatura Mondo* in 1930. He became a regular contributor to it and other major cultural reviews in the years before the Second World War and again from 1947. He was editor of the World Esperanto Association's (UEA) review *Esperanto* for a year from 1954. Roger Bernard comments (*SdES*, p.114) that Rossetti was 'an author of lively stories', 'a sensitive poet', 'a less successful humorist ... and a sharp reviewer'.

One of Rossetti's many services to Esperanto culture was his proposal to revive the erstwhile Internaciaj Floraj Ludoj [Intl Floral Games], which were literary competitions held in Catalonia and based on those originating from an ancient Catalanian tradition, by his lecture 'La Kimraj Artofestoj' [The Welsh Eisteddfodau] at the World Esperanto Congress in Malmö in 1948. UEA accepted the proposal in 1950, since when the *Belartaj Konkursoj* [Lit. Competitions] have taken place every year at the World Esperanto Congress. Rossetti was secretary of the competitions until 1953 and himself a laureate.

Rossetti was also a collaborator in the periodical *La Internacia Lingvo* [The Intl Lang.] (1954), prose editor of *Angla Antologio* [English Anth.] (1957) and co-editor, with Ferenc Szilágyi (q.v.), of the anthology *33 Rakontoj – La Esperanta Novelarto* [33 Stories – The Art of the Short Story in Eo] (1964), which presents selected stories by 29 authors (25 men and 4 women) from 17 countries. He also co-edited the later prose anthology *Trezoro: la Esperanta Novelarto 1887–1986* [Treasure: the Art of the Short Story in Eo 1887–1986] with Henri Vatré (q.v.), published in 1989. However, typographical errors by the publishers seriously devalued the work in Rossetti's eyes.

Rossetti's first collection of poems, *Oazo* [Oasis], was published in *Kvaropo* [Foursome] (1952), with works of three other important poets also appearing in book form for the first time – the Scottish School, of whom Rossetti was the 'father': Auld, Dinwoodie and Francis (qqq.v.).

Vilmos Benczik (q.v.) in his commentary to the second edition of *Kvaropo* in 1977 writes (p.245): 'It is known that Rossetti greatly influenced Auld's development and the other two members of the foursome, helping them to become domesticated (*indigenigi*) in Esperanto culture, ... By

means of *Oazo*, he created a work that demonstrates the changing of the literary epochs.'

Rossetti's poems can be serious, witty, satirical and humorous. His 'artistic character' contrasts with the other three members of the Scottish School. On this, Benczik writes (p.244): '... for him poetry ... [is] above all a game and a source of beauty and enjoyment. ... intentionally avoiding profundity. This attitude is to a certain extent the sceptical attitude of a specialist who knows his subject too well to take it completely seriously.'

Benczik also notes that:

Although the social indignation of Auld is lacking in Rossetti, he remains completely indifferent neither to the social injustices experienced in his own country ('Glasgovo Nokte' [Glasgow at Night]) nor to the situation in the contemporary world.

There is a complaint about the loneliness and the indifference of people in 'Fluktuo' [Fluctuation]. Fittingly, he closes it with the Zamenhofian proverb: *Najbar' ne ĝemas, kiam la boto nin ekpremas* [The neighbour doesn't groan when the boot begins to oppress us].

Rossetti's serious side may be exemplified with his poem 'La Vivomaro' [The Sea of Life].

'Rossetti,' Benczik continues (p.245), 'shines most brightly in those poems whose subjects enable him to play – not just with the language, with the words, but also with the subject in question itself: if his irony has free flow.' An example of Rossetti's satire is his poem 'Edzo kaj Fraŭlo' [Husband and Bachelor].

Rossetti's collection of poems *Pinta Kraĵono* [Sharpened Pencil] (1959) includes his cycle *Mestizo de la Mondo* [Half-caste of the World], serious poems, witticisms, parodies, and 'La Jubilea Eposo' [The Jubilee Epic], which is a sketch of the history of the Esperanto movement in verse. Geraldo Mattos (q.v.), in his brief foreword (pp.13–4), comments:

The verses flow without frills, the rhyme falls into line without effort, ... His artistry directs him mainly to good-natured wit, which always summarizes any sort of lesson, but in other poetic terrains he has to his name masterpieces: of lyricism, 'La Stumpaj Arboj' [The Tree Stumps]; of fervent emotion, 'La Jubilea Eposo'; of consternating memory, 'Memore al Cezaro Rossetti' [In Memory of C.R.]; of philosophical profundity, 'Mestizo de la Mondo', where even if we do not agree with his opinion we have to stop and meditate at every step, ...

On 'La Jubilea Eposo', originally published in 1955, Auld writes (*EOLE*, p.88): 'The flowing lines of this immensely successful overview almost conceal the artistic virtuosity that created it.'

Rossetti's main works of prose are found in his collection of short stories *El la Maniko* [From Up My Sleeve] from 1955, which is in a spirited and richly expressive yet familiar style, characteristic of his and his elder brother's particular linguistic talents (cf. Cezare Rossetti). Auld also remarks on Reto's 'inimitably lively conversational language' (*EOLE*, p.86), adding:

'Who has not heard him speak can only get a relatively pale impression from reading his prose style.'

Rossetti's short stories are most often sketches, momentary encapsulations of occurrences without significant development of the theme. Their surprise factor lies in the expressiveness of his language and his fluent and outstandingly elegant, unpretentious style (*EeP*, p.179). A classic example of Rossetti's power of observation and wit is his short piece 'La Eternaj Angloj' [The Eternal English], many times reprinted since its first appearance in *La Nica Literatura Revuo* in 1959–60.

Kálmán Kalocsay commented in his article 'La Esperanta Novelo' (1974) that:

In Reto Rossetti's short stories we are caught by the multifacetedly brilliant, eternally motive (*eternmova*) individuality of the author and the masterliness with which he is able to turn, bend and showily expand the capabilities of the language. It is not by chance that his most brilliant pieces are those – e.g. 'Neologismologio' [Neologismology] – whose figure for the story is the language itself.

Auld (*EOLE*, p.75) considers Rossetti most successful in describing the losers in life, either seriously, as in 'La Taglibro de Aleksandro Zoffany' [A.Z.'s Diary], or humorously, as in 'Francisko la Fuŝulo' [F. the Bungler], with a particularly sharp eye for male erotic conceit and sexual poltroonery. Auld also points out Rossetti's mastery not only of interjection – like his brother – but also invective and non-malicious fulmination.

Rossetti does not go in for self-analysis as Auld does. He employs some irony, or perhaps just takes note, but he is never mordant or cynical. He seems unmoved by the hopeless search for a reason for existence, preferring to observe and analyse the momentary condition of man, without belief in its permanence.

Arto kaj Naturo [Art and Nature] (1989) is a collection of Rossetti's essays on art, humour and stylistics. It contains a reprinting of *Spegulo de Esperantaj Stiloj* [A Mirror of Eo Styles] of 1976, which exemplifies the styles of Esperanto authors with concise, didactic analysis. They incl.: E. Privat (q.v.), J. Forge (q.v.), E. Lanti (q.v.), Georges Avril (Courmont (q.v.)), M. Ljubin (A. Grigorov (q.v.)), F. Szilágyi (q.v.), I. Lapenna (q.v.), Luis Hernández, J. Ribillard (q.v.), V. Varankin (q.v.), I. Rotkvić (q.v.), H. Vatré (q.v.), M. Miyamoto (q.v.), G. Waringhien (q.v.), J. Valano (Claude Piron (q.v.)).

Other works: 'La Kimraj Artofestoj' [The Welsh Eisteddfodau] (1949). Foreword to I. Lapenna: *Retoriko: Kun Aparta Konsidero al Esperantlingva Parolarto* (1950, 3rd ed. 1971). 'Rimportreto' [Rhyming Portrait] in A. De' Giorgi: *Pretertempe* (1982). 'Ĉirkaŭ la Esperanta Stilo' [Surrounding Eo Style] (1986). 'Bernard Shaw on the Question of an International Language in Correspondence with Reto Rossetti (1949–1950)' (1987). 'La Kruro kaj la Pantalono' [The Leg and the Trousers (*Am. Pants*)] (1987). 'Blufo kaj Sofismo' [Bluff and Sophism; on the Prague School] (1988). Foreword to C. Rossetti's *Kredu Min, Sinjorino!* (1950, 3rd ed. 1990). Foreword to Juan Régulo's coll. works in Esperanto, *Rikolto* [Harvest] (1992). 'Kiel Memori

Lin' [How to Remember Him] (obituary on Gaston Waringhien, and poem, 1992). 'Mia Frato, Cezaro' [My Brother, C.] (1992).

On Rossetti: K. Kalocsay: 'La Esperanta Novelo' [The Eo Short Story] (1974) – this is also a reaction to the differing reviews of Rossetti's anth. 33 *Rakontoj*. V. Benczik: 'Kvaropo kaj la Skota Skolo' [Kvaropo and the Scottish School] (1976). 'Nekrologo. Reto M. Rossetti (1909–1994)' (obituary, 1994). M. Boulton: 'Majstro de Multaj Stiloj. Reto Rossetti 1909–1994' [Master of Many Styles. ...] (1995). P. Gubbins: "Prenu Volonte! La Kultura Kontribuado de Reto Rossetti al Esperanto' [Please Take It! R.R.'s Cultural Contribution to Eo] (2005–06).

Rossetti's translations incl.: from • English: *Otelo* (1960, drama *The Tragedy of Othello* by William Shakespeare – a brilliant example of the talent of poetry trans., true to the orig. in both form and content and probably the best Shakespeare trans. in the language); Rossetti also ed. G.C. Jervis's trans. of *The Taming of the Shrew* as *La Dresado de la Megero* (1988). *Historia kaj Filozofia Fono de la Moderna Pacifismo* (1971, Harold F. Bing's *Historical and Philosophical Background of Modern Pacifism* (1972), trans. with G. Tordoff). *Kantoj, Poemoj kaj Satiroj de Robert Burns* [Songs, Poems and Satires by R.B.] (1977, co-trans. with W. Auld) – this incl. his trans. of 'Auld Lang Syne' as 'La Iamo Longe For' (rpt *NEK*, 1991). *Piratoj de Penzanco* (1979, comic opera *The Pirates of Penzance* (1879) by W.S. Gilbert and Arthur Sullivan – another brilliant trans. that occasionally surpasses the orig.) • **Welsh** 'La Vulpo' (*NEK* 1991, poem 'Y Llwynog' [The Fox] by Robert Williams Parry.

Rossetti in translation – into • Italian: Rossetti's poems: 'Homo', 'Pardonpeto', 'La Stumpaj Arboj', 'La Kreantoj' are rendered as 'Uomo', 'Perdonate', 'Gli alberi monchi', 'I creatori' in *Dal nuovo giardino / El la Nova Ĝardeno* (1979, 2nd ed. 1985). 'Balado pri la Malfacilo Kudri la Belon en la Nuna Malkvieta Mondo', 'En Kafeja Fono' (rondel) appear as 'Ballata circa l'impossibilità di coltivare il bello nell'attuale disastroso mondo', 'In fondo all'osteria' in *In quest'era omicida / En Ĉi Murdepoko* (1987). Both coll. of trans. are by D. Bertolini • **Russian / Ukrainian:** poem 'La Tunelo de Sankta Gotardo' appears in *Ukraina Stelo* [Ukrainian Star] (No.10, 1991, p.7), trans. into Ukrainian as 'Tunel' Sv. Gotarda' by V. Pacjurko, and Russian by S. Vajnlav.

• **SELECTED WORK:** *Oazo* [Oasis] (poems) in *Kvaropo* (1952, 2nd ed. 1977). *El la Maniko* [From Up My Sleeve] (short stories, 1955, rpt 1984). *Pinta Kraĵono* [Sharpened Pencil] (coll. of poems, 1959). 'La Eternaj Angloj' [The Eternal English] (short story, 1959–60), rpt in *Vivo kaj Morto de Wiederboren* [Life and Death of Wiederboren] (1998) ed. A. Korĵenkov. In 33 *Rakontoj – La Esperanta Novelarto* (1964) eds R. Rossetti and F. Szilágyi: 'Ĉirkaŭ la Esperanta Novelo' [Around the Eo Short Story] (essay); 'La Krutaĵo' [The Cliff] (short story, 1955). *Spegulo de Esperantaj Stiloj* [A Mirror of Eo Styles] (lit. criticism, 1976, rpt in *Arto kaj Naturo*, 1989). Rpt in *Baza Literatura Krestomatia* ed. V. Benczik (1979; 3rd ed. 1986): 'Balado' [A Ballad]; 'Banu Vin, Mia Bela' [Bathe Yourself, My Beauty]; 'Glasgovo Nokte' [Glasgow at Night] (poems). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'La Vivomaro' [The Sea of Life]; 'Ŝipo sur la Rokoj' [A Ship on the Rocks]; 'En Abismo' [In an Abyss]; 'La Dolora Prokrasto' [The Painful

Procrastination]; 'La Konstanta Koro' [The Constant Heart]; 'Monto kaj Arbusto. Al K. Kalocsay [q.v.]' [Mountain and Bush. To K.K.]; 'Soneto' [A Sonnet]; 'La Stumpaj Arboj' [The Tree Stumps]; 'Saluto al Gaston Waringhien' [Greeting to G.W.]; 'Kritiko' [Criticism]; 'Memore je Cezaro Rossetti' [In Memory of C.R.]; 'Orangutango' [An Orang-utan]; 'Nacia Lingvo' [National Lang.]; 'Blufo de la Arto' [The Bluff of Art]; 'La Kreantoj' [The Creators]. 'Esti aŭ Ne Esti... Vortluda?' [To Be or Not to Be... Word-playful?] (essay on Zamenhof's trans. of *Hamlet*, 1987). *Arto kaj Naturo* [Art and Nature] (essays, 1989). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'Katje la Modelino' [Katje the Model]. *Arto kaj Naturo* [Art and Nature] (26 coll. essays on art, humour and stylistics, 1989). Rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991): 'La Tunelo de S-ta Gotardo' [The St. Gotthard Tunnel] (poem); 'La Jubilea Eposo' [The Jubilee Epic] (poem, pt).

Gorov, Hristo (Ĥristo) Marinov [pseud. Ĥrima] (1908-99)

Bulgarian editor-in-chief and producer at the Bulgarian Documentary Film Studio, journalist and author. Gorov was an active member of the workers' movement and one of two pioneers who first documented the antifascist movement in Bulgaria. He wrote his first story in Esperanto, 'La Agloj' [The Eagles], at the age of 20. Gorov has collaborated with many periodicals, and edited a great many volumes, particularly of works translated into Esperanto from Bulgarian. He also had many books published in Bulgarian. His work in Esperanto includes poetry, short stories, essays, articles and documentary pieces.

Gorov's poetry, which voices his political feelings and desires with some passion, is technically inferior to the poetry of his contemporary fellow-countryman Asen Grigorov (q.v.). The main collection of Gorov's poetry appeared in *Poemo de l' Plugisto* [The Ploughman's Poem] in 1930, and has an autobiographical character. Gorov sought to interpret the sharp social divisions of contemporary society, and Georgi Mihalkov (q.v.) considers (*BE*, pp.94-9) it 'still has not lost its topicality'.

A collection of Gorov's short stories, *Ce Abismo* [At an Abyss], came out two years later.

Mihalkov also draws our attention to Gorov's story 'La Revo de Stanisto Petko' [Tin-worker Petko's Dream]: 'we see the author's mastery in his description of the character of a modest working man, ...' It also illustrates 'Gorov's inclination to paint strong, distinct characters.'

Gorov deals with many subjects, but 'the revolutionary class war' became his principal theme, in which the most characteristic trait is the drama, 'expressed not only in the various ideological stances of the protagonists, but the drama in the characters themselves.' Another trait is Gorov's optimism. 'The author and his literary heroes firmly believe in the new, bright and just life for which they battle and perish.' And Gorov's documentary essays chronicle his many comrades who died. He 'does not describe them in general, but reminisces on telling moments from their lives,' painting their characters onto this background.

On Gorov: *Mia Verda Pado* [My E-ist Path] (autobiog. essays and stories, 1986). G. Mihalkov: 'Bulgara Esperanta Poezio' [Bulgarian Eo Poetry] and 'La Proza Verkaro de Hristo Gorov' [The Prose Works of H.G.] (1987).

Gorov's translations: He edited and co-trans. *Tra la Ventego* [Through the Gale] (2nd ed. 1950, 3rd ed. 1986, with Grigorov et al., poetry and prose by Hristo Smirnenki). *Septembro* (1931, 2nd ed. 1946, trans. with D. Sasonov of the poem *Septemvri* [September] on the antifascist uprising of 1923, by Geo Milev). *Ĉe Posteno* [On Duty] (1932, trans. with others of sel. stories by Georgi Karaslavov. Trans. from the Bulgarian by B. Ivanov, Hrima [H. Gorov], A. Las. Sof (sel. stories, 1932). Gorov also collaborated in the trans. of *Elektita Verkaro* [Sel. Works] of the poet Hristo (Khristo, Christo) Botev, which came out in 1969; 2nd ed. 1986. *Kantoj pri la Libero* [Songs of Freedom] (1984, poems by various authors, ed. with B. Klenovski). He compiled the coll. of trans. from Bulgarian poetry *Bukedo* [Bouquet] (1985) and the anth. *Bulgara Nuntempa Poezio kaj Prozo* [Contemporary Bulgarian Poetry and Prose] (1985). *Rakontoj* (1986, stories by Jordan Jovkov (1880-1937), trans. with V. Oljanov et al.). Gorov also comp. and ed. *Kantoj de Motoroj* [Songs of Motors] (1987, sel. poems by Nikola Vapcarov, and ed. the biography of the Bulgarian leader *Georgo Dimitrov: Elstara Bulgara Patrioto kaj Internaciisto* [G.D.: Outstanding Bulgarian Patriot and Intlst] (Sofia, 1982).

Works in Bulgarian: Reports: *Patiant na pobedata* [The Road to Victory] (Plovdiv, 1944). *Borbata za 9 septemvri* [The Battle for 9 September] (Plovdiv, 1945). *Hronika na edno liato* [A Summer Chronicle] (Sofia, 1975). Non-fictional stories: *Taka zagina komisariat* [The Demise of the Commissar] (Plovdiv, 1945). Biographies: *Dimitar Petrov* (short biog. of an antifascist; Sofia, 1957). *Sava Kalvaĉev* (short biog. of an antifascist; with I. Kavalov; Sofia, 1973). Hist. novels: *Verni do smart* [Faithful unto Death] (Sofia, 1951 and '52). *Planinski orli* [Mountain Eagles] (Sofia, 1952). *Tunel pod zatvora* [Tunnel under the Prison] (Sofia, 1973). *Pod siankata na gilotinata* [Under the Shadow of the Guillotine] (Sofia, 1977). *Obicham zelenoto na moia roden kraj* [I Love the Greenness of My Country] (Sofia, 1979).

Work in translation into • Czech: The short story 'La Lasta Batalo' [The Last Battle] (from *Internacia Kulturo*, 1949) appeared as 'Poslední boj' in *Partyzán* No.14 (1949), trans. by F. Omelka (q.v.).

• **SELECTED WORK:** *Poemo de l' Plugisto* [The Ploughman's Poem] (poems, 1930). *Ĉe Abismo* [At an Abyss] (coll. of stories, 1932). *Ribela Kordo* [Rebellious String] (coll. of poems, 1983). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Fabelo pri l' Rivero' [A Fable of the River]. *Mia Verda Pado* (1987). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'La Pendiginto' [The Suicide by Hanging].

THE THIRD PERIOD 1931–51

Parnassianism and the Coming of Age

The 1930s started with great promise. Grosjean-Maupin's *Plena Vortaro de Esperanto* [Complete Dictionary of Eo] had come out in 1930, and the periodical *Literatura Mondo* [Literary World] reappeared as a focus for literary interest during most of the period (1931–8, 1947–9). It published a total of 423 original poems, and 620 translated from 31 languages (*P&S*, p.53). The year 1931 also saw Kálmán Kalocsay's (q.v.) significant collection of essays *Lingvo Stilo Formo* [Language Style Form].

Poetry: *Streĉita Kordo* and after

Kalocsay's second collection of poetry, *Streĉita Kordo* [Tautened String], was also published in 1931. It marked a true 'coming of age' for original Esperanto literature. William Auld (q.v.) considers *Streĉita Kordo* a key work (*EOLE*, p.53). In it he finds a foundation to the poetic means and possibilities of the language, ranging from simple little lyrics, through sonnets, ballads and rondels, to the mature ecstasy and wider world-view of the last cycle.

The difference between Kalocsay and other great Esperanto poets, Auld writes, is that the latter have their boundaries, while Kalocsay's work is almost without limit. He stands astride the whole literature of his period. His writing is more intellectually and more consciously aimed at proving that what other languages can attain is also attainable by Esperanto. This is why Auld classifies Esperanto poetry into two epochs: before and after *Streĉita Kordo*.

***Parnasa Gvidlibro* – a guide to Parnassus**

The first scientific journal of the new study of Esperanto as a subject of linguistic investigation, or esperantology, appeared in 1932: *Lingva Kritiko* [Language Criticism], edited by the Italian Stefano La Colla. In the same year, the collaboration between Kálmán Kalocsay and Gaston Waringhien (q.v.) produced a comprehensive guide to the art of Esperanto poesy: *Kiel Fariĝi Poeto aŭ Parnasa Gvidlibro* [How to Become a Poet or a Guidebook to Parnassus]. As a handbook advocating the highest standards of the Budapest School, it has had a profound influence on the creation of 'classical', quality poetry and was not to be seriously challenged until 1956.

Auld writes (*The Development of the Poetic Language in Esperanto* (1976, p.5) / *FdE* (p.17)) that: 'its definition of the so-called 'rules' of prosody, which till then had been somewhat nebulous, initiated an important and flourishing period for Esperanto literature, including poetry.'

Parnasa Gvidlibro consists of 'An Outline of Esperanto Metre', 'The Art of Poesy', 'A Collection of Esperanto Rhymes' and a glossary. 'Talented poets and those with a poetic leaning,' Auld continues, 'threw themselves eagerly on to this nutrition, and for twenty-five years the whole of Esperanto poesy based itself on the unshakeable foundation of this all-encompassing work. Rightly the authors claimed: 'Ni donas ĉion, krom genio' [We provide everything, except genius]'

Parnasa Gvidlibro was to have an additional effect. The book was accused of introducing unnecessary neologisms into the language, thus making it more difficult to master. The debate was at times bitter.

Lajos Tárkony (q.v.) relates: '... Kalocsay was strongly attacked, he was reproached for merely doing a disservice to the language. Kalocsay explained several times that simplicity ('*simplismo*') has its rightful place in Esperanto but cannot be a hindrance to the evolution of the language.' (*Ora Duopo*, p.107).

Auld – in his essay *Esperanto kiel Literatura Lingvo* (1961, rpt 1978) (English trans. *Esperanto as a Literary Language*, 1962) – demonstrates that every language passes through a characteristic stage of literary flowering during which it is quite suddenly enriched with an influx of new words:

... this is the time of Edmund Spenser [c.1552–99] for English, of Pierre de Ronsard [1524–85] and the Pléiade for French, and according to Auld the time between the two world wars with Kalocsay and his [Budapest] school for Esperanto. However, you should well understand that this our literary giant did not so much create words – as is unfortunately too often and erroneously believed – as simply collected them from the works of his more modest predecessors. After appraisal of everything good that had appeared earlier, his genius enabled him to synthesize them: by a mental leap forward he began to vibrate the whole latency of erstwhile hidden values into one concert ... (Albault: *Fund.*, 1963, p.23)

Auld summed up the debate in 1976 (*DPLEo* (p.6) / *FdE* (pp.17–21)):

From our point of view today we can observe, at a distance of forty years, that the conservatives' fears have turned out to be unfounded. After all the commotion, the sole result is that the literary language has been enriched by a score or two of roots – often providing useful synonyms – while the communal language has remained practically unaffected.

The great Hungarian linguist Géza Bárczi commented in an interview in 1974 that: 'Those who are unsatisfied with the methods of expression provided by Esperanto underestimate it as a language.'

One of Esperanto's first serious literary critics was Hungarian Lajos Tárkony. His *De Paĝo al Paĝo* [From Page to Page] (1932) is a collection of literary profiles of leading writers in the form of sketches. Waringhien, in his review in *Monda Kulturo* (1932), commented that Tárkony: 'dissects his victims with a very dextrous hand, almost without pain, pointing out the beauties to us, but also quite sincerely the faults.'

The dangerous language

There were far more ominous developments on the horizon than any perceived hazard from neologisms. Although Esperanto had suffered suspicion, censorship and bans under the Russian Tsarist regime, this had more to do with the nature of the regime than an ideological stance towards the language. In 1923 (*EeP*, p.653), the French Minister of Education Léon Bérard had farcically banned the teaching of Esperanto for having revolutionary literature printed in it, until it was pointed out that he might do better to ban French as it had even more such material published in it! (The incident was satirized by Raymond Schwartz (q.v.) in his poem 'Ministro-Filistro' [Minister-Philistine] using the melody of 'Als die Römer frech geworden ...'.)

The Esperanto-speakers in the Soviet Union had become a significant part of the language community in both quantity and quality. However, even before the Stalinist purges, Esperantists had begun to experience a bleak climate of severe control. Leading literary figures – most notably Mikhalski and Varankin (qq.v.) – were imprisoned and executed, and this was to be followed by murder of many more by the Nazis.

This book is not a history of Esperanto, but it is, of course, impossible to divorce Esperanto literature from history, and no period of history has been more shocking for persecution of the language and its speakers than the 1930s and '40s – as, of course, they were for many other groups and peoples. But Esperanto did not merely suffer collateral damage, it was targeted – specifically and consciously targeted as a danger to hegemony, not only in the Soviet Union and Nazi-occupied Europe but also in Japan, and to a lesser extent elsewhere. Historian Ulrich Lins, in his scholarly work on the suppression of Esperanto *La Dangera Lingvo* [The Dangerous Language], observes (pp.527-8):

The debates on Esperanto in the League of Nations and, more drastically, the persecutions of Esperanto-speaking workers in the '20s clearly showed how seriously opponents took Esperanto's potential. The disapproving diplomats in Geneva and the authorities of dictatorial states warned against the Esperantists' 'supranational' and 'revolutionary' aims, hardly disguising that in this they reckoned villagers' thirst for education. It was a question of opposition to cross-border interpersonal contacts that escape control by elitist intellectuals and security-conscious governments. On the other hand, the '20s also demonstrated that the Esperantists were little prepared to defend themselves against attacks with politico-ideological motives.

This began to change when Esperanto became an object of a conscious desire for destruction.

Hitler specifically attacked Esperanto as a threat in a speech in Munich (1922) and in *Mein Kampf* itself (1925). The Nazi Minister for Education banned the teaching of Esperanto on 17 May 1935. Lins continues:

The Nazis were an unprecedentedly dangerous enemy. They cleverly mobilized traditional prejudices about the artificiality of the

language and its popularity among left-wing persuasions, but at the same time stated that all Esperantists were essentially enemies of the state, serving through their language Jewish-internationalist aims. ... The attitude of the Nazi regime destroyed any illusion that it would be possible to distinguish between propaganda for the language and the ideological background ...

But just then there was a development that was incomprehensible for all those contemporary observers, and besides most hurtful for 'progressive' Esperantists: In the Soviet Union the movement was wrecked in 1937/38 - almost the same time the Nazis attempted to exterminate Esperanto in Germany. The extent of the persecutions in the Soviet Union surpassed even that of the Nazis.

The Soviet text specifically singling out Esperanto for persecution that is most often cited is Order No. 001223 of the Soviet NKVD on 11 October 1939, the rounding-up in the Baltic states of, among others: 'People who have personal contacts and correspondence with foreign countries, with foreign legations and consulates, Esperantists and philatelists.' (*DL*, p.397; Myllyniemi, p.165). The mass arrests, deportations and murder, overseen by NKVD deputy Ivan Serov, started on 6 June 1941, but ironically were interrupted by the Nazi invasion.

This text has given rise to some shallow-brained comparisons by writers ignorant of history that Esperanto is merely another innocuous hobby like stamp-collecting, which happened to run foul of a dictatorial regime due to its necessary involvement in international contacts. What such commentators fail to appreciate is the fundamental ideological importance to Esperanto of commitment to equal respect for all peoples and cultures, including freedom of communication. Such commentators have failed to understand what the Nazis well understood. Esperanto is concrete practice of international solidarity. That this involves a neutral language is only the mechanical means that allows equality and equal respect to manifest itself and without which no such equality and equal respect are fully possible.

Budapest School

In 1933, the popular writer Julio Baghy produced his second, 'mosaic', novel on the First World War, *Sur Sanga Tero* [On Blood-stained Earth], a continuation of his first novel, *Viktimoj* [Victims] (1925). Kalocsay's translation, *Infero*, of Dante's *Inferno*, played its part in stabilizing the poetic language, and the impressive *Hungara Antologio* [Hungarian Anthology] presented the best of Hungarian literature in translation with a maturity in language usage and homogeneity of style characteristic of the aims of the Budapest School.

The following year, 1934, saw the début of the Estonian Hendrik Adamson (q.v.) with his short novel *Auli*, on conditions in the contemporary Estonian countryside. Poetry of his appeared in the notable anthology of original Esperanto poetry *Dekdu Poetoj* [Twelve Poets], with his compatriot Hilda Dresen (q.v.), Price-Heywood (q.v.; England), Hovorka (q.v.;

Austria), Ķurzēns (q.v.; Latvia), Maura (pseud. of Waringhien (France), Newell (q.v.; England), Núñez-Dubús (q.v.; Spain), Schauhuber (q.v.; Austria), Stillman (q.v.; USA), Szilágyi (Hungary) and Tárkony (Hungary).

Two years later, *Argenta Duopo* [Silver Duo] appeared with a selection of poems by Kalocsay and Baghy to celebrate the 45th anniversary of their births, and in 1938 *Naŭ Poetoj* [Nine Poets] republished selected works by Juliette Baudin-Vatré (q.v.; France), Ćulitis (q.v.; Latvia), Falkonbrig (q.v.; Soviet Union), Ludmila Jevsejeva (q.v.; Latvia), Sieroszewski (Poland), Strümpfel (q.v.; Germany), Sutkovoĵ (q.v.; Soviet Union), Vanselow (q.v.; Germany) and Zee (q.v.; China).

The year 1935 had seen the publishing of Waringhien's and Kalocsay's work as grammarians. The original 488 pages of *Plena Gramatiko de Esperanto* – later titled *Plena Analiza Gramatiko de Esperanto* [A Complete Analytical Grammar of Eo] – were, with Raymond Schwartz's (q.v.) typical wit, called a *kilogramatiko* 'kilogrammar'. The quality and scope of this fundamental work of reference led to its being accepted as a standard and basis for further research and development in the field.

First trilogy

Swedish writer Stellan Engholm's third novel, *Infanoj en Toronto* [Children of Fors], had come out in 1934. It was to be the first trilogy of novels in Esperanto. The second part appeared in 1939, and the third, after the war, in 1946. His laconic and unromantic style, portraying contemporary social conditions, both rural and urban, was popular with his readers.

New epoch

The appearance of so many key works during the early 1930s – *Plena Vortaro de Esperanto* (1930), *Streĉita Kordo* (1931), *Parnasa Gvidlibro* and *De Paĝo al Paĝo* (1932), Kalocsay's translation of Dante's *Inferno* (1933), and *Plena Gramatiko de Esperanto* (1935) signified that:

These books inaugurated a new epoch, and crowned an old one: from 1935 there existed mature literary and esperantological resources previously lacking – the 'easy wind' for our poets was only then able to start blowing. But just then, at the culmination of the whole period, ... Esperanto became the 'dangerous language': the horizon was covered with black clouds, dictators persecuted Esperantists almost everywhere. In 1936, there started the most critical period for Esperanto and its literature, a period that ... would only end in 1952 with the founding of [the publishing house] Stafeto and the publication of *Kvaropo* [Quartet].

(G. Silfer: *Literatura Foiro* No.89 (Feb. 1985) pp.25–6)

Auld sees full-blown Romanticism in Esperanto literature ending with the appearance of Richard Meyer's (q.v.) *La Longa Vojo* [The Long Way] in 1935. However, Baldur Ragnarsson (q.v.) points out (*PA*, p.29) that the content and character of *Parnasa Gvidlibro* had the effect of prolonging the dominance of Romanticism.

In 1936 Ye Junjian's [Cicio Mar] (q.v.) novel *Forgesitaj Homoj* [Forgotten People], on China's poor, came out, published in its first Chinese edition two years later.

Away from the gathering black clouds, Englishman Leonard N.M. Newell, produced *Bakŝiŝ* [Baksheesh] in 1938, a collection of socially objective short stories on his sojourn in Egypt. He was later to be the second, and a remarkable, translator of Shakespeare's *Hamlet* (1964). His original poetry, however, although not abundant, is, besides that of Kalocsay, deemed by Edwin de Kock (q.v.) to be the first that would be considered worthy of attention in an important national literature (LRS, p.307). He adds: 'Only few are yet aware of the true importance of Newell.'

Proletarian writers

During this period there were three significant proletarian literary journals. Two of them, *La Nova Epoko* (1922-33) and *La Nova Etapo* [The New Stage] (1932-3), were printed in the Soviet Union and extinguished by Stalinism. Editor Nikolaj Nekrasov was executed in 1938. The third is *Sennacieca Revuo* [Non-national Review], for a time incorporated into *La Nova Epoko*. Although political publications, they contain valuable cultural and literary material.

The 1930s were not a good time to be an enlightened progressive with an interest beyond one's own national borders. In his introduction to the anthology of social poetry and essays *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse] (1987, p.5), Auld writes on the state of proletarian poetry:

During the decade leading to the Second World War (and including wars in Manchuria, for example, and Spain), the worker-Esperantists continued their activities and often very courageously, but hardly in the field of ... poetry. Practically only Emba continued the tradition, and Kalocsay sorrowfully foresaw Armageddon. Kalocsay was also, as far as I know, the only [Esperanto] poet who – in a series of beautiful sonnets – recorded important events of the worldwide conflict while it was actually taking place.

Imre Baranyai, or Emba (q.v.), produced two collections of poetry on themes of social revolution, *La Profeto* [The Prophet] (1934) and *En Ekzilo* [In Exile] (1938). He was clearly influenced by the great Hungarian proletarian poet Attila József (1905-37). Baranyai's intimist, psychological novel *Maria kaj la Grupo* [M. and the Group] (1936) dealt unemotionally, even 'unattractively', with the internal life of a contemporary working-class Esperanto society.

The work of the 'proletarian' poet Ukrainian Pole Eugeniusz Matkowski, technically attached to the first literary period, did not appear as a collection until 1960. But several novels of continuing importance were produced during the period.

Russian Vladimir Varankin's (q.v.) novel *Metropoliteno* [Underground Railway; Am. Subway] (1933) is a masterpiece of Esperanto prose that has since been translated into English (*Metropoliteno*, 1979). It chronicles the

parallel worlds of the Berlin workers' revolutionary movement and the Moscow communist party bureaucrats, intertwined with a love-story. Its candid nature may well have been a prime reason for his execution in 1938.

The Austrian Hans Weinhengst's (q.v.) novel *Tur-strato 4* [4, Tower Street] of 1934 is another important work of contemporary social criticism and profound realism. Like Varankin, Weinhengst was also to pay for his views with his life, disappearing without trace after the Nazi annexation of Austria.

In his brief study on the social novel, *La Socia Romano en Esperanto* (1973), Henri Vatré (q.v.) points out (pp.4-5) that the authors of *Metropoliteno*, *Tur-strato 4* and *Anni kaj Montmartre* (1930) – Varankin, Weinhengst and Schwartz – in contrast to Julio Baghy, 'belong to a completely new generation with an essentially new and realistic world-view. They acutely perceived the rise of Fascism in Europe.'

The war years

Due to the Spanish Civil War, the Catalonian Esperanto literary competitions *Internaciaj Floraj Ludoj* [Intl Floral Games] – akin to the Jochs Florals or Welsh Eisteddfodau – were forced to cease in 1936, and the Spanish School of writers exiled from Fascist Spain, where Esperanto remained suspect until 1947.

German Norbert Barthelmess (q.v.) produced two novels on the contemporary social scene: *Juneca Ardo* [Youthful Ardour] (1936) and *Vartejoj* [Nurseries] (1938).

The year 1939 saw the appearance of *Svisa Antologio* [Swiss Anth.].

Kalocsay was almost unique in putting some of his war-time experiences into poetry. His cycle *Tra la Ŝtormo* [Through the Storm] contains such poems as 'Septembro 1939' and 'Batalo de Londono' [Battle of London].

In 1940, Charlie Chaplin used Esperanto for shop signs and street names in his satirical film *The Great Dictator*.

Swede Stellan Engholm was notable for editing almost the only functioning Esperanto periodical during the war years. *Malgranda Revuo* [Little Review] (1943-52) not only kept Esperanto's cultural values alight, but it was also the place where a future generation of outstanding Scottish poets cut their teeth.

Perhaps the period's most interesting Japanese writer of prose is Teru Hasegawa (q.v.). She opposed the militarist regime in Japan, as did many Japanese Esperantists. Hasegawa described her experiences in China in many letters and in the works *Flustr' el Uragano* [Whisper out of a Hurricane] (1941) and *En Ĉinio Batalanta* [In China at War] (1945).

Hungarian, later Swedish national, Ferenc Szilágyi is best known for his prose. He had his first collection of short stories published in 1931, maturing in his later work into a brilliant stylist with *La Granda Aventuro* [The Great Adventure] (1945), *Inter Sudo kaj Nordo* [Between South and North] (1950) and *Koko Krias Jam!* [Already Crows the Cock! Am. Rooster!] (1955). Szilágyi is a realist, writing about everyday life and exploring the role of hope and experience. He also tried his hand, highly successfully, at the crime novel.

In his essay 'La Budapeŝta Skolo' [The Budapest School] in *Kaj la Ceter' - Nur Literaturo* [And the Rest - Just Lit.] (1983), Waringhien writes: 'If the second period of *Literatura Mondo* is the time of flowering, the third [1947-9] became, so to say, the season of pollination [*dispolenigado*].' Although the third, and final, appearance of this important literary review only lasted three years due to the imposition of Stalinism in Hungary, it had gained significant contributors, such as those who were to form the Scottish School, and after the hiatus the Budapest School remained active into the 1960s.

Conclusion of the period

Spanish and Soviet writing ceased, and the work of proletarian writers outside the Soviet Union also petered out. On the other hand, the second generation of Japanese writers had continued to work (Itô, Nakamura, Ossaka, Ueyama et al.), as did Yugoslav writers (Albert, Labáth (b.1926), Sekelj, Vančik, Velebit et al.). The Hungarian authors were only temporarily silent, and the great Scottish School was about to be born.

The lesson from the period was a realization that Esperanto and its literature cannot be wholly neutral and apolitical. They are in direct conflict with hegemonistic ideologies opposed to the principle of equality and to human and cultural values of mutual respect in international relations.

A-Z • 1931

Szilágyi, Ferenc (1895-1967)

Hungarian lawyer; Swedish citizen from the mid-1930s and bank clerk; learnt Esperanto in 1925. He was a member of the Editorial Committee of the influential review *Literatura Mondo*, which he joined before its second period of publication began in 1931. His first original works appeared in its pages, and he became one of its outstanding contributors. Articles of his also appeared in *Hungara Heroldo* [Hungarian Herald]. He collaborated in the production of *Enciklopedio de Esperanto* [Eo Encyclopedia] (1933-4). Szilágyi's Esperanto textbooks have appeared in nine languages, and his readers include the Rapsodio-series, which finished with *Kvina Rapsodio* [Fifth Rapsody] in 1953. Taking over from Reto Rossetti (q.v.) in the same year, Szilágyi was for four years secretary of the Literary Competitions held at the annual world Esperanto congresses. He founded the cultural review *Norda Prismo* in 1955 and edited it up to his death. His work also appeared in *Monda Kulturo* (1962-6). Vilmos Benczik (q.v.), in his 1976 study on Szilágyi (*SpEL*, p.90), calls him one of at least ten 'New Renaissance' men (*nov-renesancaj multflankuloj*) who had appeared in Esperanto culture up to then, and considers his journalism belongs to the cream of the art in Esperanto.

Szilágyi is best known for this prose, but he made his début by translating poetry for *Poemaro el Hungarlando* [A Coll. of Poetry from Hungary]. Published in 1929 by the Vajda János Literary Society, it presents work of 53 Hungarian poets from four centuries.

Szilágyi wrote some poetry, and seven of his poems were selected by Kálmán Kalocsay (q.v.) for *Dekdu Poetoj* [Twelve Poets] (1934). William Auld (q.v.) selected four for *Esperanta Antologio: Poemoj ...* [Eo Anth.: Poems ...] (1958, 2nd ed. 1984). Tazio Carlevaro (q.v.) (*EeP*, p.147) calls his poems 'delicate and elegant frames woven in words with a fine, artistic sensibility'.

Benczik comments (*SpEL*, p.96) on his mastery of form, and:

his usage of poetic language is at least intelligent. There is a sense of strong influence by Hungarian symbolism, above all Endre Ady [1877-1919]. But Szilágyi is not a poetic talent, and, as Kalocsay wrote of him, his poems badly lack immediacy (*senpereco*). Undoubtedly the most impressive piece ... is 'Vivraporto' [Curriculum Vitae], where the theme itself is in reality epic and thus truly suits the nature of his talent.

'Vivraporto' records the many hardships of Szilágyi's life, and he rounds it off by taking a swipe at the proletarian poet Nikolaj Nekrasov (q.v.) for criticising him as petit bourgeois - an accusation also made by Benczik.

As a writer of prose, Szilágyi ranks in the Budapest School with Julio Baghy and Leonard Newell (qq.v.). Benczik points out (*SpEL*, p.92) that:

His true sources of inspiration are the real phenomena of the world, and first and foremost he feels the need just to describe them, and not to meditate on them or draw banal or false conclusions. For this reason many of his works hover somewhere between fiction and

non-fiction, story-telling and serialization. ... Literature (*beletro*) and journalism in his writing live a real symbiosis, neither of them could exist without the other.

Szilágyi's first short stories in book form, a collection of modern fables, appeared as *Trans la Fabeloceanano* [Over the Ocean of Fable] in 1931. Benczik comments (p.92) that it 'does not yet enrapture the presumptuous reader. ... rather well-written reading-matter than real literature.' Benczik adds, however, that: 'here his easy, mild irony – in large part related to that of the Hungarian writer and poet Jenő Heltai – is in training.'

Szilágyi's short story 'La Liberigo de la Juĝisto' [The Freeing of the Judge] first appeared in *Literatura Mondo* in 1933. Benczik writes (p.93) – in 1976 – that it is considered one of the best short stories in Esperanto literature. Georgi Mihalkov (q.v.) comments (*LK*, pp.48–9):

In his short stories, Szilágyi directs his attention to ordinary people, but as an experienced writer he succeeds in emphasizing the extraordinary moments in their lives. ... As in other short stories by Szilágyi, the plot of this one is also very straightforward and even familiar.

Mihalkov also points out (p.50) Szilágyi's masterful weaving of romance and reality, and Benczik notes that the story eminently demonstrates the main, and recurring, trait of the fates of protagonists in Szilágyi's fiction: 'the phenomenon of unfulfilment (*ne-plenumiteco*)' – aspiration hindered just prior to its fulfilment.

In 1937, Szilágyi co-edited, with V. Bleier, the jubilee collection of poetry *Argenta Duopo* [Silver Duo] by Baghy and Kalocsay.

Three collections of short stories followed: *La Granda Aventuro* [The Great Adventure] in 1945, *Inter Sudo kaj Nordo* [Between South and North] in 1950 and *Koko Krias Jam!* [The Cock (*Am.* Rooster) is Already Crowing!] in 1955.

His story 'La Granda Aventuro' is set in the Great Depression of the 1930s. Mihalkov comments (*LK*, p.48) on Szilágyi's humorous and playful presentation of two worlds – that of the poor and that of the rich. 'Szilágyi does not reproach, does not condemn. He just observes and describes.'

Inter Sudo kaj Nordo deals with one of Szilágyi's recurrent themes: the problems of living in a foreign environment. Leen Deij (q.v.) in his review in *Malgranda Revuo* (1951) judges that: 'In comparison with similar books of stories in culturally important and prestigious languages it would be more than tolerable, more than resistant to criticism; it would be 'commendable'.'

Another of Szilágyi's themes is the inhumanity of war. Again, directing his attention to ordinary people, in 'Sennome' [Namelessly] Szilágyi describes a minor military episode, nevertheless 'sufficient to demonstrate the complete terror, inhumanity and madness of war' (*LK*, p.51). Another such story is 'Libera Rabo' [Free Plunder], 'in which he interprets a historical episode, in which one of the most famous Hungarian poets, Mihály Fazekas (1766–1828), plays a leading role' (*LK*, p.52–3). Szilágyi leads us to the unstated conclusion that culture is a miraculous phenomenon that brings people together whatever their nationality, race or religion.

Auld comments (*EOLE*, p.65) that: ‘... the peak of Szilágyi’s narrative art is probably to be found in *Koko Krias Jam!* There we find ‘La Flamsalamandro’ [The Fire Salamander] and ‘La Perdita Velo’ [The Lost Sail], both splendid anathemas to the violence of war.’ However, Szilágyi is also capable of humour, particularly when it concerns the Esperanto movement, and – as Auld points out – with Szilágyi one always has the impression that it really happened.

Benczik makes the point (*SpEL*, p.93) that Szilágyi consistently avoids ‘great acts’ and ‘great words’. But, commenting on what is generally considered to be Szilágyi’s most important work, Benczik writes (p.94):

... the main traits of his world-view as a writer (*lia verkista mond-rigardo*): forbearance, judicious humanism and strong moral principles (*etikismo*)... These moral principles appear particularly strongly in the short story ‘Koko Krias Jam!’ [pp.107–35 in the coll. of the same title], which describes the struggle of Henri Dunant, the founder of the Red Cross. Perhaps this is the sole exception in which Szilágyi presents a *great action* – his admiration for the moral greatness of his protagonist conquers his reserve. Dunant *wishes to live like Zamenhof*, but the internal fire obliges him to sacrifice everything.

Humphrey Tonkin, in his review in *World Literature Today* (1978), comments that Szilágyi is not a great writer. His work is characterized by ‘a lucidity of style and a plainness of purpose’. Tonkin continues:

When love and duty coincide in Szilágyi, the result is finely-crafted short stories, traditional in form, meticulously phrased. But several pieces in this collection lack this coincidence of impulse, being either too slight or too labored to hold our attention. Today its principal stories – ‘La flamsalamandro’, for example, or the title story – are recognized as admirable examples of Esperanto style but seem to belong to a different era.

Szilágyi’s last work was the absorbing and linguistically outstanding crime novel *Mistero Minora* [Mystery in Minor Key] (1958). It is by far superior to the average level of such works. Vilmos Benczik (*SpEL*, p.96) calls it ‘in some sense a résumé’ of his earlier epic works, which at the same time also mocks them to an extent. It ‘swells with healthy self-irony – presenting yet another trait worthy of study: Szilágyi, the unmitigated writer of epic (*ĝisosta epikisto*), makes ample use of the means of film and radio dramaturgy, nevertheless not taking even these seriously.’ Benczik goes on to suggest that a detailed analysis of this work would uncover a great deal on the author’s thoughts.

Auld (*VDS*, p.71) writes that:

[the] hero, driven by revenge, follows the clues to find the seducer of his former lover. One can see that in this way the ‘detective’ can at the same time be the, or one of, the criminals since killing for vengeance is also a crime. However, the novel is also a psychological study of a person suffering from a neurotic obsession, ...

On Szilágyi's style, Reto Rossetti (q.v.) comments (*SdES*, p.112):

He observed life with a sympathetic eye and without rose-veiled illusions. Tragedy he recorded clearly, with a quiet power, but more often he turns his attention to intimate occurrences in everyday life, ... His usage of language carries a rich harvest of semantic discoveries.

Benczik (*SpEL*, p.95) is of the opinion that Szilágyi's style 'assuredly merits more attention: many critics consider it the most valuable contribution of his works to Esperanto literature.' Carlevaro (*EeP*, p.159) calls his language usage 'basic, nervous, brief, reflecting his realism'. Auld (*EOLE*, p.65) calls Szilágyi a consummate master of both the reality of the contemporary world and truly everyday language usage, adding (*VDS*, p.72): 'Szilágyi is a brilliant stylist, in perfect control of his linguistic resources. His conversations are created fluently-realistically, his metaphors and comparisons are always just so.' Sten Johansson (q.v.) writes in his article 'Verda Literaturo el Svedio' [Eo Literature from Sweden] (2003):

[Szilágyi] is one of the main stylists of Esperanto prose from all epochs. The humanistic and tolerant ideas in his works are also very important. The collection of short stories *Koko Krias Jam!* (1955) and the novel *Mistero Minora* (1958) are outstanding, but also his earlier collections of stories are impressive. Somehow Szilágyi is not rightfully recognized, perhaps due to his life of exile in Sweden, which nevertheless inspired him to write on themes of cultural differences in several highly pertinent little stories.

Benczik concludes (*SpEL*, p.97):

Szilágyi's works belong to the most enduring part of [Esperanto] culture. They continue to educate thousands upon thousands of Esperantists in internationalism, ... And we should not forget that the fact that the continuity of Esperanto literature was not broken by the Second World War is owed above all to Szilágyi and Stellan Engholm [q.v.], who fed the flame of Esperanto culture in neutral Sweden.

With Reto Rossetti, Szilágyi co-edited the collection *33 Rakontoj – La Esperanta Novelarto* [33 Stories – The Art of the Short Story in Eo] (1964), presenting stories by 29 authors from 17 countries.

Other works: Szilágyi wrote an 'invitation' in Kalocsay's coll. of poems *Rimportretoj* (2nd ed. c.1934). 'Liriko en Esperanto' [Poetry in Eo] (1937). Foreword to John Francis's short stories *Vitrato* (1960). On Baghy: 'Zigzage en lamujo' [Zigzagging in Sometime-land] (1960–1). On Engholm: 'Skizo Enkonduka' [Introductory Sketch] in Stellan Engholm *Homoj sur la Tero* (1963). 'Rakonto sur la Vivovojo' [A Story along Life's Way] in Aleksandro Logvin *Sur la Vivovojo* (1964). 'Ĉe la Ripozejo de Stellan Engholm' [At S.E.'s Summer Cottage] (rpt 1997).

On Szilágyi: in L. Totsche [Tárkony]: *De Paĝo al Paĝo: Literaturaj Profiloj* [From Page to Page: Lit. Profiles] (1932, rpt 1976). L.C. Delj: review (1951) of *Inter Sudo kaj Nordo*. I. Rotkvič: review (1956) of *Koko Krias Jam!* K. Kalocsay: 'La Esperanta Novelo' [The Eo Short Story] (1974); 'La Ĉioflankulo'

[The All-rounder] (1975). V. Benczik: 'Ferenc Szilágyi, la Pseudofilistro' [F.Sz., the Pseudophilistine] (1976). G. Silfer: 'Ferenc Szilágyi: Unika Hungaro' [F.Sz.: a Unique Hungarian] (1977). V. Benczik: Afterword to the 2nd ed. of *La Granda Aventuro* (1989). P. Thorsen: 'La Hungara/Sveda Fenomeno en Nia Prozo' [The Hungarian/Swedish Phenomenon in Our Prose] (1995). *La Granda Aventuro* is featured in Mitio Yamaguti's Japanese-language book *Esperanto dokusyo nôto / Pri Esperantaj Libroj* (1999). J. Modest (G. Mihalkov): 'Ĉiu Memoro Estas Protesto' [Every Memory is a Protest] (2000). B. Ragnarsson: 'Ferenc Szilágyi: Novelisto kun Du Hejmlandoj' [F.S.: Writer of Short Stories with Two Homelands] (2002, rpt 2007).

Szilágyi's translations incl. – from • Hungarian: *Poemaro el Hungarlando* (53 poets from four centuries, 1929). *La Pentroarto en la Malnova Hungarujo* [Pictorial Art in Old Hungary] (1932, by István Genthon). He contributed significantly to the important *Hungara Antologio* [Hungarian Anth.] ed. Kalocsay (1933, 2nd ed. 1983). *La Morto de la Ĉielarko: Elektitaj Poemoj kaj Artikoloj* [The Death of the Rainbow: Sel. Poems and Articles] ed. V. Benczik (1977, by poet Endre Ady, trans. with I. Baranyai, V. Benczik (ed.), K. Kalocsay et al.) • **Swedish:** Szilágyi was one of the consultants for *Sveda Antologio* [Swedish Anth.] (ed. S. Jansson et al., 1934). *Humora Novelaro* [Humorous Short Stories] (1944, by Hasse Z. (Hans Harald Zetterström)). *Sveda Novelaro* [A Coll. of Swedish Short Stories] (1950, rpt 1985, 20 stories by 16 authors). *Ni en Skandinavio* (1956, amusing information booklet *Vi i Skandinavien* [We in Scandinavia] by Willy Breinholst, trans. with Regina Emson).

• **SELECTED WORK:** *Trans la Fabeloĉeano ...* [Over the Ocean of Fable ...] (stories, 1931, rpt 1972). In *Dekdu Poetoj* [Twelve Poets] ed. K. Kalocsay (anth. of poems, 1934). *La Granda Aventuro* [The Great Adventure] (short stories, 1945, 2nd ed. 1989). *Inter Sudo kaj Nordo* [Between South and North] (short stories, 1950). *Koko Krias Jam!* [The Cock (Am. Rooster) is Already Crowing!] (13 short stories, 1955, rpt 1976). *Tiel Okazis aŭ Mistero Minora* [Thus It Was or Mystery in Minor Key] (short crime novel, 1958, rpt 1982). Rpt in *33 Rakontoj – La Esperanta Novelarto* eds R. Rossetti and F. Szilágyi (anth., 1964): 'La Liberigo de la Juĝisto' [The Freeing of the Judge] (short story, 1933, also in *La Granda Aventuro* above); 'Nila' (short story, 1955). 'Rakonto sur la Vivovojo' in *Logvin Sur la Vivovojo* (1964). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'La Tasko' [The Task]; 'Zamenhof'; 'Vivraporto' [Curriculum Vitae]; 'La Spegulfiguro' [The Mirror Figure]. Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Libera Rabo' [Unfettered Robbery]; 'Nila'. Rpt in *Nova Esperanta Krestomatia* ed. W. Auld (1991): 'La Perdita Velo' (short story, from *Koko Krias Jam!*); 'Zamenhof' (poem). 'Tre Moderna Fabelo' [A Very Modern Story] rpt in *Vivo kaj Morto de Wiederboren* [Life and Death of Wiederboren] ed. A. Korĵenkov (1998).

Waringhien, Gaston [pseud. Georges E. Maura (Georgo E. Maŭra); A. Nurak; A. Papadiamantopoulos; Arieĥ Ben Guni; Georgo Peterido Peneter] (1901–91) French teacher, literatus, reviewer, essayist, grammarian, lexicologist and lexicographer, translator and poet; learnt Esperanto in 1916. At the age of

22, he achieved the *agrégation de grammaire* in Classical philology. He taught French, Latin and Ancient Greek, latest at the British Institute in Paris. He took part in research on the French language and translated from English into French. From 1932, he began writing reviews and comments on grammatical matters (in *Literatura Mondo*, *La Nova Epoko* [The New Epoch], *Franca Esperantisto* et al.). In 1933, he founded the Franca Esperanto-Instituto [French Eo Institute] and produced several teaching aids. In the *Enciklopedio de Esperanto* [Eo Encyclopedia] (ed. Kökény et al., 1933–4), Waringhien was responsible for the sections on language. From 1940, he spent five years as a prisoner-of-war. He co-edited the cultural periodical *Literatura Mondo* with Kálmán Kalocsay (q.v.) until its final demise in 1949. He founded and edited *La Nica Literatura Revuo*, which during its 42 issues from 1955 to '62 published 360 original poems by 42 poets and 34 prose works by 16 authors (Auld (q.v.): *LkN*, pp.32–3). From 1950, he chaired the Commission for the Literary Competitions (Belartaj Konkursoj) at the annual world Esperanto congresses. Waringhien was the President of the Esperanto Academy from 1963 to '79. He was exceptionally productive as a translator of poetry, mainly from French, but also from English, German and other languages. He also contributed to *Angla Antologio* [English Anthology] (1957).

Waringhien was particularly interested in Esperanto's earliest years. He edited the 6th ed. of L.L. Zamenhof's (q.v.) *Lingvaj Respondoj: Konsiloj kaj Opinioj pri Esperanto* [Answers to Questions of Language: Advice and Opinions on Eo] (1962) and published two volumes of Zamenhof's letters: *Leteroj de L.L. Zamenhof* (1948).

As a grammarian, Waringhien worked with Kalocsay on the largest research project into Esperanto's grammar until the publication of *Plena Manlibro de Esperanta Gramatiko* [Complete Handbook of Eo Grammar] by Bertilo Wennergren in 2005. The first edition of Waringhien and Kalocsay's handbook came out in 1935. It is now known as *Plena Analiza Gramatiko de Esperanto* [A Complete Analytical Grammar of Eo] (1980).

As a lexicographer, Waringhien collaborated with Emile Grosjean-Maupin and others in the production of the first comprehensive dictionary with definitions solely in Esperanto: *Plena Vortaro de Esperanto* [Complete Dict. of Eo] (1930). He continued to work on updating new editions, which culminated in his 1,300-page *Plena Ilustrita Vortaro de Esperanto* [Complete Illus. Dict. of Eo], whose first edition came out in 1970.

Waringhien collaborated in the compilation of numerous other dictionaries. At the national level, his *Grand dictionnaire espéranto-français* came out in 1957, and *Grand Larousse encyclopédique en dix volumes* in 1960.

Original poetry by Waringhien appeared first in the satirical magazine *La Pirato* [The Pirate] (1933–5) and *Literatura Mondo*, then mainly in the anthology *Dekdu Poetoj* [Twelve Poets] (1934) and *La Nica Literatura Revuo* (under both his own name and pseudonym).

In 1932, the first edition of *Kiel Fariĝi Poeto aŭ Parnasa Gvidlibro* [How to Become a Poet or A Guidebook to Parnassus] by Waringhien and Kalocsay was published – later to be known simply as *Parnasa Gvidlibro*. It was to become one of the fundamental works of Esperanto culture, explaining

prosody, verse-creation and stylistics, and defining the language's metre and rhyme in its own terms (cf. Kalocsay and the Intro. to the 2nd Period). Waringhien's contribution consists of: 'Skizo de Esperanta Metriko' [An Outline of Eo Metre], 'Esperanta Rimaro' [A Coll. of Eo Rhymes]; a glossary of poetic words was compiled by both authors.

In his essay 'La Poezia Verkaro de Gaston Waringhien' [The Poetry Works of G.W.] in *Literatura Foiro* (1988), Michel Duc Goninaz (q.v.) comments how Waringhien's poetry is eclipsed by his renown as a philologist and translator. And his collection of poetry, *Duonvoĉe* [Mezza Voce], had the misfortune to come out in 1939, and was inevitably eclipsed by events. It contains poems dedicated to a lover 'Mevino', satires, travel memories, impressions of the seasons, and poems on the Spanish Civil War. Lajos Tárkony (q.v.) describes 'Letero el Hispanujo' [Letter from Spain], written in 1936, as 'unforgettable'. The 'second edition' (1963) is considerably thicker, containing an updated and edited selection. It 'is characterized both by its strict structure and the variation in its themes and forms. The four parts keep the titles of the previous edition (*Amoro*, *Amaro*, *Humuro* and *Dum Iro* [Sexual Love, Bitterness, Wit, En route] ...' Duc Goninaz considers the section on love:

the most lyrical, dedicated to an extraordinary amorous (*ama kaj amora*) adventure with Marthe Rameau, whose name gave rise to the pseudonym Maŭra. *Amaro* is the part on war (we should not forget that the supposed Maŭra stated he was Spanish), on which occasion Waringhien stated unambiguously his solidarity with the antifascist fighters and prophesied (in 1936!) the explosion of the Second World War ...

In his obituary to Waringhien (*Esperanto*, Feb. 1992), Duc Goninaz calls the collection:

... a model of artistic construction by reason of its arrangement, its variety of themes and forms, its audacity in lyricism and at the same time the poise of a poet who uses his experiences and his erudition to reach the simplicity and art of the nuance. ... a collection of poetry that is one of the most talented and most important in the history of Esperanto-language poetry to date.

Tárkony, in his review in *Monda Kulturo* (1964), quotes Kalocsay's comment on the first part from *Dekdu Poetoj* (1934): 'A great, often suffocating passion luxuriates in this lyrical poetry, but it never has a crude effect because his superior intellect and artistic readiness cover it with the diaphanous weave of poetic brilliance.'

'The most powerful piece of [the second] cycle,' writes Tárkony, 'is undoubtedly the *Litanio* [Litany] whose confusing words, lines and thoughts, as with hypnotic suggestiveness, resurrect the mad world of the Second World War, from Lily Marlene to Hiroshima.'

The last two parts are essentially satirical and 'more refined in form'. To the variety in subject matter, Tárkony adds:

an extraordinary variation in form: classical lyrics, epistles – satirical and didactic – hymns, litanies, epigrams, haikus, up to the culmination of the last-placed one-liners. More than any other Esperanto-speaking poet, Waringhien in *Duonvoĉe* played with all the possibilities of Esperanto prosody, ... A virtuoso in the art of verse, he exploited not only the possibilities of rhyme but also of alliteration.

Duc Goninaz considers the poem 'Oktobraj Poploj' [October Poplars] the pinnacle of this art. 'This sound-play gives birth to the original tone of the poetry of Waringhien-Maŭra, in which the sharpness of the strong impressions is counterpoised in the softness, suppleness, mildness of sand, of cloud, of a woman's step.' Tárkony concurs that the last cycle is the most mature, exhibiting a mastery of the poetic miniature.

Waringhien's second original work of poetry was his collection of erotic poems in *Libro de Amo* [Book of Love] (1965) under the pseudonym Peterido Peneter (cf. Peter Peneter, as it contains a rpt of Kalocsay's *Sekretaj Sonetoj*). However, the collection also contains translations of the Song of Solomon (c.970-930BC), epigrams by Martial (Marcus Martialis; AD40-c.104) and poems by Pierre de Ronsard (1524-85) and Henri de Régnier (1864-1936). However, the original part (*Senmaske* and *Oaristoj*) has just as strict form as *Duonvoĉe*:

Previous to Waringhien's work, the *Sekretaj Sonetoj* [Secret Sonnets] – certainly more famous than read – were unique. Waringhien more than successfully competed with his famous predecessor and colleague. He brought a great richness in form in subjects that can seem repetitive. The eroticism does not necessarily dispel the lyricism. ... we willingly believe them to be autobiographical – with the addition of some fantasy, of course – and this undoubtedly aids the reader's identification with the author ...

As in *Duonvoĉe*, the collection concludes with miniatures, but this time evoking a picture in three lines.

Duc Goninaz comments that the sources of Waringhien's poetry are transparent:

we meet them on every page of his translated works. The seeming ease of his work is supported on an extensive culture and many literary influences: Latin and Ancient Greek authors, Omar Khayyám, the Bible, French symbolists – but one could add to the list.

... Waringhien, as he himself said, belongs to the Budapest School (*Budapeŝta Skolo*). But he cannot be reduced to pertaining to one literary school. Having created an original tone and ethos for himself, a multifaceted collection of works, he occupies a unique place in Esperanto poetry of the years 1930 to '60.

Verloren van Themaat (q.v.) (*BNTEL*) describes Waringhien as 'more an essayist than a poet.' Waringhien's collection of essays *Lingvo kaj Vivo* [Language and Life] (1959) remains one of the outstanding books in the language. This and the other four volumes of his essays deal not merely with Esperanto literature, its history and criticism but with themes ranging

from the Bible and Hamlet, Goethe and Kipling, to religion and art.

On Waringhien's prose, Mauro Nervi (q.v.) writes in his obituary (*Esperanto*, Feb. 1992):

His Esperanto is a supple instrument, rich and expressive; his essays are probably our highest prose model. Sometimes he chats lovably, with French irony and clarity; sometimes he discusses more scientifically, and then his style turns sharp and precise, each word nicely placed in the sentence, and the flow of language begins to take on the qualities of music in which no single tone could be changed without corrupting the whole. In the field of prose, then: after Zamenhof, Waringhien.

On his style, Reto Rossetti comments (*SdES*, p.123) that for Waringhien it becomes a tool, varying as the task at hand or the particular inspiration. He orders thought and its management with scientific discipline according to the subject being explained and in a manner that is 'diaphanously bright', since it is a certainty that the better one knows one's subject the simpler one is able to expound it. In addition, using his good-natured wit, he often spices up the erudition with a pinch of satire.

As a reviewer, Waringhien made a significant contribution to Esperanto literary criticism, but his reviews were not confined to literary works. Examples appear in his 'Tri Stiloj de Recenzado' [Three Styles of Reviewing] in the collection of essays *Kaj la Ceter' — Nur Literaturo* [And the Rest — Just Literature] (1983).

Collections of essays: I. *Beletro* (1956) [Belles-lettres], rev. ed. 1987 as *Beletro, sed Ne el Katedro* (Belles-lettres, but Not from on High); II. *Lingvo kaj Vivo* [Lang. and Life] (1959); III. *Ni kaj Ĝi: Pri Religio kaj Arto* [Us and It: On Religion and Art] (1972); IV. *1887 kaj la Sekvo ...* [1887 and What Followed ...] (1980); V. *Kaj la Ceter' — Nur Literaturo* [And the Rest — Just Lit.] (1983).

Other works: *Facilaj Esperantaj Legajoj* [Easy Reads in Eo] (ed. 1935). 'Kara Bleier' [Dear B. (administrator of *Literatura Mondo*)] (1937). Foreword to *Leteroj de E. Lanti* (q.v.) (1940, rpt 1987). 'La Akuzativo en Esperanto, el Teoria kaj Interlingvistika Vidpunktoj' [The Accusative in Eo, from Theoretical and Interlinguistic Viewpoints] (1949-55). Foreword to *Retoriko* by Ivo Lapenna (q.v.) (1950, 3rd ed. 1971). 'La Ideologia Dramo de L.L. Zamenhof' [The Ideological Drama of L.L.Z.] (1953, rpt 1980). Foreword to the coll. of poetry *Kvaropo* by W. Auld (q.v.), J.S. Dinwoodie (q.v.), J. Francis (q.v.) and R. Rossetti (q.v.) (1952, 2nd ed. 1977). 'Pri la Poezio' [On Poetry] (1952). 'Retrovigo. Al K. Kalocsay' [Rediscovery. To K.K.] (1955-6). 'La Liro de la Esperantistoj' (cf. Grabowski (1893), 1960). Intro. and afterword to the 1961, rev. ed. of L.L. Zamenhof's *Proverbaro Esperanta*, ed. C. Rogister (2nd ed. 1974, rpt 1990). 'La Evoluo de la Esperanta Vorttrezoro' [The Evolution of Eo's Vocabulary] (1964; 1980). 'La Budapeŝta Skolo: Prelego en la Somera Universitato de 1966' [The Budapest School: Lecture at the Summer University of 1966]. Foreword to Geraldo Mattos's (q.v.) coll. of sonnets *Artoj* ('1967', 1969). Foreword to Clelia Conterno's coll. of poetry *Eta Vivo* (1969). 'Esperanto en la Evoluo de Moderna Penso' [Eo in the Evolution of Modern Thought] (1971). 'Lingvo kaj Stilo de Zamenhof' [Z.'s Lang. and

Style] (1972; 1980). 'La Inkunabloj de Esperanto' [Eo's Incunabula] (1974). Foreword (1976) to Lina Gabrielli's poems *Vivendo* (1979). Intro. to N.Z. Maimon's studies *La Kaŝita Vivo de Zamenhof* (1978). Commentary in Goethe's *Ifigenio en Taŭrido* (4th ed., 1982). 'Praktika Esperanta Frazologio' [Practical Eo Phraseology] (1984). '25 Jaroj el la Vivo de Esperantista Eldonejo' [25 Years in the Life of an Eo Publ. House] (1987) on Stafeto (cf. J. Régulo). Foreword to H. Vatré's (q.v.) coll. of poems *Disaj Gutoj* (1989). 'Post la Kulisoj de la Satanaj Noktoj' [Behind the Scenes in the Satanic Nights; cf. Kalocsay] (1990). Preface to E. Imby's [Kalocsay's] *La Dekdu Noktoj de Satano* (1990). Foreword to J. Régulo's coll. works in Eo, *Rikolto* (co-ed., 1992). Foreword to L.L. Zamenhof's *Fundamenta Krestomatio* (18th ed., 1992) with notes on modern usage compared to the orig. vol. of 1903.

Some reviews: of *De Paĝo al Paĝo* by L. Totsche [Tárkony] (1932); of *Al Torento* and *Infanoj en Torento* by Stellan Engholm (1935); of I. Rotkvič's trans. *Cezaro of Caesar* by M. Jelusich (1935); of *Sur Sanga Tero* by J. Baghy (1935); review of *Juneca Ardo* by N. Bartelmes (1938); review of *Maria kaj la Grupo* by Emba (1938); of *En Ekzilo* by I. Baranyai (1939); of *Mia Spektro* by N. Ĵurzēns (1939); of *Invito al Ĉielo* by J.D. Sayers (1950); of *Kredu Min, Sinjorino!* by C. Rossetti (1951); of *Retoriko* by I. Lapenna (1951); of *El la Maniko* by R. Rossetti (1956); of *Ezopa Saĝo* by K. Kalocsay (1956); of *La Infana Raso* by W. Auld (1957); of *Cent Ĝojkantoj* by M. Boulton (1958); of *Jozefo* by J.D. Applebaum (q.v.) (1958-9); of *Vojaĝo al Kazohinio* by S. Szahmári (1959); of *Specimene* by H. Baupierre (H. Vatré, 1961-2); 'Senrivala Trezoro da Poeziaj Juveloj' [An Unrivalled Treasury of Poetic Jewels] (1984) – review of *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984); 'Pri Arto kaj Naturo' [On Art and Nature] (1991) on *Arto kaj Naturo* by R. Rossetti.

On Waringhien and his work: in R. Haupenthal (ed.): *Li kaj Ni – Festlibro por la 80a Naskiĝtago de Gaston Waringhien* [Him and Us – Festschrift for the 80th Birthday of G.W.] (1981); 'Biografia Skizo' [Biog. Sketch]; F. de Diego: 'La Eseisto Waringhien' [W. the Essayist]; M. Duc Goninaz (q.v.): 'La Pseŭdonima Waringhien: G.E. Maŭra kaj G. Peterido Peneter' [W.'s Pseudonyms: ...]; Raymond Fiquet: 'La Nica Literatura Revuo: Rememoroj de la Eldonisto' [The Niçois Lit. Review: Reminiscences of its Publisher]; R. Haupenthal and H. Vatré: 'La Verkaro de Gaston Waringhien' [The Works of G.W. (complete bibliog.)]; R. Haupenthal: 'Waringhien – Multifaceta' [W – Multifaceted]; H. Vatré: 'Gaston Waringhien, Amiko al Kiu Mi Multe Ŝuldas' [G.W., a Friend to Whom I Owe a Lot]. M. Duc Goninaz: 'La Poezia Verkaro de Gaston Waringhien' [The Poetry Works of G.W.] (1988). G. Lagrange (q.v.): 'Gaston [Waringhien] la Humuristo' [G.W. the Humorist] (1990).

Much has been written on *Parnasa Gvidlibro* and its theories that cannot be included here. However, two works with reasoned criticism on Gaston Waringhien's views on the curiously maligned morpheme *mal* are: F. Faulhaber (q.v.): *Ne Tiel, sed Tiel Ĉi! Konsilaro pri Stilo* [Not That Way, but This! A Guide to Style] (1965, 2nd ed. 1996), and L.C. Deij (q.v.): *Tro Proksimas Tiu Dista...* [It's Too Near That Distant...] (1990). See also Carlo Minnaja: 'Renkonte al Ivo Lapenna Oratoro' (*EMIL*, p.175).

M. Duc Goninaz: 'Gaston Waringhien' (obituary, 1992). R. Hauptenthal: 'Nekrologo pri Gaston Waringhien' (obituary, 1992). M. Nervi (q.v.): 'Dankema Adiaŭo al Granda Literatoro' [Grateful Goodbye to a Great Literatus] (obituary, 1992). B. Ragnarsson (q.v.): 'Gaston Waringhien: Memore' (obituary poem, 1992). R. Rossetti (q.v.): 'Kiel Memori Lin' (obituary, and poem, 1992).

A. Cherpillod: *Gaston Waringhien 1901–1991: Heroldo de la Internacia Lingvo* [G.W. ... Herald of the Intl Lang.] (bilingual eo, fr; biog., 2000). B. Ragnarsson: 'Gaston Waringhien – la Vortaristo' [G.W. – the Lexicographer] (2003, rpt 2007).

Interviews: R. Schwartz, W. Waringhien: 'Du Intervjuoj' [Two Interviews] with R. Bernard (1955). 'Nek Cedi Nek Koncedi al la Praga Skolo' [Neither Yield Nor Concede to the Prague School] with G. Silber (1989).

Waringhien's translations are almost exclusively from poetry, and accompanied by copious learned commentaries. They include – from

- **French:** *Maksimoj de La Rochefoucauld* (traduko, 1935, bilingual). Ed. and co-trans. of around a quarter of *Les Fleurs du mal*; *Les Epaves* by Charles Baudelaire, publ. as *Floroj de l' Malbono*; *La Defalaĵoj* (1957); Baudelaire's 'Parfum exotique' appears as 'Ekszota Parfumo' rpt in *NEK* (1991). *La Ĥimeroj* (1976, bilingual ed. of the sonnets *Les Chimères* by Gérard de Nerval [Labrunie]). *La Trofeoj: la Sonetaro* (1977, the sonnets *Les Trophées* by José María de Hérédia). Waringhien's 4-vol. bilingual (fr, eo) anth. of French poetry, under the common subtitle 'Tra la Parko de la Franca Poezio' [Through the Park of French Poetry] (1977–84), covers the Medieval, Renaissance, Classical, and Romantic periods. In addition to the trans., he provides introductions and notes
- **German:** *Kantoj kaj Romancoj de Heine* (1969, trans. with K. Kalocsay, songs and romances by Heinrich Heine: *Buch der Lieder* pt, *Neue Gedichte* pt, *Atta Troll* pt, *Deutschland, ein Wintermärchen* pt, *Romanzero* pt
- **Italian:** *Dekamerono: Unuaj Tri Tagoj* (1987, trans. with P. Martinelli, G. Cappa et al., of *Decamerone* pt (*Decameron: First Three Days*) by Giovanni Boccaccio; pt in G. Azzi (ed.) *Itala Antologio: ekde la XIII-a ĝis la XIX-a Jarcento* [Italian Anth.: from the 13th to the 19th C.] (1987), to which Waringhien also contributed other translation. With Clelia Conterno (q.v.), Waringhien revised the text of Giovanni Peterlongo's prose trans. of *La Divina Commedia* (*The Divine Comedy*) by Dante Alighieri as *La Dia Komedio* (bilingual: it, eo, 1963; 2nd ed. 1979), to which he also supplied a preface. He had also written an afterword to K. Kalocsay's verse trans. of pt of the work: *Inferno* as *Infero* (1933, rpt 1979)
- **Persian:** *Poemoj de Omar Kajam* (1953; *La Robaioj* 3rd ed. 1997, the *rubaiyat* [rubaiyat] of Umar-i Hayyam [Omar Khayyám] (d.1123)); 210 poems also appear in *Rubaiyat of Omar Khayyam in 30 Languages* (1987) (cf. W. Auld).

Waringhien's works in French: *L'Espéranto et la stylistique* [Eo and Stylistics] (1931). A.B.C. *d'Espéranto à l'usage de ceux qui aiment les lettres* [ABC of Eo for Those Who Love Lit.] (1946, 2nd ed. 1967). *Grand dictionnaire espéranto-français* [Big Eo–French Dict.] (1957, 3rd rev. and enl. ed. 1994). 'Lazare Louis Zamenhof. A l'occasion du centenaire de sa naissance' [L.L.Z. On the Occasion of the Centenary of his Birth] (1959). 'La littérature en Espéranto' [Eo Lit.] (1971).

Waringhien has also trans. numerous ethnic-language works into French, such as *Histoire de la Civilisation* by Will Durant.

Waringhien in translation – into • English: poem 'Tri Impresoj de Maro' as 'Three Impressions of the Sea' in *La Brita Esperantisto* No.891 (Sept.–Oct. 1989), trans. by W. Auld • **French:** *Zamenhof Lazaro Ludoviko (Okaze de la 100-jara Datreveno de Lia Naskiĝo)*, trans. by Jean Thierry, as *Lazare Louis Zamenhof: (a l'occasion du centenaire de sa naissance)* (1959) • **Gaelic (Scots):** 'Tri Impresoj de Maro' as 'Tri beachdan air a' mhuir' Garbhan MacAoidh in *Gairm* (No.139, 1987) • **Hungarian:** 'Litaniao' (1945) [Litany] appears as 'Litánia' in M. Gergely (ed.) *Utam a világban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literatura* (1987). Poem 'Jesaja 53' as 'Ĝsaías 53' in *Az én antológiám ...* trans. J.E. Nagy (2001) • **Italian:** *In quest'era omicida / En Ĉi Murdepoko* ed. D. Bertolini (1987) contains: 'Jes, Ja, Ĉi Mondo Estas Malbona, Efemer', 'Maro', 'Pluvo kaj Vent' kaj Nevidataj Larmoj', 'Tra l' Kurtendisio' as [È spesso avvolto il mondo da cupe nubi nere], 'Mare', 'Tornavo dalle mie prime riviste', 'Tra la veletta' • **Romanian:** poem 'Jesaja 53' as 'Isaia 53' in *Az én antológiám / Antologia mea* trans. J.E. Nagy (2001). Poem 'Litaniao' as 'Litanie' in anth. *Din lirica de expresie esperanto* trans. C. Dominte (bilingual, 2005).

The coll. *Alilingvaj Erotikaj Poeziaĵoj* [Erotic Poems in Other Languages] (2003) contains trans. of poems by Waringhien in other languages than Eo, trans. by G. Lagrange and M. Duc Goninaz (qq.v.).

• **SELECTED WORK:** 'Kalocsay: Mondvoĉa Bardo ...' [K. – a Bard with a Global Voice] in K. Kalocsay *Rimportretoj: Galerio de Esperantaj Steloj* (1931, 2nd ed. c.1934). *Kiel Fariĝi Poeto aŭ Parnasa Gvidlibro* [How to Become a Poet or A Guidebook to Parnassus] (guide to poesy, with K. Kalocsay and, later, with R. Bernard, 1932; 3rd rev. ed. 1984). In *Dekdu Poetoj* [Twelve Poets] ed. K. Kalocsay (anth. of poems, 1934). *Plena Gramatiko* (with Kalocsay, 1935, 1938). *Duonvoĉe [Mezza Voce]* (poems, 1939; 2nd ed. 1963). [Georgo Peterido Peneter]: *Plena Verketao. Volumo Unua. La Travestiita Muzo* [Complete Short Works. Vol.1. The Travestied Muse] (erotic poetry, 1950). In *Beletro: Eseoj I* (1956; 2nd rev. ed. as *Beletro, Sed Ne el Katedro* [The Art of Lit., But Not ex Cathedra: Essays I] (lit. criticism, 1987): 'Dudek Poetoj: La Lingvistika Valoro de la Poezio' [20 Poets: The Linguistic Value of Poetry], 'Esperanto kaj la Kompara Literatura' [Eo and Comparative Lit.], 'Eterna Bukedo: La Tradukarto' [E.B. (cf. Kalocsay)]: The Art of Trans.), 'Eŭgeno Lanti' et al.. 'Zamenhof Lazaro Ludoviko' (essay, 1960). *Lingvo kaj Vivo: Eseoj II* [Lang. and Life: Essays II] (1969, 2nd rev. ed. 1989). *Ni kaj Ĝi: Eseoj III* [Us and It: Essays III] (religion and art, 1972). Rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986): (poems) 'Litaniao' [Litany]; 'Jesaja 53' [Isaiah 53]. In *1887 kaj la Sekvo: Eseoj IV* [1887 and What Followed: Essays IV] (1980, 2nd rev. and enl. ed. 1990): 'D-ro L.L. Zamenhof: Skizo de Biografio' [Dr L.L.Z.: Outline for a Biog.], 'Esperanto en la Fluado de la Moderna Penso' [Eo in the Course of Modern Thought], 'La Evoluo de la Esperanta Vortrezoro' [The Evolution of Eo's Vocabulary], 'Kiel kaj Kiom Evoluas Esperanto' [How and to What Extent Does Eo Evolve], 'Konciza Bibliografio pri L.L. Zamenhof' [Concise Bibliog. of L.L.Z.] and 'La Lingvo kaj Stilo de Zamenhof' [Zamenhof's Lang. and Style] et al.. *Plena Analiza*

Gramatiko (1981). *Kaj la Ceter' – Nur Literaturo: Eseoj V* [And the Rest – Just Lit.: Essays V] (1983): 'Tri Stiloj de Recenzado' [Three Styles of Reviewing], 'La Budapeŝta Skolo' [The Budapest School], 'De Unu Antologio al Alia' [From One Anth. to Another], 'Nia Esperanta Fablaro' [Our Eo Fairy-tales] et al.. Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Impresoj de "Metro"' [Impression of 'Metro'], 'Kelkaj Kopioj' [A Few Copies]. Rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991): 'E.pistoloj al la Niceano: la Unua' (poem); 'Sociaj Problemoj' [Social Problems] (essay).

1932

Peneter, Peter [pseud. of Kálmán Kalocsay] ('1891–1953')

Peter Peneter is a pseudonym of Kálmán Kalocsay (q.v.), although he always denied it. He probably had good reason to disclaim it as *Sekretaj Sonetoj* [Secret Sonnets] would certainly have been understood as pornographic. It is a classic of its sort: a cycle of 52 technically perfect and explicit sonnets on the joys of a couple's sexual discoveries. The style is Kalocsay's, and on this Reinhard Haupenthal comments (VDS, intro. p.7) that: 'Kalocsay's translation of Goethe's *La Taglibro* [*Das Tagebuch*] influenced Peneter's volume *Sekretaj Sonetoj* as far as including the semantics of words.'

Although William Auld (q.v.) does not consider the subject legitimate, he describes *Sekretaj Sonetoj* as a masterwork in the art of poesy. He points out (*EOLE*, pp.56–8) that in *Streĉita Kordo* (1931) we clearly see Kalocsay intentionally and repeatedly proving Esperanto entirely capable of this, that and the other, which until then was unproven. He took on the challenge of exceptionally difficult translations specifically to demonstrate that Esperanto can render the original. Auld then asks whether one could then suppose that the problems of erotic language would not attract him.

Various slang, or obscene, words were already in circulation in the conversational language before 1930 but, as Auld states, just like other specialist words they needed both registration and distribution to other levels of the public.

Auld thus regards *Sekretaj Sonetoj* principally as a linguistic exercise. Marjorie Boulton (q.v.) commented in her review of Drago Kralj's *Kvar Prelegoj pri Esperanta Literaturo*, in *La Nica Literatura Revuo* (No.32, 1960), that: 'the book is wholesomely instructional, not unpleasantly pornographic', concurring with Kralj's opinion.

The work was republished in 1965 in *Libro de Amo* [Book of Love], with various original and translated additions by his 'son', Georgo Peterido Peneter, which is a pseudonym of Gaston Waringhien (q.v.). Waringhien owned up (*KCNL*, p.29), referring to Kalocsay and himself: '... and the republication of our pseudonymous poems under the communal title *Libro de Amo*, printed, also anonymously ...'.

To continue the theme, another work, similar to *Sekretaj Sonetoj* in content but from the female viewpoint, appeared as *La Sekreta Psiko* [The Secret Psyche] under the pseudonym Evo Sveti Vrag. The 83-page work carries no bibliographical details. It probably came out first in 1954.

On Peneter: W. Auld: 'Limoj de l'Amoro' [Limits of Sexual Love] (1966, rpt 1997).

Sekretaj Sonetoj in translation – into • Dutch: W.A. Verloren van Themaat: two cantos publ. as 'Geheime sonnetten' XXXVII and XXXVIII in T. Trolsky (ed.) *Poëzie in vertaling* (1981).

• **SELECTED WORK:** *Sekretaj Sonetoj* [Secret Sonnets] (1932, 3rd ed. 1989. Rpt in *Libro de Amo* [Book of Love], 1965; 1969). Pts XLIX and L are rpt *Esperanta Antologio: Poemoj 1887–1981* [Eo Anth.: Poems 1887–1981] (1984).

Bá Jīn (Bakin; Pa Chin) [pseud. of Li Feigan (Yaotang)] (1904–2005) Chinese author; acquainted with Esperanto in anarchist circles from 1921, learning it while at the Higher Middle School under the South-East University in Nanking (Nánjīng) in 1924. Although his principal original literary works are confined to Chinese, he has been influenced by work of the Esperanto authors Vasilij Eroshenko and Julio Baghy (qq.v.).

Ba Jin studied in Paris in 1927, returning to Shanghai the following year, where for a time he lived in the premises of the *Ŝanhaja Esperanto-Asocio* [Shanghai Eo Assn]. He was soon editing their periodical *La Verda Lumo* [The Green Light], in which there appear two Chinese-language articles by Ba Jin on Esperanto literature (Nos.1–3 and 7–10, both 1930) and his short drama 'En la Malluma Nokto' [In the Dark Night] (No.10–12, 1928) and prose piece 'Mia Koro' [My Heart] (Nos.1–2, 1930), both of which were written in Esperanto.

In 1931, Ba compiled a collection of 16 of Vasilij Eroshenko's (Eroŝenko) stories in Chinese, *Xīngfú de chuán* [Ship of Happiness / *Ŝipo de Feliĉo*], of which four were translated from Japanese by the famous Chinese novelist Lusin, others from Esperanto by Ba Jin himself, who also wrote the foreword. He donated the royalties from the book to the Shanghai Esperanto Association. (An Esperanto translation of the foreword appears in V. Eroŝenko's *Cikatro de Amo*, 1996.)

Ba Jin explains the influence of Baghy on his own work in his article 'Guányú «Chūntiān lǐde qiūtiān» qǐtá' [On «Autumn in Spring» and Others] in the literary review *Shōuhuò* [Harvest] (1979). (An Eo translation of the article appears as 'Pri Aŭtuno en la Printempo' in Ba Jin *Aŭtuno en la Printempo*, 1980.)

In 1931, Ba Jin read Baghy's original Esperanto novel *Printempo en la Aŭtuno* [Spring in the Autumn] and immediately produced a Chinese translation. He subsequently wrote his own 'sister' work in Chinese: *Qiūtiān lǐde chūntiān* [Autumn in Spring-time]. Both his translation of Baghy's original and his own Chinese original appeared in 1932.

In 1933, *Jiā* [The Family], the first part of Ba Jin's popular trilogy *Jī liú* [Torrent], was published in Shanghai, describing contemporary Chinese society. It made his fame, and was soon followed by *Chūntiān* [Spring] and *Qiūtiān* [Autumn]. It has been twice screened and translated into many languages. This was followed by his *Aiqīng sānbùqū* [Love Trilogy] (1931–3).

In 1932, Ba Jin left Shanghai for Jinjiang, when the Japanese invaded; the premises of the Shanghai Esperanto Association were destroyed. He left for Japan in 1934 to escape persecution, returning to south-west China. He travelled to Korea during the Korean War, writing stories and reports. During the 1950s, he concentrated on translation work. He became a

member of the board of the Ĉina Esperanto-Ligo [Chinese Eo League] after it was formed in 1951. He met the noted Japanese dramatist and Esperantist Uzyaku Akita in Japan in 1961.

During the so-called 'Cultural Revolution', Ba Jin was forced to work in a cattle-shed.

In 1980 Ba Jin was elected chairman of the Chinese section of PEN International, and he headed the Chinese delegation to the World Esperanto Congress in Stockholm. In the same year, his *Qiūtiān lǐde chūntiān* [Autumn in Spring-time] came out in Esperanto translation by Laŭlum (pseud. of Li Shijūn, b.1923) as *Aŭtuno en la Printempo*. This contains Ba Jin's 'Antaŭparolo por la Esperanta Eldono' [Foreword to the Esperanto Edition], dated 1980.

In 1981 and 1984, Ba presided over the Chinese Writers' Association. He received the Dante Prize in Italy in 1982, the French Medal of Honour in 1983.

In 1986, Ba Jin became chairman of the Chinese Esperanto League, remaining in the post until 1989. He is also an Honorary Patron of the Universala Esperanto-Asocio [World Eo Assn].

Ba Jin compiled the second part of *Esperanta Literaturo* [Eo Lit.] (1992), edited by Ye Junjian (q.v.).

Parts of Ba Jin's work in Chinese have appeared in English, Esperanto, French, German, Italian, Japanese, Norwegian and Swedish.

Autobiography: Ba Jin's coll. *Suf xiǎng lù* describes his progress through life in 150 short essays in five volumes and includes several pieces on the Esperanto movement and his career as an Esperantist (vol.4, pp.13–16).

On Ba Jin: U. Lins: 'Bakin: Verkisto, Anarkisto, Esperantisto' [B.: Writer, Anarchist, Esperantist] (1970). Foreword to Bakin *Frosta Nokto* (1990). Shi Chengtai (q.v.): 'Baghy kaj Kalocsay en Ĉinio' [B. and K. in China] (1991). On the occasion of Ba Jin's 90th birthday, Shi also wrote the 2-pt article: 'Esperanto en Bakin' [Eo in B.] (1994).

In Chinese: Xǔ Shànshù comp. *Bà Jīn yǔ shìjièyǔ* [Ba Jin and Eo] from the works and trans. of Ba Jin in Chinese in 1995, incl. foreword by Chén Yuán.

Ba Jin's translation work started with Esperanto. In 1929, he translated the one-act drama *Danco de Skeletoj* [Dance of Skeletons] by the famous Japanese dramatist and Esperanto-speaker Akita Uzyaku as *Kŭlóu de tiàowǔ*, using the Esperanto trans. (1927) by Kanime Susuki of the orig. Japanese. The Chinese trans. was publ. in Shanghai in 1930. Ba Jin also trans. two more plays into Chinese via their Eo trans.: A.N. Tolstoy's *Smert' Dantona* [Death of Danton] from the Eo *La Morto de Danton* (1928) by N. Hohlov (q.v.) as *Dǎndōng zhī sǐ*, and Edmondo de Amicis' (1846–1908) one-act drama *Fiore del passato* [Flower of the Past], from the Eo *La Floro de l' Pasinteco* (1906) by Rosa Junck, as *Guókè zhī huā*.

The original Esperanto novel *Printempo en la Aŭtuno* [Spring in the Autumn] (1931) by Julio Baghy into Chinese as *Qiūtiān lǐde Chūntiān* (1932).

Ba Jin went on to translate into Chinese from English, French, Japanese and Russian.

Ba Jin's works in Chinese incl.: first novel *Huànmìè* [Ruin / Pereor], written in Paris (Shanghai, 1929). *Jī lú* [Torrent / Torento] (Shanghai); *Jiā*

[The Family / La Familio] (1933; Eo trans. *La Familio*, 1999); *Chūtiān* [Spring / Printempo]; *Qiūtiān* [Autumn / Aŭtuno]. *Āiqíng sānbùqū* [Love Trilogy / Trilogio de Amo] (Shanghai); *Wù* [Fog / Nebulo] (1931); *Yǔ* [Rain / Pluvo] (1932); *Diàn* [Electricity / Elektro] (1933). *Chūntiān lǐde qiūtiān* [Autumn in Spring-time] (Shanghai, 1932; trans. into Swedish, 1972; English, 1979; French, 1979; Eo, 1980). *Hányè* [A Frosty Night] (various eds; Esperanto translation by Laŭlum [Li Shijùn] 1990 as *Frosta Nokto*). Other works include a biography of Kropotkin.

The complete works of Ba Jin (*Bā Jin wébjī*) has appeared in 14 vols.

• **SELECTED WORK:** in *La Verda Lumo* (short drama 'En la Malluma Nokto' [In the Dark Night], 1928, and prose piece 'Mia Koro' [My Heart], 1930).

Boatman, Douglas Philips (1892–1984)

English optician. Boatman's military service (1915–19) took him to Gallipoli, Egypt, Palestine, France and Belgium. He was the first secretary of the Rotaria Esperanto-Amikaro [Rotarian Friends of Eo] in 1928. Many of his articles, stories and poems are to be found in *Heroldo de Esperanto* and *International Language*, as well as *The Rotary Wheel* of London.

Boatman's short story 'Kaprico' [Caprice] appeared in 1928. His crime novel *La Nekonata Konato* [The Unknown Acquaintance] came out in 1932. William Auld (q.v.) comments (VDS, p.75): 'Although its background and narrative technique have an old-fashioned effect today, there is the fact that the story has qualities that pull us from one page to another ... [However,] a question mark still hangs over the story when it reaches its climax.'

Boatman had a second novel, *Kara Diablino* [Dear She-Devil], published in 1979 – after a gap of 47 years! Its plot concerns a man who awakes to find himself a woman. 'This amusing novel', writes Auld (VDS, pp.75–6), 'is nevertheless blemished by too many Anglicisms ..., although it does not noticeably slow its reading.' Jacques Le Puil (*Fonto* No.95, 1988), perhaps unsurprisingly, calls it: 'Certainly no 'modern' novel, but the plot is lively. A man goes to sleep ... and wakes up as a woman (his lover). Also a strange thing, the style flows less easily than in *Nekonata Konato*.'

Boatman also wrote poems and a one-act comedy, *Jes, Panjo!* [Yes, Mummy!] (1932).

The text of Boatman's talk *Rotary and the Language Barrier: An Address Delivered to the Rotary Club of Southend-on-Sea on June 16th, 1925* is catalogued, with his Eo translation. His story 'Kaprico' [Caprice] appears in Hans Kinau [Gorch Fock]: *El 'Navigado estas Necesa' kaj Aliaj Rakontoj* (1928).

• **SELECTED WORK:** *La Nekonata Konato* [The Unknown Acquaintance] (crime novel, 1932, rpt 1977). *Kara Diablino* [Dear She-Devil] (novel, 1979).

Itô Saburô [Ito Saburo; pseud. I.U.] (1902–69)

Japanese social scientist and pedagogue; learnt Esperanto in 1916. From 1924 to '27 Itô taught Esperanto at the Osaka Institute for the Blind and at the Central Workers' College in Tokyo. He founded an institute for proletarian sciences, using Esperanto. Itô was arrested for anti-regime activities before World War II and subsequently condemned. Described as 'a proletarian writer', Itô also translated classical poems from both Japanese and

Chinese. His many poems and translations are to be found in various periodicals. He was a published author of works in Japanese on his speciality of childhood problems, i.e. *Zidō mondai* (Tokyo, 1939).

Esperanto was already spoken in Japan before the First World War but it was in the interwar years that the language put down deep roots in the country. There arose a Japanese School of writers, who – thanks to the Budapest School (cf. Kalocsay, Baghy) – found in Esperanto an already polished literary language with a rich vocabulary. However, they only partially accepted the then state of Esperanto poetics, and went on to fashion it to their own needs in the spirit of Japanese tradition and sensibilities.

In the first generation of the Japanese School, when there were already a considerable number of Japanese writers producing original literature in Esperanto, two poets stand out above the rest: Kenzi Ossaka (q.v.) and Saburō Itō.

Itō's *Verda Parnaso* [Green Parnassus], an anthology-like collection of original and translated poems from various periods of Japanese, Korean and Chinese poetry, came out in 1932 under his pseudonym I.U. Three have been put to music by J. Merrick (*Tri Kantoj el la 'Verda Parnaso': Por Vira Voĉo kun Piano*). Kálmán Kalocsay describes the original poems as 'interesting' (*GpSE*, p.204). Tazio Carlevaro (q.v.) notes their melancholy and contemplation of nature (*EeP*, pp.155, 176-7), adding that he is a fully matured master.

Itō's productive years continued into what is considered the Japanese School's second generation of writers. *Idilio – la Dua Verda Parnaso* [Idyll – the Second Green Parnassus] (1972) is a collection of 91 poems, compiled by Abe Kimi.

Itō also produced several essays and studies on language and the Esperanto movement.

Other work: Itō contributed to the Esperanto ed. of Sam Waagenaar's photographic book *Infanoj Ne Konas Limojn* [Children Know No Boundaries] (c.1954; orig. Dutch *Kinderen kennen geen grenzen*), with 'Infanoj, Misteraj Povoĵ de l' Homaro' [Children, Mysterious Powers of Mankind], alongside Georges Simenon and Heinrich Böll.

On Itō: *Takaku takaku tōkuno hōe* (1974), ed. by Sibuya Teisuke et al., is an extensive homage to Itō's work. It contains rpt of the poems in *Verda Parnaso*, *IU siei den* [From the Poems of IU] (comp. Abe Kimi; mimeo. Tokyo, 1971) and *Idilio*, as well as some previously unpublished material, with Japanese translations by Itō.

Works in Japanese: Itō co-authored, with Kenzi Ossaka, the 6-volume course for Japanese-speakers *ABC de Proleta Esperanto / Puroretaria esuperanto hikkei* [ABC of Proletarian Eo] (1930). He also wrote on the pioneers of the Eo movement in Japan ((1932); the biog. *Esuperanto no titi Zamenhohu* [Zamenhof, the Father of Eo] (1950); and *Kotoba no rekisi* (1952), a history of the languages of mankind.

• **SELECTED WORK:** *Verda Parnaso* [Green Parnassus] (orig. and trans. poems, 1932). In *Japana Kvodlibeto* (comp. M. Miyamoto and T. Nakamura, 1965): 'Pluveti Nun Ĉesas' [It's Now Stopping Drizzling]; 'Kial Vi Kantas sur Arbo,

Cikado?' [Why Are You Singing in a Tree, Cicada?]; 'Mi Poezion Abomenas' [I Abhor Poetry]; 'Tre Volus Mi Forgesi' [How I'd Like to Forget] (poems). *Idilio* [Idyll] (coll. of poems, 1972). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Mi Dezirus Superstiĉon' [I'd Desire Superstition]; 'Kara Unu Sola' [Dear One and Only]; 'Ne Riproĉu Foliojn' [Don't Reproach Leaves]; 'Digna Solo' [Dignified Solitariness]; 'Perlamoto' [Mother-of-Pearl]; 'Aŭtuno' [Autumn].

Tárkony Lajos [pre-World War II: Ludwig (Ludoviko) Totsche; pseud. Lali Blond] (1902–78)

Hungarian clerk-teller in the Ministry of Finance; learnt Esperanto in 1919 (his poem 'Kvar Sezonoj en 1919' [Four Seasons in 1919] (*Hungara Vivo*, No.3, 1974) describes this event. Tárkony studied law, but had to leave university due to illness. He made his début as a reviewer in the early 1920s in *Literatura Mondo* and was later a member of its Editorial Committee. Tárkony was the third central figure of the Budapest Literary School (Budapeŝta Skolo, cf. Kalocsay, Baghy). He also collaborated with *Bibliografia Gazeto* [Bibliog. Gazette] and *Lingvo-Libro* [Lang. Book], and became well known as an active translator, pioneering literary critic, essayist and poet. A total of 36 of his poems appeared in *La Nica Literatura Revuo*, and from 1962 much of his work first appeared in the monthly *Hungara Vivo*.

Vilmos Benczik (q.v.), in his interview with Tárkony (1975), called him 'a soft-voiced, but cruelly sincere critic'. His ground-breaking collection of reviews and essays, *De Paĝo al Paĝo: Literaturaj Profiloj* [From Page to Page: Lit. Profiles] (1932), constitutes a valuable presentation of the works of the best writers: Baghy (q.v.), Bodó (q.v.), Dresen (q.v.), Engholm (q.v.) - praised for its 'definitive validity' by Kálmán Kalocsay (q.v.), Forge (q.v.), Hohlov (q.v.), Kalocsay, Schwartz (q.v.), Sturmer (q.v.) - also alias Kenelm Robinson, and Szilágyi (q.v.).

Tazio Carlevaro (q.v.) is somewhat dismissive of *De Paĝo al Paĝo*, describing it (*EeP*, p.118) as of 'almost mere historical interest since the frame of the work is somewhat narrow, and many judgements have changed fundamentally.' István Ertl (q.v.), in his major literary study *Lajos Tárkony kaj la Budapeŝta Skolo* [L.T. and the Budapest School] (1990; p.26), calls his own opinion of the work 'unflattering'. He adds:

Although Tárkony's critical sensibility and judgements seem correct and above all legitimate ..., he often limits himself to a sketchy retelling of a story and a listing of factors external to the work. On the other hand, Tárkony successfully pitches his work to the level and taste of his readership, much more appropriately than if he had written an arcanelly highbrow study ...

Gaston Waringhien (q.v.), in his review in *Monda Kulturo* (1932), also perceives Tárkony cleverly avoiding too serious prose:

he cunningly intersperses his verdicts with enticingly selected quotations; to some of his studies he has given the form of a dialogue, to

others that of a conversation with the reader, – in a word the text is nowhere abstract or philosophical, but one enjoys the fluent, elegant style without effort, ...

Waringhien adds: 'He dissects his victims with a very dextrous hand, almost without pain, pointing out the beauties to us, but also quite sincerely the faults.'

Giorgio Silfer (q.v.) comments (*ELK*, pp.35–6) that at least one feature of Tárkony's literary criticism will resist the judgement of historians. He pointed out, namely, that after half a century it was no longer possible to aspire to become a poet without consideration or knowledge of previous experience. 'Totsche [Tárkony] sanctions the existence of this experience, the more pertinently when he is fingering them with condemnation: ...'

Some of Tárkony's poems were selected by Kalocsay for *Dekdu Poetoj* [Twelve Poets] (1934).

A Second World War bomb destroyed Tárkony's home and beloved library, leaving him with only the shirt on his back. When *Literatura Mondo* came out again in 1947, he enthusiastically supplied poems, translations and reviews. Two years later, when Stalinism closed it down, and the 'Great Silence' descended over the Esperanto movement in Eastern Europe, Tárkony occupied himself with reworking and refining his work.

Tárkony's impressive collection of poems *Sojfo* [Thirst] came out in 1964, based on the idea in the poem of the same name that had appeared in *Literatura Mondo* in 1947. Kalocsay, who supplied an interesting and humorous foreword, writes of Tárkony's *multaflanka belsojfo* 'multifaceted thirst for beauty'. He poses the question (p.13) whether it is possible to call Tárkony a polished romanticist, replying: 'Easier to say what not to call him. He is certainly too 'hovering' (*ŝveba*) to be a realist (*realisma*) and too terrestrial (*tera*) to be idealistic. ... he projects his loneliness on things, in the same way as the things reflect in him.' Kalocsay continues:

His poetry may be divided into four periods. The first contains the poems that appeared in *Dekdu Poetoj*. ...

The second period contains the poems of the cycle *Nek Verso Nek Prozo* [Neither Verse Nor Prose]. They were born of confused times, in the nightmarish atmosphere before and during the war. The poems themselves tell nothing of this, perhaps just the relaxation of the form marks the languor, the effort-evading weariness. Nevertheless, these verses are a witness to flight (*fugo*): ... In line come the poems *In Memoriam*, relating to love ignited at the Warsaw [World Eo] Congress [1937] and murderously extinguished by the war.

The third period began in 1945 [with a] feeling of liberation ... He returns, refreshed, to fixed-form poems, falls in love with the rubaiyat, and in these tercets he wants to sing of the whole world: ... It seems that our poet obtains a special pleasure from retelling Greek myths in tercets. ...

In the fourth period, ... The form becomes even more strictly fixed; a new form also appears, the Malay pantoum.

Ertl comments (p.9) that: "The first three poems leave a strong impression of that perhaps most important trait of Tárkony's poetry, which we might call *pase-emo* [a turn of mind inclined to the past]."

Ertl also notes (p.7) the careful structuring of *Soifo*:

The structure is provided simply by the chronological order; and, moreover, by the cycles *In Memoriam Tuam* and *Hellado* [Hellas], which have a thematic unity: the first recounting unrequited love, the other bits of mythology. *Nek Verso Nek Prozo* and *Tirimoj* [Tercets] are internally coherent, as the titles indicate, by their chosen form: the first flows in free verse – notwithstanding many internal rhymes and a very palpable rhythm –, the second clothes quatrains with lines of 11 syllables and the rhyming scheme AABA. *In Memoriam Tuam* is a 12-poem crown of sonnets. Besides the tercets mentioned, there are frequent lines of 11 syllables (8 poems) and alexandrines (9 works).

Tárkony's poetry is exceptionally rich and generally highly polished. Carlevaro (*EeP*, p.153) notes his perfection in form and directness of lyrical expression. William Auld (q.v.) (*EOLE*, p.60) calls this unique in Esperanto. Tárkony is one of those poets who does not waste a single syllable, whether in word or sound. Auld goes on to call him perhaps the most musical poet in Esperanto: a master of the sonnet and the Persian rubaiyat. Tárkony penned perhaps hundreds of such verses. Tomáš Pumpř, in his review in *Monda Kulturo* (1965), also points these out, particularly the cycle *Hellado*, on Greek mythology:

Tárkony is an erudite master of the Budapest School, in complete control of every subtlety. This we also see in his translations from Baudelaire. Nowhere is there excess ballast; his ideas, even if some return obsessively again and again, are stated always newly, freshly, in unusual metaphors, words selected with care. His poetry belongs to the sort that wishes to be understood.

Ertl notes the advantages of Tárkony's conservatism (p.17): 'As one would expect from a cultivator of classical forms, above all the sonnet, he does not seem to have a high opinion of free verse, and as a whole he is poetically conservative.' Ertl adds later (p.20): '... Tárkony shows himself freest precisely when in his metrical shackles. Where nothing bars his impetuous inspiration, he becomes too verbose'.

Of the other poems in *Soifo*, Tárkony's ambitious 20-page poetic cycle *Okcidento* [West] has received much praise; it first appeared in *Literatura Mondo* (No.1, 1947), but is only a tenth of its final version in *Soifo*. Pumpř comments that it brims with ideas, 'as though an encyclopedic theme on the roots and evolution of our European culture, and it seems that he is not too enthusiastic about its latest phase', which he calls 'jazz-prancing' and 'machine-worshipping': *Grincas la muziko de la sferoj (neniu oleas la akson ...)* *ho Ofelia – iru en kinejon* 'The music of the spheres grates on (no one oils the axle ...) Oh, Ophelia – go to the movies'. He also salutes the other cultural spheres of the world, which include that of Esperanto.

Kalocsay made a detailed study of the poem in *Hungara Vivo* (No.6, 1975). Here he calls the four cycles – *Okcidento, Oriento, Sudo, Nordo* – ‘odes’. Amongst others, he singles out the sonnet on the French Renaissance, considering it could be used in instruction on the period. He adds, however, that although *Okcidento* is likened to an encyclopedia of European culture from the Middle Ages onwards, the less well-versed reader will need to refer to the glossary on the history of art and literature, ‘but if he does not begrudge the effort of such a study, he will be obliged to thank the poem for so delightfully broadening his spiritual horizon.’

Ertl also considers the work ‘a masterly inventory of the values of a great civilization, for whose past the poet is heartily enthusiastic, but whose present ... leaves him uncomprehending before the *tohuwabohu*’ *da dada-henoj* [bedlam of Dada-whinnying].’ But Ertl questions the title of the poem, considering ‘Eŭropo’ better, since Tárkony omits the cultures of several peoples. Ertl concludes that the poem ‘compares favourably with the great ‘instructive’ poems of Antiquity, and it is characterized by the profound, masterly attention to detail of a craftsman.’

Baldur Ragnarsson (q.v.), in his review (1965) of *Soifo*, considers Tárkony attains the summit of his art in sonnets in the four cycles, ‘in which the elegant form is satisfyingly fulfilled by meaningful compactness. A general perusal of the whole of Tárkony unfailingly leads the reader to the right conclusion, that it is indeed a question of one of the most important poetic works in Esperanto to date.’

Poul Thorsen (q.v.), in his review (1965), calls Tárkony’s poetry ‘strongly lyrical’, but adds, in contrast to Ragnarsson: ‘He is a virtuoso equally in the sonnet, rubaiyat, tercets, Japanesque verses ... Tárkony is worth reading merely for his unique richness in form and unbridled language usage, on the other hand for the creativeness of his poetic format – amongst the greatest in spite of his innate pessimism – he simply must be read.’

Three of Tárkony’s best poems are generally considered to be ‘Adiaŭo’ [A Farewell], ‘Balkona Vespero’ [A Balcony Evening] and ‘Aŭskultado’ [Listening].

On ‘Adiaŭo’, Ertl comments (p.10) that the poem may owe its beauty to its rigorous form. The purity of the tercet goes unrespected solely in the first line, and internal rhyming is not overdone. The phonetic composition is important. Ertl notes that it is in particular ‘the fabulously beautiful’ line *Langvoro revas en la varm’ la floroj*, where one first perceives the play with the consonants.

Ertl considers ‘Balkona Vespero’ hardly, if at all, inferior to ‘Adiaŭo’. In ‘Aŭskultado’, Ertl writes (p.13), the beauty derives from the juxtapositioning of a secure, sheltered home and a crude voice from the wireless that breaks the silence. While it dates from 1936, it could have been written during the war.

Ertl sees Tárkony’s poetic persona characterized by an immutable melancholy that permeates everything (p.23):

sadness that wells up essentially from his aloofness, a tendency to introversion. Thus love is that much more of a motivation in his life, though it never inspired him to write a poem full of joy; even the

poems on love are interwoven with melancholy, which is always connected with the first mystery of life, love, the second and final being death. Less often in his work we find expression of that part stoic, part epicurean philosophy of life that helps him endure his tendency to melancholy.

But, as Ertl emphasizes, Tárkony is no poet of self-obsession.

In his essay on nature in Esperanto poetry (*BE*, p.28), Georgi Mihalkov (q.v.) comments that Tárkony in his many poems on the subject is not searching for philosophy like Kalocsay, nor conflict between man and nature like Goodheir (q.v.). Tárkony searches for asylum. 'His poems are melancholy expirations', and he 'longs for equilibrium between nature and the human soul.'

Ertl considers Tárkony a masterful manipulator of the language (p.24):

he significantly contributed to the then-debated process of creating a distinguishable style elevated enough for Esperanto poetry. ... His predilection for neologisms prevents him from recognizing what further latencies there are in the language, yet they were never exploited ... prior to the emergence of the Auld-Ragnarsson generation, so it would be anachronistic to demand something else from Tárkony.

On his few prose works, Tárkony commented in his 1975 interview with Benczik that, while a few appeared on the pages of *Literatura Mondo*, he considered them so 'self-centred' that their appropriate form was verse.

Other works: 'Kelkaj Vortoj pri la "Originala Manio"' [A Few Words on the Mania for Original Works] (1931). 'Al la Vera Vizaĝo de Goethe' [To the Real Face of G.] (1932). 'Edmond Privat, la Poeto' [E.P., the Poet] (1933). 'Studo pri la Hungara Literaturo' [Study on Hungarian Lit.] in *Hungara Antologio* [Hungarian Anth.] ed. Kalocsay (1933, 2nd ed. 1983). Afterword to *Ora Duopo*, the jubilee coll. of poetry celebrating the 75th birthdays of Kalocsay and Baghy, publ. in 1966 at the 51st World Esperanto Congress in Budapest. Prologue, with E. Linnuse, to Hilda Dresen's coll. of poems *Norda Naturo* (1967). K. Kalocsay: 'Intervjuo kun K. Kalocsay' [Interview with K.K.] (1971). 'Nikolao Hohlov: La Tajdo' (critique, 1975).

On Tárkony: K. Kalocsay: 'Lajos Tárkony' (1962). V. Benczik: review (1965) of *Sojfo*, and 'Lajos Tárkony 70-jara [L.T. at 70] (1972). 'Intervjuo kun Lajos Tárkony' [Interview with L.T.] by V. Benczik (1975). K. Kalocsay: 'La "Okcidento" de Tárkony' (1975). G. Silfer: 'La Satelito de Kalocsay' [K.'s Satellite] (1978). G. Mihalkov: 'La Naturo en Esperanto-poezio' [Nature in Eo Poetry] (1987). I. Ertl: *Lajos Tárkony kaj la Budapeŝta Skolo (Literatura Studo) kaj Kronologia Bibliografio de Lajos Tárkony* [L.T. and the Budapest School (a Lit. Study) and a Chronological Bibliog. of L.T.] (1990). Baldur Ragnarsson: 'Tárkony – la Fondinto de Literatura Kritiko en Esperanto' [T. – the Founder of Lit. Criticism in Eo] (2002, rpt 2007).

Tárkony's translations: He wrote: 'The art of translation is comparable to the virtue of a beautiful woman: the less one speaks of it the more unshakeable it is.' (*Literatura Mondo*, 1947; p.27). **From • Hungarian:** He collaborated significantly in the trans. and comp. of the impressive *Hungara*

Antologio [Hungarian Anth.] (1933). From this volume, Kalocsay expressed the opinion that Tárkony eminently interpreted Mihály Babits's lyrical story 'Mitologia' (as 'Mitologio'), 'which is not transported but transdreamed (*transrevita*) into Esperanto.' *Vojaĝo en Faramidon* (1934, 2nd ed. 1980, short novel *Utazás Faramidóba* [Journey to Faramidon] by Frigyes Karinthy). *Dudek Horoj: Kroniko* (1966, with V. Benczik et al., ed. K. Kalocsay, chronicle *Húsz óra* [Twenty Hours] by Ferenc Sánta). *Urboranda Nokto* [Edge-of-Town Night] (1986, with Kalocsay et al., sel. of poems by Attila József) • French: contr. with trans. of *Les Fleurs du mal* by Charles Baudelaire, as *Floroj de l' Malbono* in 1957. Ertl considers Tárkony's trans. of Stéphane Mallarmé poem 'Le bris marin' (1865), as 'Mara Vento', of particular merit (NLR No.3, pp.112–18) • Italian: contr. with trans. for *Itala Antologio: ekde la XIII-a ĝis la XIX-a Jarcento* [Italian Anth.: from the 13th to the 19th C.] (1987) ed. Giordano Azzi.

Tárkony also translated from German and English.

Tárkony in translation – into • English: poem 'Marto' as 'March' in *La Brita Esperantisto* No.891 (Sept.–Oct. 1989), trans. by W. Auld • Hungarian: poems 'Triopa Trista Gard' (1931) [Sad Guard of Three], 'Momentfoto' (1934) [A Photo of the Moment] and 'La Transdanubaj Montoj' [Transdanubian Mountains] appear as 'Három bús börtönőr', 'Pillanatsfelvétel' and 'A dunántúli dombok' in M. Gergely (ed.) *Utam a világban: Esperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literatura* (1987) • Italian: poems: 'Ni Revas inter Rozoj, kiuj Lulante Velkas' (pantoum) and 'Se l' Teran Vivon Sentas Mi Ekzilo' (ruba'i) are rendered as [Sognare fra le rose che dondolano al vento] and [Quando la vita – duro e mesto esilio] in D. Bertolini (trans./ed.) *In quest'era omicida / En Ĉi Murd-epoko* (1987).

• **SELECTED WORK:** *De Paĝo al Paĝo: Literaturaj Profiloj* [From Page to Page: Lit. Profiles] (with biog., 1932, rpt 1976). Ten poems in *Dekdu Poetoj* [Twelve Poets] ed. K. Kalocsay (anth. of poems, 1934). *Soifo* [Thirst] (coll. of poems, 1964). Rpt in *Baza Literatura Krestomatia* ed. V. Benczik (1979; 3rd ed. 1986): 'En Hospital-fenestro' [In a Hospital Window]; 'Noktiĝo' [Dusk]. Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Japaneskaj Fotoj' [Japanesque Photos]; 'La Lumgardanto' [The Guardian of the Light (dedicated to K. Kalocsay)]; 'Triopa Trista Gard' [Sad Triune Guard]; 'Tombeja Krepusko' [Cemetery Dusk]; 'Balkona Vespero' [A Balcony Evening]; 'Adiaŭo' [A Farewell]; 'Marto' [March]; 'La Spegulo' [The Mirror]; 'La Mistera Insulo' [The Mystery Island]; 'Aventuroj' [Adventures]; 'Mia Lito' [My Bed]. 'Esperanto' (poem) in *Nova Esperanta Krestomatia* ed. W. Auld (1991).

1934

Stillman, Ezra Clark (1907–95)

American cultural attaché at the US Embassy in Brussels and secretary of the Belgian-American Educational Foundation.

Kálmán Kalocsay (q.v.) wrote of Stillman's work (GpSE, p.180): 'Beside a few charmingly and impertinently easy little poems, he wrote one Japanesque song, a miniature monument that alone is able to safeguard his name in Esperanto poetry.'

• **SELECTED WORK:** in *Dekdu Poetoj* [Twelve Poets] ed. K. Kalocsay (anth. of poems, 1934). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Japaneska Kanto ...' [A Japanesque Song ...]; 'Duopa Mondo Mia' [Dual World of Mine].

Courmont, Georges [pseud. Georges Avril] (1874–1952)

French editor-in-chief of the important southern French daily newspaper *L'Éclairer de Nice*; member of the Légion d'Honneur. Courmont also wrote novels and short stories in French. From 1934 to '38, his newspaper produced the Esperanto periodical *Nia Gazeto* [Our Magazine]. He was director of the literary section of the Esperanto Academy from 1951 to '53.

Courmont's short stories appeared mainly in his magazine *Nia Gazeto*. Reto Rossetti (q.v.) comments (*SdES*, p.110) that Courmont (Avril):

... wrote charming serial features on village and urban life in a sort of cosy simplicity. With a journalistic eye, he achieves little scenes which he conveys to us attractively and graphically. The lexical and creative mechanisms of the language are employed to the full to express everything necessary: he does not need neologisms. He nurtured and influenced other talents, amongst others Jean Ribillard [q.v.].'

His works have not yet been published in collected form.

• **SELECTED WORK:** rpt in *33 Rakontoj – La Esperanta Novelarto* (1964) eds F. Szilágyi and R. Rossetti: 'Blanka Kato kaj Kokino Blonda' [White Cat and Blond Hen] (short story, 1950). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Superstiĉoj' [Superstitions].

Redondo Ituarte, Fernando (1882–1949)

Spanish staff colonel. Redondo Ituarte was for many years secretary of the Hispana Esperanto-Asocio [Spanish Eo Assn]. Redondo died an exile in Mexico.

Redondo Ituarte's original poems reflect the style of the First Period of Esperanto literature. His translations from Spanish are to be found in many periodicals.

His *Provo pri Idearo*, literally 'An Attempt at a Coll. of Ideas', is an incomplete thesaurus (1934).

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'La Misvojo' [The Wrong Way].

Núñez-Dubús, Amalia (1889–?)

Spanish telegraphist and assistant science teacher; learnt Esperanto in 1911. Núñez-Dubús collaborated with several periodicals, including *Literatura Mondo*, producing both translated and original work.

She is one of the Spanish poets more directly influenced by the Budapest School (cf. Kalocsay, Baghy). Her poetry covers a great variety of themes, and Kalocsay (*GpSE*, p.179) describes it as characterized by 'a fresh tone, sincerity, an ease of expression', and in which 'beside melancholy or a charming tendency to day-dream of love there is also philosophical

meditation.' Georgi Mihalkov adds (*BE*, p.31) that 'a few of her poems still sound topical today'.

Núñez-Dubús's 13-page reworking in verse of a 10th-century legend of Navarre was published in 1966 as *Eterneco* [Eternity].

• **SELECTED WORK:** in *Dekdu Poetoj* [Twelve Poets] ed. K. Kalocsay (anth. of poems, 1934). *Eterneco* [Eternity] (reworked legend in verse, 1966). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Stelara Voĉo' [Galactic Voice]; 'Kvazaŭ Formikoj' [Like Ants]; 'Soleco' [Loneliness].

Hovorka, Nikolaus (Nikolao) (1901-67)

Austrian writer and editor; Baron of Zderas. As editor-in-chief of a German-language periodical *Berichte* (Vienna), he dedicated a regular section to Esperanto. He was a collaborator with *Literatura Mondo* (2nd period: 1931-8).

Only a few of Hovorka's poems were printed in the anthology *Dekdu Poetoj* [Twelve Poets] (1934), 'from which stand out the Heine-like 'Sopiro' [Longing] and above all 'Amindaj Junaj Amikinoj' [Lovely Young Girl-friends]' (*GpSE*, p.179), the latter poem's 'moving (*kortuŝa*) charm and almost tragic compassion uniting in a unique harmony.'

• **SELECTED WORK:** in *Dekdu Poetoj* [Twelve Poets] ed. K. Kalocsay (anth. of poems, 1934). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Amindaj Junaj Amikinoj' [Lovely Young Girl-friends].

Adamson, Hendrik (1891-1946)

Estonian schoolteacher; school manager (1923-7); learnt Esperanto in 1929-30. A writer of the Budapest School, Adamson is also a recognised author of poetry and prose in Estonian. Much of his life was spent in dire poverty, and from 1927 he was for most of the time chronically ill. In 1957, his tombstone was given the Esperanto epitaph *Mi ne bezonas oron, | nek ĉiujn trezorojn de l' mondo, | sed sangan mi ploras ploron | pri homaj maljust' kaj senhonto.* [I have no need of gold, | nor all the treasures of the world, | but I cry tears of blood | for man's injustice and shamelessness.] In company, he is said to have stood out with his good-humoured jocularly.

Adamson's first published poem appeared in the Estonian magazine *Postimees* [The Postman] in 1913. His first collection of Estonian poems came out in 1919.

Adamson's first, short novel in Esperanto, *Auli: Rakonto pri Knabeto* [Auli: A Story about a Little Boy], was published in 1934. Auli is a boy in a poor country environment, in which Adamson eminently portrays the characters and atmosphere.

His prose pieces 'La Verda Lacerto' [The Green Lizard] and 'Arbarbieneto' [Little Farm in the Woods] were published in the periodical *Literatura Mondo* (1934-5). The former is a conversation between a blind person and a deaf person, who complement each other, seeing and hearing the important things in life that other people miss. The latter recounts memories of his childhood.

Tazio Carlevaro (q.v.) comments (*EeP*, p.148) that the basic tone of Adamson's writing is melancholy, but with a feeling of resignation emanating from the suffering and disillusionment he had to endure. This grey-

coloured tone is also reflected in his love poems and poems on nature, in which he finds his refuge.

Kálmán Kalocsay (q.v.), in his foreword to the anthology *Dekdu Poetoj* [Twelve Poets] (1934), which contains 11 of Adamson's poems, comments on his talent:

It can truly be said that the language here has become not just an instrument but also the theme itself. He is almost inebriated with the expressiveness of the language that, as it were, gratifies him licentiously.

Adamson's compatriot Hilda Dresen (q.v.) wrote a seven-page guide to 'Adamson kaj Lia Verko' [Adamson and His Work] as a foreword to *Vesperkanto* (1967), which contains 80 of his poems:

Life taught him to be content with little. ... He lived in extremely modest circumstances, in a small house in the country; during his last twenty years he was ill with tuberculosis and liver disease with his elderly mother as his sole nurse. ...

... In 1965 selected poems from his six Estonian-language collections that appeared before the war and from posthumous manuscripts were published. ... Hendrik Adamson is not only an original Esperanto poet but also a meritorious national poet and prose writer. He occupies a wholly special place in Estonian literature. He wrote a lot in his local dialect, and precisely these are much valued. ... If one compares his Esperanto poems with the Estonian, it has to be admitted that it is in the former that relatively more playful rhymes and joyous sounds are to be found ...

In 1927, Adamson wrote to Dresen:

I became gravely ill in body, soul and mind, I lost everything: post as a teacher, love and worth. ... – struggling with the cruellest misery I nevertheless did not want to die. ... Little by little I came to as if after a deep faint and began to want to act. But how to start, where would I find the people who are not so cruel, crudely materialistic and selfish? Searching for such people, I suddenly remembered about Esperantists. ...

In his obituary article in *Malgranda Revuo* [Little Review] (1946), Stellan Engholm (q.v.) comments on Adamson's command of Esperanto:

He possessed a wonderfully good command of the whole treasury of the language and had an excellent sense for its expressive potential. As a poet, he was highly sensitive to sounds, rhymes and rhythm and seems to have been caught by them.

Kalocsay admitted to amending Adamson's poems in *Dekdu Poetoj* (cf. de Kock in *LA*, 1999), consequently *Vesperkanto* is also not entirely faithful to Adamson's originals.

On Adamson: S. Engholm: 'Hendrik Adamson' (1946). H. Dresen: 'Adamson kaj Lia Verko' [A. and His Work] (1967). J. Ojalo: 'Hendrik

Adamson' (1974). J. Ojalo: 'Adamson: Bardo de la Hejmloko' [A.: Bard of His Native Place] (1991).

In Estonian: L. Kaasik: 'Mulgimaa laulik Hendrik Adamson' in *Uus Elu* (No.9, 1957). O. Kruus: 'Hendrik Adamsoni radadel' in *Kultuur ja Elu* (No.10, 1966).

Adamson's work in Estonian: Adamson's first published poem appeared in the Estonian magazine *Postimees* [The Postman] in 1913. His first coll. of poems is *Mulgimaa* [Mulgiland] (1919, 1936). There followed: *Inimen* [Man] (1925), *Tõus ja möds* [Ebb and Flow] (1931), *Kolletuspäev* [Yellowing Day] (1934), *Mälestuste maja* [House of Memories] (1936), *Linnulaul* [Birdsong] (1937), sel. poetry in the series *Väike luuleraamat* [Little Book of Poems] (1965). Prose: *Kuldblond neitsi* [Golden-haired Maiden] (1925), *Roheline sisalik* [Green Lizard] (1925), *Kuldset elukoidikul* [In Life's Golden Dawn] (1928).

• **SELECTED WORK:** 'La Verda Lacerto' [The Green Lizard] in *Literatura Mondo* (1934). 'Arbarbieneto' [Little Farm in the Woods] in *Literatura Mondo* (1935). Auli: *Rakonto pri Knabeto* (short novel, 1934, rpt 1983). In *Dekdu Poetoj* [Twelve Poets] ed. K. Kalocsay (anth. of poems, 1934). *Vesperkanto* [Evening Song] (coll. of poems, 1967). 'Infera Regalo' [Infernal Treat] poem rpt in *Baza Literatura Krestomatia* ed. V. Benczik (1979; 3rd ed. 1986). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Nia Plimulto' [Our Majority]; 'Amekstaz' [Ecstasy of Love]; 'Ni Ĝoju!' [Let's Be Joyful!]; 'Aütuntamburoj' [Autumn Drums]; 'Vesperkanto' [Evening Song]; 'Vespere' [In the Evening]; 'Laste' [Lastly]; 'Pri Propraj Aferoj' [On My Own Business].

Dresen, Hilda (1896-1981)

Estonian radio-telegraphist; learnt Esperanto in 1913. Dresen collaborated in *Literatura Mondo*, *La Nica Literatura Revuo*, *Norda Prismo* (1955-72), *Monda Kulturo*, *Heroldo de Esperanto*, *La Praktiko* [Practice], *La Nova Epoko* [The New Era], *La Suda Stelo*, *Fonto* and other periodicals. She translated a great deal of poetry from the Estonian, Russian, Ukrainian and German.

A number of translations for *Estona Antologio: I* [Estonian Anth.: I] (1932) were done with her sister, Helmi (1892-1941), who was murdered by the Nazis, having become Mayoress of Tallinn (*DL*, p.398). Helmi also wrote poetry.

Although Hilda Dresen dedicated herself mainly to translation, eleven of her original poems were selected for *Dekdu Poetoj* [Eleven Poets] (1934). Her own collection of poetry, *Norda Naturo* [Northern Nature], appeared in 1967.

Dresen is above all a poet of nature contemplated through 'the innocent eyes of a child'. Georgi Mihalkov (q.v.) comments (*BE*, pp.27, 24-5) that her poems seem to radiate the silence and tranquillity of the North. 'Dresen paints the concrete details that characterize northern nature with delicacy and emotion. ... the silver birch, the bird cherry, the northern lakes.'

Mihalkov also considers Dresen to be the first Esperanto poetess to enrich the literature 'with typically female tones, motifs, emotions' (*BE*, pp.31-4). He remarks that, although Dresen's themes are not very varied or her 'spectrum of senses' very wide, she nevertheless succeeds in displaying

the lyricalness and tender emotion of the female spirit. On the other hand, Dresen's poetry is ruled by harmony and the outside world. She 'avoids meditation on the thoughts and feelings of the female soul', in contrast to Marjorie Boulton (q.v.) and Eli Urbanová (q.v.).

Tazio Carlevaro (q.v.) classifies Dresen's work as being on the periphery of influence from the Budapest School of writers (cf. Kalocsay, Baghy). He considers her the first outstanding female poet in Esperanto. Dresen's themes principally concern nature and emotional moments, which she develops with a somewhat melancholy, although never sentimental, tone (*EeP*, p.148).

Kálmán Kalocsay (q.v.) also commented on the melancholy in Dresen's poetry, as did Lajos Tárkony (q.v.), although William Auld (q.v.) (*PkS*, p.49) does not share the same opinion, finding her 'positive, courageous, diligent'. Auld picks out her poem 'Vento' [Wind] as exemplifying her philosophy of life. '... how unconventional (*neŝablona*) Hilda's mind was to the end', he wrote (*PkS*, p.48).

Dresen collaborated in the production of *Svisa Antologio* [Swiss Anth.] (1939) and *Versoj Elektitaj* [Sel. Verse] (1965) by Russian Sergej A. Esenin.

Other work: 'Adamson kaj Lia Verko' [Hendrik Adamson and His Work] (1967).

On Dresen: in L. Totsche [Tárkony]: *De Paĝo al Paĝo: Literaturaj Profiloj* [From Page to Page: Lit. Profiles] (1932, rpt 1976). Á. Abonyi-Nagy: 'Norde Falis Stelo... Forpasis Hilda Dresen' [A Star Has Fallen in the North... H.D. Has Passed Away] (1981). W. Auld: 'Ni Ne Trovos Ŝian Anstataŭanton (Nekrologo pri Hilda Dresen, 1896-1981)' [We Won't Find Her Replacement (Obituary for H.D.)] (1997). G. Mihalkov: 'La Naturo en Esperanto-poezio' [Nature in Eo Poetry] (1987) and 'La Poezia Mondo de Esperanto-Poetinoj' [The Poetic World of Female Eo Poets] (1987). B. Ragnarsson: 'Hilda Dresen Rimarkis la Nerimarkatan' [H.D. Noticed the Unnoticed] (2006, rpt 2007).

Dresen's translations incl. - from • Estonian: She has translated to Eo all important Estonian poets. Of particular note is her trans. (1975) of pts of the Estonian national epic poem *Kalevipoeg* (1857/61, by Friedrich Reinhold Kreutzwald), and poetry of Marie Under. Under's *Elektitaj Versaĵoj* [Sel. Poems] came out in 1929, and her *Sonetoj 1917* [Sonnets 1917] was published after Dresen's death in 1988, although she had done the work in the 1930s; Under's poem "Sina ütled" I' as 'Vi Diras: I', rpt in *NEK* (1991). William Auld (*PkS*, p.48) praises in particular Dresen's translation of Juhan (Johannes) Liiv's lyrical poetry in *Al Abelujo Ĝi Flugas* [To a Beehive It Flies] (1980).

Dresen's other main works of translation from Estonian are: *Horizontoj* [Horizons] (1931, poetry by the modern revolutionary poet Johannes Barbarus. *Estonaj Kantoj* [Estonian Songs] (collaborator, 1931). *Estonia Antologio: I* [Estonian Anth.: I] (ed., trans. with 16 others, 1932). *Ŝipwrecko* [Shipwreck] (1968, co-trans. with H. Tolve, short story and poems by Juhan Sruul). J. Talvet (ed.): *Estonia Soveta Poezio* [Estonian Soviet Poetry] (1977). *Lumo de Orienta Eŭropo* [Light of Eastern Europe] (1978, with J. Ojalo and H. Saha, the poem *Ida-Euroopa valgus* by Vladimir Beekman. 'Orflava Kanto'

(rpt in *BLK* 1979, 'Kuld kollane laul' by Henrik Visnapuu). *Ventolume* [By Wind-light] (1986, trans. with S. Kärner and J. Ojalo of poems *Valik luuletusi* and *Tuule valgel* by Debora Vaarandi). *Nur Erik-floreto* [Just a Little Heather Flower] (2001, coll. of poems by Enn Uiibo) • **Livonian**: 'La Patrino' (in *NEK* (1991) poem 'Iema' [Mother] by Kärli (Kõrli) Stalte).

Auld calculates (*PkS*, p.47) some 122 poems from Estonian, 31 from • **Russian** and 10 from • **German**, as well as the poem 'Spleno' by • **French** author Charles Baudelaire (1821–67), which appeared in the trans. of *Les Fleurs du mal* (*La Floroj de l' Malbono*) in 1957. • **Ukrainian**: *Liriko* [Lyrical Poetry] (1971, trans. with others, lyrical poetry by Lesia Ukrainka). • **SELECTED WORK**: in *Dekdu Poetoj* [Twelve Poets] ed. K. Kalocsay (anth. of poems, 1934). *Norda Naturo* [Northern Nature] (coll. of poems, 1967). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Paduso' [Bird Cherry]; 'Printempe' [In Springtime]; 'Vintra Luno' [Winter Moon]; 'Aŭtunaj Strofoj' [Autumn Verses] pt; 'Arboj' [Trees]; 'Marto Milittempa' [Wartime Month of March]; 'Trolioj' [Globe Flowers]; 'Eriko' [Heather]; 'Verdaj Plendoj' [Green Complaints]. 'Zamenhof' (poem) in W. Auld (ed.): *Nova Esperanta Krestomatio* (1991).

Nyberg, Elsa (1896–1985)

Swedish teacher; learnt Esperanto in 1934. She travelled through France, Germany, Spain and Israel studying the education systems.

Work in Swedish: *Människan och gåtan: Dikter* [Man and the Mystery: Poems] (Vetlanda, 1930). *Det var i gryningen* [It Happened at Dawn] (Stockholm, 1969).

• **SELECTED WORK**: rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'La Kruda Leĝo' [The Crude Law].

Schauhuber, Alfred (1896–?)

Austrian industrial clerk; learnt Esperanto around 1916.

Some of Schauhuber's poems appear in the anthology *Dekdu Poetoj* [Twelve Poets] of 1934. Kálmán Kalocsay (q.v.) (*GpSE*, pp.179–80) described Schauhuber as: 'the poet of serene moonlight, of mild but nevertheless masculine melancholy. Unfortunately, he did not develop his talents further.'

• **SELECTED WORK**: in *Dekdu Poetoj* [Twelve Poets] ed. K. Kalocsay (anth. of poems, 1934). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Sapfaj Odoj' [Sapphic Odes (pt.IV)]; 'Humila Demando' [A Humble Question].

Rotkvić, Ivo (Rotkvić) (1901–83)

Croatian lawyer; employed by the Croatian Society for Science; learnt Esperanto in 1921. Rotkvić was editor of *Konkordo* from 1926, and later co-editor of *Balkana Konkordo* [Balkan Concord]. Rotkvić was also a member of the judging committee of the Literary Competitions at world Esperanto congresses. Vice-chairman of the Internacia Asocio de Verkistoj-Esperantistoj [Intl Assn of Writer-E-ists], he was well-known for the high quality of his oratory and written style. Pieces by Rotkvić are to be found in *Suda Stelo*

[The Southern Star], *La Nica Literatura Revuo* et al. He started writing a biography of French statesman Aristide Briand (1862–1932) in the 1950s but never completed it. Rotkvić was also a linguist and lexicographer.

Rotkvić's importance to Esperanto literature lies in his influence on the style of other authors through his articles on language and, notably, his translation *Cezaro* (1934, rpt 1997) of the historical novel-cum-biography *Caesar* (1929) by the Austrian writer Mirko Jelusich (1886–1969).

Tazio Carlevaro (q.v.) (*EeP*, p.218) writes that, although the original ... is not a major work, its 533-page translation by Rotkvić into 'fire-spouting' Esperanto was epoch-making in the literature.

In his review of the translation in *Franca Esperantisto* (1935), Gaston Waringhien (q.v.) comments that: 'the story does not consist of continuous narrative but a series of fragmentary scenes with dramatic character and high artistic value.' Although finding the style not irreproachable, he deems it meriting special praise for its quality and solidity. Waringhien also reviewed the work in *Literatura Mondo* (1935).

Reto Rossetti (q.v.), writing in 1976, comments (*SdES*, pp.118–19) on Rotkvić's style:

Ivo Rotkvić is the most baroque, multicoloured stylist in the whole language. Even when he does not know what to say, he knows unfailingly how to say it. He sees-feels everything in images that come to him in a tumultuous, spontaneous queue, and he expresses them in original word compounds that are artistically turned and most gracefully undulating. He savours the language like no other, using it voluptuously, ... truly he is unique: he out-ribillards Ribillard [q.v.] (prior to Ribillard's début and continuing after his death). ... With Rotkvić, an overriding impulse is aesthetics, ...

Rotkvić also wrote the introduction to *33 Rakontoj – La Esperanta Novelarto* [33 Stories: The Art of the Short Story in Eo] (1964) – a work of literary criticism, analysing the development and contemporary situation of Esperanto prose.

Other work: 'Kelkaj Pensoj pri la Internacia Lingvo kaj Ĝia Literaturo' [A Few Thoughts on the Intl. Lang. and Its Lit.] (1957). 'Literaturo kiel Eduka Rimedo' [Lit. as an Educational Resource] (1957/9).

On Rotkvić: L. Borčić: 'Ivo Rotkvić, la Lingva Genio' [I.R., the Lang. Genius] (1985).

Rotkvić's other translations – from • Croatian incl.: *Aŭtuna Vespero* (1924, one-act play *Jesenje veče* by Milan Ogrizović). *Pangea* (1932, political brochure by Rudolf Herceg). *Tragedio en la Universo* (1961, reworking of popular science novel *Tragedija u svemiru* [Tragedy in the Universe] by young astronomers-Esperantists). He has also contr. with trans. for the anthologies *Kroacia Poezio* [Croatian Poetry] and *Kroacia Prozo* [Croatian Prose], both (1983) ed. S. Štimatec • **Serbian:** poem 'Veče na školju' by Aleksa Šantić as 'Vespero ĉe l'insuleto' (rpt *NEK*, 1991).

• **SELECTED WORK:** 'Mesaĝo de Nia Originala Literaturo' [Message of Our Orig. Lit.] in *33 Rakontoj – La Esperanta Novelarto* [33 Stories – The Art of the Short Story in Eo] eds R. Rossetti and F. Szilágyi (anth., 1964).

Baranyai Imre [pseud. *Emba*] (1902–61)

Hungarian, art-dealer from 1931; learnt Esperanto in 1925. From a poor country background he became a leader of the Hungarian workers' Esperanto movement. Before the Second World War his poetry appeared in organs of the *Sennacieca Asocio Tutmonda* [World Non-national Assn] and *Heroldo de Esperanto*.

Baranyai accepted the Marxist doctrine of class war at an early age. He put his yearning for a more just society and the vision of the promised revolution into poetry, reflecting his difficult life with a feeling of bitterness even when the moment's inspiration is joyous. For instance, in his poem *La Neakireblaĵo* [The Unattainable Object] he relates how he has toiled the whole of his life, yet a typewriter remains unobtainable – 'a grotesque paradox' for a writer (Vilmos Benczik (q.v.): *SpEL*, p.82).

Although his work is not technically outstanding, it does affect by its directness (Tazio Carlevaro (q.v.): *EeP*, p.147). Benczik comments that: 'As a poet he was much more instinctive than intellectual: the effect of the Budapest School hardly touched him ...' (*SpEL*, p.87).

In 1925, Baranyai became a member of the Social Democratic Party, which strongly supported Esperanto. However, the *Hungaria Esperantista Societo Laborista* [Hungarian Society of E-ist Workers], in which Baranyai was an office-holder, was significantly more radical than the Social Democratic Party, which had made a secret pact with the ruling Fascist regime of Admiral Horthy. The HESL was subsequently banned.

Baranyai's first work in book form was *La Profeto* [The Prophet] (1934), an anthology of revolutionary poems both original and translated. Benczik notes (*SpEL*, p.77): 'One can find verses in *Emba*'s poems that alarmingly remind one of those of [the great Hungarian proletarian poet] Attila József, e.g. *Krizo* [Crisis] ...' He continues (p.78–9): 'In keeping with his origins, *Emba* often sings about the fate of the peasants.' In '*Peza Ripozo*' [Heavy Rest] he describes a village event, but instead of the oft repeated clichés of idyll and tranquillity, he expresses what he knows: the people 'are not tranquil but simply exhausted after the day's work' (p.86).

In '*La Kanto de la Violo*' [The Violet's Song] he presents himself as a person misunderstood. ... one senses the bitter complaint of a pioneer of new feelings, ideas, ... With the strengthening of the fascist oppression, the poet's pessimism deepens. Also significantly contributing to this is the seriousness of his tuberculosis [p.79].

When the great flowering of Esperanto proletarian poetry was brutally strangled by events during the 1930s and '40s, Baranyai became one of few such voices remaining.

Besides poetry, Baranyai wrote short stories and the novel *Maria kaj la Grupo* [M. and the Group] (1936) dealing unemotionally, even 'unattractively', with the internal life of a contemporary working-class Esperanto society, which he observes in an intimist, psychological manner. It is supposed that it is at least partly autobiographical. William Auld (q.v.) (*VDS*, p.84) underlines the uniqueness of the novel's subject matter, adding: 'It is essentially truthful about this world the author knows well and recounts.'

In *Franca Esperantisto* (1938), Gaston Waringhien (q.v.) comments on Baranyai's pessimistic description that Maria is 'the only real Esperantist in the book. No wonder she died in the battle!', adding: 'Emba's novel is lively, the style animated and pertinent ...'.

Baranyai's collection of poems *En Ekzilo* [In Exile] came out in 1938. Benczik deems Baranyai's poem 'Mi' [I] a true 'ars poetica' (p.81), 'although one does not find even a mention of poetry, Emba confesses his social ideas with unmistakable clarity in this poem. ... In turn he unmasks the lies of nationalism, religious mystification, etc.', after which he arrives at his conclusion: *La tutamonda proletaro - | jen mia lando, mia skolo!* [The proletariat of the globe - | this is my country, my school of thought!].

The onset of war meant that his collection gained less attention than it deserved. Later, with Hitler's defeat at Stalingrad, Baranyai celebrated with the poem 'Rebrilas la Stelo' [The Star Shines Again]. There followed the political Cult of Personality in Hungary. This, and the continuing hardship in the countryside, caused Baranyai 'Disquiet, not disillusion' (p.81). On the other hand, he celebrated the end of the cult with the poems 'Idolfalo' [The Fall of the Idol] and 'Glacirompiĝo' [The Break-up of the Ice].

Commenting on Baranyai's love poems, Benczik (p.88) praises his discarding of conventional arrangements.

Due to his tuberculosis, Baranyai was not able to complete his book of poems *Ekzilo kaj Azilo* [Exile and Refuge] interpreting the life of the poor. It was published posthumously in 1962, with Kálmán Kalocsay's (q.v.) help. As Benczik points out (*SpEL*, p.89), Kalocsay's hand in editing the collection is evident from comparison with the original texts of these reprinted poems.

Other works: "Homoj sur la Tero". Romano originale verkita de Stellan Engholm' [*Homoj sur la Tero*. An orig. novel by S.E.] (1932-3). 'La Vojo de Julio Baghy. 'Printempo en la Aŭtuno'. (Rakonto pri Dolĉe Melankolia Renkonto)' [Julio Baghy's Course. *Printempo en la Aŭtuno*. (Story of a Sweetly Melancholy Tryst)] (1932-3).

On Baranyal (Emba): G. Waringhien: reviews of *Maria kaj la Grupo* (1938), *En Ekzilo* (1939). K. Kalocsay: 'Emba' (1962). S. Szathmári (q.v.): 'Emba' (1972). Prologue by N. Bartelmes (q.v.) in *Ekzilo kaj Azilo* (1962). V. Benczik: 'Pri la Poezio de Emba' [On E.'s Poetry] (1966).

Baranyal's translations incl.: Baranyai made a significant contribution to the trans. in *Hungara Antologio* [Hungarian Anth.] (ed. K. Kalocsay, 1933; 2nd ed. 1983). *Endre Ady 1877-1919* (1977, on the Hungarian poet, with K. Kalocsay et al.). *La Morto de la Ĉielarko: Elektitaj Poemoj kaj Artikoloj* [The Death of the Rainbow: Sel. Poems and Articles] ed. V. Benczik (1977, by the poet Endre Ady, trans. with V. Benczik, K. Kalocsay, F. Szilágyi (q.v.)).

• **SELECTED WORK:** *La Profeto* [The Prophet] (poems, orig. and trans., 1934). *Maria kaj la Grupo* [Maria and the Group] (novel, 1936, 2nd ed. 1990). *En Ekzilo* [In Exile] (poems, 1938). *Ekzilo kaj Azilo* [Exile and Refuge] (coll. of poems, 1962). 'Mi' [I] poem rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Iam' [Sometime]; 'Tago el Mia Vivo' [A Day in My Life]; 'Sub la Selo' [Under the Saddle]; 'Mia Patrino' [My Mother]; 'Eterna Lulkanto' [Eternal Lullaby]; 'La Amatoj de l' Stelo' [The Lovers of the Star]. Rpt in *Sub*

La Signo de Socia Muzo [Under the Sign of a Social Muse] (poems) ed. W. Auld and S. Maul (1987): 'La Kruela Somero' [The Cruel Summer]; 'Al Knabino Palvizaĝa' [To a Wan-faced Girl]; 'La Strato' [The Street]; 'Rebrilos la Stelo' [The Star Will Shine Again]; 'Testamento' [Testament]. Rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991): 'La Bona Oĉjo Bion' [Good Uncle B.]; 'Popol' Ni Estas' [We Are a People]; 'Idolfalo' [Fall of an Idol] (poems).

Weinhengst, Hans (1904-38?)

Austro-German clerk, often unemployed; learnt Esperanto in 1927. From 1928 to '32 Weinhengst wrote both stories and poems for organs of SAT. He contributed to *La Socialisto* [The Socialist] and *La Nova Epoko* [The New Era]. Three of his short stories were published in *Literatura Mondo* in the years 1935 and '37. After the Nazi annexation of Austria, he vanished without trace.

Weinhengst's most important contribution to Esperanto literature is his realistic proletarian novel *Tur-strato 4* [4, Tower Street], which appeared in 1934. A work of social criticism, it attacks the miserable situation of the contemporary working-class. The author himself experienced the circumstances of the novel.

William Auld (q.v.) writes (VDS, pp.85-6):

The world is dominated by the great economic crisis of [the 1930s], and unemployment prevails, together with severe poverty. The novel is located among some of the most hopeless residents of an indifferent metropolis. ...

In no way a cheerful read. But life then – and possibly now also – was not cheerful, and the author rightly wanted to bring to our attention life as it presented itself to him and how it provoked his indignation.

The main character (VDS, p.44) tries to escape this wretched urban fate of unemployment by becoming an itinerant but is unable to accustom himself to the life of a beggar (cf. R. Meye: *La Longa Vojo*).

Henri Vatré's (q.v.) brief study on the social novel, *La Socia Romano en Esperanto* (1973), includes a critique of *Tur-strato 4* (p.7):

Weinhengst ... leaves the impression of complete resignation and total hopelessness. He never alludes to everyday politics; his proletarians are victims of a cruel social order they do not rebel against. They just struggle, suffer and die. ...

Stellan Engholm [q.v.] wrote that despite its lack of a positive force, *Turstrato* is the most important prose work that had appeared in [Esperanto] up to 1934. Indeed, until then there had been a complete lack of such profound realism. It is paradoxical that out of his terrible, inhuman and personal experiences in Siberian prisoner-of-war camps, Baghy [q.v.] succeeded in writing stories (*fabelojn*) that are more convincing of his entrancing talent for story-telling than of the reality of his sufferings. In contrast, Weinhengst yields nothing to romanticism and exhibits crude reality.

Weinhengst in translation into • Czech: Two short stories from *Literatura Mondo* (1935), 'Veturigisto' [Driver] (Jan.; pp.7–8) and 'Stelita Infaneco' [Stolen Childhood] (Apr.; pp.60–4), are trans. by F. Omelka (q.v.) as 'Povozník' and 'Uloupené dětství' in *Niva* (Jan. and Jun. 1936).

• **SELECTED WORK:** *Tur-strato 4* [4, Tower Street] (novel, 1934, rpt 1988). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'La Fantoma Kastelo' [The Phantom Castle], rpt in *La Maŝino kiu Kriis* ed. Mayer (1995).

Ķurzēns, Nikolajs (Nikolao) (1910–59)

Latvian civil servant. Ķurzēns's work appeared in *Ondo de Daūgava*, which he edited from 1932 to '34, and in *Literatura Mondo* and *Norda Literaturo* [Northern Lit.]. He was transported to Germany during the Second World War, and, on his return to Latvia in 1945, was exiled to the far north of the Soviet Union. He was eventually allowed to return to Latvia, but committed suicide in 1959.

Kálmán Kalocsay (q.v.) selected poems by Ķurzēns for *Dekdu Poetoj* [Twelve Poets] (1934), and Ķurzēns's own collection of original poems came out in 1938, under the title *Mia Spektro* [My Spectrum/Spectre]. It contains 59 poems, and is almost a complete collection of his original poetry in Esperanto.

Tazio Carlevaro (q.v.) (*EeP*, p.148) points to the overriding characteristic of Ķurzēns's poetry – his sense of life's transitoriness and the necessity of savouring the few pleasures it presents. Ķurzēns is also prone to sudden conflagrations of rebellion. However, these do not last long, and he falls back into a passive state of resignation that he calls *tedo* 'ennui'.

Kalocsay (*GpSE*, p.179) considered Ķurzēns a master of the miniature form:

... moreover in these miniatures he is able to put consternating, soul-shaking confessions of a bravely (*spite*) rebellious, crudely sincere, defiantly despairing soul. His great power of expression also manifested itself in his poetry translations from Latvian. His life's work is fragmentary, but it is a monumental fragment.

Roberto Nogueira (q.v.), in his essay 'Esperanto kaj la Vorta Poezio' [Eo and the Poetry of the Word] (1969), remarks on the freedom with which Ķurzēns uses rhythms and rhymes, heralding the poetic era after the Budapest School (cf. Kalocsay, Baghy).

William Auld (q.v.), in his introduction to the second edition of *Nia Spektro* (1985; pp.5–6), comments that despite Ķurzēns's depressive nature: 'he avoids monotony by two outstanding characteristics of his style – the simplicity of his language usage, and the consternating pertinence of his figures, ...' But, Auld adds, Ķurzēns's pessimism is 'not seldom spiced by bitter irony, which albeit expresses courage.'

Auld draws our attention to Ķurzēns's particular use of the adjective, internal rhyme and alliteration. 'Sensibility to the dangers of banality necessitates delicacy, even daintiness. Ķurzēns utilizes many subtle means to this end.' These include both 'abortive' and imperfect rhymes.

Auld considers 'Aŭtuna Elegio' [Autumn Elegy] a candidate for the most perfect lyric poem in Esperanto.

Ĵurzēns, Auld writes (p.7), sits 'solidly' in his time, namely the 1930s, 'for which his poetry seems to write an obituary'.

John Francis (q.v.) chose Ĵurzēns's famous poem 'Ne Sufiĉas Nur Vivi!' [It's not Enough Just to Live] as a motto for his cycle *La Kosmo* [The Cosmos] – in W. Auld et al.: *Kvaropo* (1952).

On Ĵurzēns: G. Waringhien: review of *Mia Spektro* (1938). The second ed. of the coll. contains 'Kelkaj Vortoj pri Nikolajs Ĵurzēns' [A Few Words about N.K.] by Mirdza Burgmeister. B. Ragnarsson: 'Nikolai Kurzens - Ĉu Tio Do - la Vivo?' [N.K. - Is That It Then - Life?] (2001, rpt 2007).

Ĵurzēns's translation from • Latvian: Jānis Rainis: *Latva Popola Poeto* [J.R.: Latvian National Poet] (1965, sel. poetry co-trans. with N.V. Gusev). The second ed. (1985) of *Mia Spektro* contains 38 poems by 16 poets.

Ĵurzēns in translation – into • English: poems 'Forgesi ...', 'Esti Besto por Horo!', 'Ne Sufiĉas Nur Vivi!' as 'Immune ...', 'To Be a Beast for an Hour', 'Not Enough to Drift Through' in *La Brita Esperantisto* No.891 (Sept.–Oct. 1989), trans. by W. Auld • **French:** poem 'Fajro kaj Fulgo' appears as 'Feu et suite' in J.-P. Danvy (trans.): *Poezio Internacia / Poésie en Espéranto avec traduction en français* (1998) • **Hungarian:** 17 poems in *Az én antológiám ...* trans. J.E. Nagy (2001) • **Latvian:** nine of his poems in Latvian appear in *Ēo* trans. by E. Lippe in the 2nd ed. of *Nia Spektro* (1985) • **Romanian:** 15 poems in *Az én antológiám / Antologia mea* trans. J.E. Nagy (2001) • **Ukrainian:** poem 'Ĉu Tio Do - la Vivo?', trans. by B. Bastjuk, as 'Hiba ce - žittja?' in *Sova* (Ternopil, 2000).

• **SELECTED WORK:** in *Dekdu Poetoj* [Twelve Poets] ed. K. Kalocsay (anth. of poems, 1934). *Mia Spektro* [My Spectrum] (coll. of poems, 1938; 2nd ed. 1985 (with trans.); rpt 1987). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Al Iu' [To Someone]; 'Forgesi ...' [Immune ...]; 'Esti Besto por Horo!' [To Be a Beast for an Hour!]; 'Al la Sorto' [To Fate]; 'Nur Sanga Mordo' [Only a Bloodstained Bite]; 'Necesas' [It's Necessary]; 'Ĉu Tio Do - la Vivo?' [Is That It Then - Life?]; 'Eh!'; 'Aŭtuna Elegio' [Autumn Elegy]; 'Tempo Pasas' [Time Passes]; 'La Vivo estas Nura Bunta Festo ...' [Life is Merely a Multi-coloured Party]; 'Tamen' [However]; 'Ne Sufiĉas Nur Vivi!' [Not Enough to Drift Through]; 'La Nova Tago' [The New Day].

Newell, Leonard Nowell Mansell [pseud. Eleno Vinfero] (1902–68) English office worker, amongst other things in insurance; learnt Esperanto in 1916. From 1924 to '30, Newell was editor-in-chief of the British periodical *International Language*. He also edited an English-language newspaper in Khartoum during the early 1950s and, during his sojourn in Egypt, taught Esperanto there from 1933 to '35 using the direct Cseh Method. He collaborated with many other periodicals, including *Literatura Mondo*, *Heroldo de Esperanto*, *La Nica Literatura Revuo*, *Norda Prismo* and *Monda Kulturo*. He was also the author of several English-language aids to the study of literature.

Newell was one of several English poets of the time who were strongly influenced by the Budapest School of writers (cf. Kalocsay, Baghy), but he did not produce a great deal of poetry. Some of his ballads and his finely

chiselled, ironic poems were published in the collection *Dekdu Poetoj* [Twelve Poets] in 1934. In *33 Rakontoj – La Esperanta Novelarto* [33 Stories – The Art of the Short Story in Eo] (1964), his poetic perception is described as tending towards clear, rather than warm, colours. Elsewhere, his poetry has been described as philosophizing in pictures. Drago Kralj mentions Newell's 'extreme artistic awareness' (*KPPeL*).

Newell's poem 'Al la Skribo – El Pereonta Civilizacio' [To Writing – From a Future Lost Civilization] appears in the Japanese collection of uta poems *Utafesta Poemaro* (1966).

Newell's poems – covering the period from 1926 to '65 – came out in 1987 as *Kolektitaj Poemoj* [Coll. Poems], edited by Edwin de Kock (q.v.), who also provided the foreword. It contains all 29 of Newell's poems written in Esperanto. De Kock comments (p.1):

Newell wrote almost nothing without value. What of his that is not gold, most often reveals itself to be at least silver. ...

Newell had high criteria, and greatly polished his work. For example, he reworked 'Rozesto' [Rose-presence] fourteen times!

In 1960, he wrote to de Kock:

'Yes, I'm writing again, ... various original poems (They still don't satisfy me as I'm bored by the too sweet romanticism of the greater part of Esperanto poetry, and I'm searching for a new way of expression – in no way revolutionary, more conversational, more full of life ...).'

Newell was then almost sixty, ..., after twenty years of silence. During the short period from 1959 to 1965, he created more than half of his original poems, which clearly show him to be a contemporary.

On the metrical technique that de Kock named *Nuela metro* [Newell's metre] see the article under de Kock.

Kris Long (q.v.), in his review (1987), writes that:

Newell wrote because he had something to say, not to develop the language or explore forms. Only some thirty poems in forty years, besides some ten in English during a twenty-year silence. All metrically different but many on the same subjects.

Some are classic – 'Parizo' [Paris], 'La Ruĝa Tramo' [The Red Tram], 'La Astronomo' [The Astronomer] – or will be – 'Du Judoj' [Two Jews], 'La Vitra Globo' [The Glass Globe] ...

Newell's *Bakŝiŝ* [Baksheesh] (1938) is a collection of skilfully written and psychologically sound stories on Egyptian life, related with conviction. In quality, they are on a par with those of Baghy (q.v.) and Szilágyi (q.v.), his best contemporaries. Tazio Carlevaro (q.v.) (*EeP*, p.160) calls his colours bright, and his attitude without illusion. He is socially objective but also compassionate.

In *33 Rakontoj*, Newell is described as an eminent writer of prose, wholly original, whose technique somewhat brings the works of the English

novelist Somerset Maugham to mind. Kalocsay comments: 'Well, not completely Maugham, but not greatly inferior.' ('La Ea Novelo', 1974). Newell is also more penetrating and socially more objective than Maugham.

William Auld (q.v.) (*EOLE*, p.71) picks out and quotes from the story 'Tragedio' [A Tragedy], in which an old man tries to commit suicide because his friend is no longer able, due to financial difficulties, to meet him every day in a café to play cards.

On Newell: K. Kalocsay: 'La Esperanta Novelo' [The Eo Short Story] (1974). Biog. essay in *Kolektitaj Poemoj* [Coll. Poems] ed. E. de Kock (1987). G. Silfer: 'Kabe, Kalocsay, Newell' (2004).

Newell's translations incl.: his *Hamleto* (1964), a trans. of Shakespeare's tragedy *Hamlet*, was a revelation for the public who were used to L.L. Zamenhof's (q.v.) classic trans. of 1894. Newell's rendering demonstrates the modernization and enrichment of Esperanto and the artistic development of its poetic expression during the intervening 70 years. However, Humphrey Tonkin has commented that although Newell's translation is more faithful to the original it is also less easily playable.

With K.R.C. Sturmer (q.v.), Newell translated the novel *The Haunted Ships* by Allan Cunningham, which appeared as *La Hantataj Ŝipoj* in 1928.

Newell also edited and arranged Mirza Marchesi's trans. from the Italian of *Le avventure di Pinocchio* as *Pinokjo* (1930).

Newell's works in English: 'A New Poetry' and 'A Forceful Mind' in K.R.C. Sturmer (ed.) *Esperanto Literature* (1930). *Concise Course in Esperanto* (London, 1929). *Pointers to Poetry* (Adelaide, 1964). *Aids to Appreciation* (Adelaide, 1967). *Instant Letter-Writing* (Adelaide, 1968). *Instant Vocabulary* (Adelaide, 1969, 1973).

• **SELECTED WORK:** in *Dekdu Poetoj* [Twelve Poets] ed. K. Kalocsay (anth. of poems, 1934). *Bakŝiŝ: Skizoj el la Vivo de Egiptoj* [Baksheesh: Sketches from the Life of Egyptians] (short stories, 1938, rpt 1983). Rpt in *33 Rakontoj – La Esperanta Novelarto* [33 Stories: The Art of the Short Story in Eo] eds R. Rossetti and F. Szilágyi (1964): 'La Nomado' [The Nomad] (1938); 'Tragedio' [A Tragedy] (1938). In *Utafesta Poemaro* [A Celebratory Coll. of Uta Poems] (1966): 'Al la Skribo – El Pereonta Civilizacio' [To Writing – From a Future Lost Civilization]. Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'La Ruĝa Tramo aŭ Printempo en Londono' [The Red Tram or Springtime in London]; 'La Lasta' [The Last]; 'Afrika Nokto' [African Night]; 'Filozofo' [Philosopher]; 'Rozesto' [Rose-presence]; 'Al Ĉina Urno – Omaĝe al K. Kalocsay' [To a Chinese Urn – In Honour of K. Kalocsay]; 'Al Astronomo Dediĉita' [Dedicated to an Astronomer]. *Kolektitaj Poemoj* [Coll. Poems] (1987). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'La Ĵuro de Piulo' [The Oath of a Pious Man]. Rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991): 'La Svatanto' [The Matchmaker] (story).

Jevsejeva (Jevseeva), Ludmilla (1913–81)

Latvian; learnt Esperanto from 1929. From 1931, Jevsejeva worked as a secretary for the Latvian Esperanto Association and edited its periodical *Ondo de Daŭgava*. She also taught and took drama classes. Jevsejeva began

writing Esperanto poetry in 1931, and it appeared first in *Ondo de Daŭgava, Litova Stelo* and *Pola Esperantisto*. Her first poem to be published in *Literatura Mondo* appeared in 1934. She also wrote for *La Suda Stelo* and, later, for *Norda Prismo*.

In his anthology *Nau Poetoj* [Nine Poets] (1938), Kálmán Kalocsay (q.v.) describes her talent as capable of 'animating and vibrating her surroundings with emotion as though in poem-framed scenes of nature' (*GpSE*, p.180).

After the annexation of the Baltic states, Jevsejeva was deported to Siberia by the Soviet regime; after 16 years' exile she was allowed to return to Latvia in 1957.

Jevsejeva also wrote poetry for children, with poems appearing in *La Praktiko* and *Juna Amiko* [Young Friend].

On Jevsejeva: Á. Abonyi-Nagy: 'Renkontiĝo kun Ludmila Jevsejeva' [A Meeting with L.J.] (1980).

Jevsejeva in translation – into • Russian: trans. by S. Vysokovskij (q.v.) appears in the organ of the Moscow Literary Esperanto Club, *Cerbe kaj Kore* [With Head and Heart] • Ukrainian: poem 'Strigo sur Mia Libroŝranko' as 'Sova na knižkovij ŝafi', trans. by P. Korobčuk, in *Sova* (Ternopil, No.1, 2002).

• SELECTED WORK: in *Nau Poetoj* [Nine Poets] ed. Kalocsay (anth., 1938, 2nd ed. 1989). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Orkideo' [Orchid]; 'Aŭtuna Melodio' [Autumn Melody]; 'Strigo sur Mia Libroŝranko' [Owl on My Bookshelf]; 'Ĵaluzo' [Jealousy]; 'En Bosko' [In a Copse]; 'Collonga Amo' [Inch-long Love]; 'Al Kiu?' [To Whom?]; 'Mi Scias ...' [I Know ...]; 'Estu Tiel' [Be Thus]; 'Vespere' [At Evening Time]; 'Naiva Muso' [A Naive Mouse]. *Versoj* (poetry, 1987). *Donacetoj por Infanoj* [Little Gifts for Children] (4 booklets of poetry, 1994).

Matkowski (formerly Matwiejczuk), Eugeniusz (1912–94)

Polish musician (violinist), book-keeper, editor; learnt Esperanto in 1932. He made his début as a poet at the World Esperanto Congress in Stockholm in 1934, where he recited his first works. Before the Second World War, he contributed to *Pola Esperantisto*. An invitation to work for the publishing house and magazine *Literatura Mondo* in Budapest was interrupted by the outbreak of hostilities in 1939. In 1945, he found himself in Belgium, from where he walked back to Poland.

After the Second World War, Matkowski became editor of a local newspaper in Walbrzych, but was arrested and sent to work in a coalmine, where he produced poetry in Polish. After his release, he taught Esperanto in various locations. His Esperanto poetry appeared in *Ek!* [To It!], *Norda Prismo*, *Oomoto*, *Tamen* [However] and other magazines. In 1958, two of his poems were selected for the first edition of William Auld's (q.v.) anthology of original Esperanto poetry, *Esperanta Antologio*. After a long pause from 1965, Matkowski began writing Esperanto poetry again when nearly 80 years old, publishing his last poems in the bimonthly *Monda Diskutilo* [World Forum], for which he was deputy editor.

Matkowski's sole collection of poems in book form is *Poemoj* [Poems], published in Brazil in 1960. Tazio Carlevaro (q.v.) comments (*EeP*, p.154)

that, in technique, Matkowski's poetry is attached to the First Period of Esperanto literature, and has a proletarian atmosphere. It often seems too passionate, but sometimes explodes with indignant sincerity. Matkowski was criticized for Polisms even in some of his later work.

Matkowski's 60-page poem 'Galerio de Sanktuloj' [Gallery of Saints], on mental patients, remains unpublished.

On Matkowski: A. Golonka: 'Eugeniusz Matkowski (Matwiejczuk) (1912-1994)' (obituary, rpt 2004).

Matkowski in translation into • **Czech:** short story 'Spiono' [Spy] appeared as 'Výzvědač' in *Partyzán* No. 40 (1948), trans. by F. Omelka
 • **Portuguese:** pts of his poem 'La Stelo' [The Star] appear as 'A estrêla' in S. Chaves's bilingual coll. *Por Pli Bona Mondo / Por um mundo melhor* (1970).
 • **SELECTED WORK:** *Poemoj* [Poems] (1960). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Ho, Ĉesu Jam!' [Oh, Stop Now!]. *Verse Rakonte Novele de Eugeniusz Matkowski: Elekto* [Poetry and Stories by E. M.: A Selection] (2004).

1935

Zodel, Stefan (Štěpán; Stephan) (1898–1963)

Austrian industrial clerk, editor of an in-house periodical. He learnt Esperanto in 1928 from Franz Jonas (1899–1974), who was Mayor of Vienna and later the Federal President of Austria (1965–74). Zodel wrote valuable short stories and essays, as well as a novel, 'Senkonsila Amo' [Love without Advice] in 1956, which has remained in manuscript.

Zodel's stories have a country atmosphere and deal with life in the mountains (*EeP*, p.180).

Zodel in translation into • **Czech:** short story 'Maljunulino' [Old Woman], from *Heroldo de Esperanto* appeared as 'Staŝenka' in *Niva* No.7 (Jul. 1935), trans. by F. Omelka (q.v.).

• **SELECTED WORK:** rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Konflikto pro Gerda' [Conflict Due to Gerda] (1957).

Meye, Richard (?–1945)

German. Further details unknown. Meye's novel *La Longa Vojo* [The Long Way] appeared in 1935. Tazio Carlevaro (q.v.) (*EeP*, p.162) just mentions its 'strange atmosphere' in passing, while William Auld (q.v.) (*VDS*, p.44) calls it a purely romantic novel. The plot follows the adventures of two tramps.

Just reading it, I realized how the world has changed in my lifetime. During my youth, begging tramps were a relatively common phenomenon, today, at least in my country, these characters are hardly to be found. ... If one was to believe this novel, the life of a tramp is relatively cheerful and pleasant, which contrasts very interestingly with the experiences of a tramp described in the novel *Tur-strato 4* [cf. H. Weinhengst], ...

... the book is a hymn to [the two tramps'] friendship. ... A strange characteristic of the book is the anonymity of the players: almost

nobody besides the two friends receives a name. ... For this reason, despite several pertinent scenes, the world in which these tramps live never seems entirely real, and its philosophy does not have a realistic effect on the present-day reader – whether it seemed realistic in 1935 I cannot judge.

Auld adds his opinion that with this novel the period of full-blown (*plena*) Romanticism in Esperanto literature came to an end.

• **SELECTED WORK:** *La Longa Vojo* [The Long Way] (novel, 1935; 2nd ed. 1990).

Hasegawa Teru [Hasegawa; pseud. Verda Majo 'Green May'] (1912–47) Japanese student teacher; learnt Esperanto in 1932. Hasegawa was expelled from the Women's Teacher Training College in Nara for belonging to the workers' Esperanto movement. She also belonged to the *Japana Esperanto-Literatura Societo* [Japanese Eo Literary Society]. She went to China, following her Chinese husband, Liu Ren, in 1937, and fought, often under atrocious conditions, for the liberation of China from Japanese occupation. In 1938, with help from the noted Chinese writer, archaeologist and social activist Guo Moruo (1892–1978), who was head of the Third Bureau, Hasegawa began broadcasting from Radio Chongqing to Japan, where her 'mild voice gave rise to a thunderstorm'. The Japanese daily *Miyako-Sinbun* (1 Nov. 1938) called her 'a sweet-voiced national traitor'. The Chinese statesman, and later Premier, Zhou Enlai (1898–1976) said of her in Chongqing on 27 July 1941: 'The Japanese imperialists have slanderously called you 'a sweet-voiced national traitor', but in fact you are a faithful daughter of the Japanese people, you are a true patriot.'

Hasegawa contributed, amongst others, to the periodicals *La Mondo / Shijie* [The World], *Ĉinio Hurlas* [China's Wailing], *Esperanta Literaturo* [Eo Lit.], and the bimonthly *Heroldo de Ĉinio* [China Herald] published by the Third Bureau – the organization responsible for anti-Japanese propaganda, and in *Xinhua Ribào*.

She described her experiences in many letters and in the works *Flustr' el Uragano* [Whisper out of a Hurricane] (1941) and *En Ĉinio Batalanta* [In China at War] (1945). These works and others were collected and published in China under the title *Verkoj de Verda Majo* [Works of V.M.] in 1982, co-compiled by Masao Miyamoto (q.v.). This vol. also contains a biog. by Ye Laishi (pseud. Jelezo): 'Pri Verda Majo' [On V.M.], and amongst others: 'Historieto de la Japana Literaturo' (1935) [Little History of Japanese Lit.], 'Nuna Stato de Japana Proleta Literaturo' (1936) [The Present State of Japanese Proletarian Lit.], 'Esperanto kaj Demokratio' [Eo and Democracy].

Hasegawa died of an infection in the north Chinese town of Jiamusi, when just 35 years old.

Her piece 'Ses Monatoj' [Six Months], from *Esperanta Literaturo* (Nov.–Dec. 1935), was first rpt in *Japana Kvodlibeto* [Japanese Medley] (comp. M. Miyamoto, 1965); 'Adiaŭo en Malfrua Printempo' (1937) [Goodbye in Late Spring], from *En Ĉinio Batalanta*, is rpt in *Trezoro: la Esperanta Novellarto 1887–1986* eds R. Rossetti and H. Vatré (1989). Both are in *Verkoj de Verda Majo*.

Other work on Hasegawa: Sihei Miyake: 'Du Mortoj' [Two Deaths] (1949). *Spomenka Ŝtimec* (q.v.) has written the short play on Hasegawa *Virino kiu Flustras en Uragano* [Woman Whispering in a Hurricane] (1986) in • **Japanese:** Kôiti Tone: *Teru no syôgai* [Life of Teru] (1969). Kazuko Sawada et al.: *Hasegawa Teru* (biog., 2007).

Hasegawa's translations incl.: *Vivantaj Soldatoj* (1941, the novel *Ikiteiru heitai* (1938) by Tatzû Isikawa (1905–85), which earned the author and his publisher four months in prison as 'defamers of the Imperial Army'). This and other trans. appear in *Verkoj de Verda Majo*.

Hasegawa in translation – into • Chinese: Her coll. works appeared as *Lûsè de Wúyuè* [Verda Majo] (1980) • **Japanese:** *En Ĉinio Batalanta* (1951, trans. by M. Miyamoto and S. Kita as 'Tatakau Tyûgoku nite'). *Arasino nakano sasayaki* (1954, 2nd ed. 1980, contains whole of *En Ĉinio Batalanta* and three pieces from *Flustr' el Uragano*, trans. by Iirô Takasugi). In Y. Ôsima and M. Miyamoto: *Han-taisei esuperanto undô-si* [History of the Anti-regime Eo Movement] (1974; 2nd rev. ed. 1987). *Hasegawa Teru sakuhinsyû* (1979, Hasegawa's main works ed. by M. Miyamoto).

• **SELECTED WORK:** *Verkoj de Verda Majo* [Works of V.M.] (compl. works, 1982).

Carlsson, Magda (1896–1971)

Swedish teacher; learnt Esperanto in 1931. Carlsson translated a great many poems from the Swedish, and some from Esperanto into Swedish. She worked with others on *Sveda Antologio* [Swedish Anth.] (ed. S. Jansson et al., 1934), translating works by Bo Bergman, Wilhelm Ekelund, Gustav Fröding, Erik Axel Karlfeld, Oscar Levertin and Anders Österling. Other important renderings are *Evangelia Kantaro* [Evangelical Songbook] (with others, 1952) and the immaculately translated poems of 29 Swedish poets from before World War II, which appeared as *Sveda Poemaro* [Coll. of Swedish Poems] in 1954. She collaborated in the translation of *Les Fleurs du mal* by Charles Baudelaire (1821–67), published as *Floroj de l' Malbono* in 1957. She also collaborated in the second fascicle of the magazine *Belarto* [Fine Arts] (1961).

Although Carlsson chose to work mainly in the field of translation, Tazio Carlevaro (q.v.) deems her few original works in Esperanto true artistic jewels (*EeP*, pp.148–9).

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Rimekzerco pri Malnova Temo' (An Exercise in Rhyme on an Old Theme); 'It Recte, Nihil Timet ...'.

1936

Justesen, Peter Theodor (1875–1950)

Danish doctor of medicine. Justesen was president of the Centra Dana Esperanto-Ligo [Central Danish Eo League] (1937–42). His short stories mainly appeared in *Malgranda Revuo* [Little Review] (1943–52), published in Sweden by Stellan Engholm (q.v.). He was an active translator from Danish.

Other work: *Verema Raporto pri la German-Molsa Milito* [Faithful Report on the German–Mols War] (renarration of folk-tales, 1936).

• **SELECTED WORK:** rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatr  (1989): 'Papilio' [Butterfly] (1957).

Sinha, Lakshmiswar (1905–77)

Bengali teacher of educational crafts from the Tagore Institute in Shantiniketan – disciple, aid to the Bengali writer and teacher Sir Rabindranath [Robindronath] Tagore (1861–1941), winner of the Nobel Prize for literature in 1913 and himself a supporter of Esperanto. Sinha spent two to three years in Sweden from 1928–9 to study educational arts and crafts (*sv. slöjd*); learnt Esperanto from 1928 in Sweden, the following year undertaking a lecture tour on Esperanto throughout Sweden, later also in Estonia, Latvia and Poland. He returned to India in 1931, where he continued his work for the language.

A lecture tour in and on Esperanto produced his *Hindo Rigardas Svedlandon* [An Indian Looks at Sweden] in 1936, having given 200 interpreted lectures throughout Sweden from 1929 to '30. Most important is his memoirs *Jaroj sur la Tero* [Years on Earth], published in 1966.

Sinha also wrote the 68-page drama *Sivaĝi: Sceno el Hinduja Historio de la 17a Jarcento* [Sivaji: a Scene from 17th-century Indian History] (1929). Paul Gubbins (q.v.) writes (PG):

The serene, generally passionless language is striking: warm-blooded, living people are seldom perceived behind the words. In addition, the drama is too descriptive, not presentational enough: ... The lack of emotion nevertheless allows a concentration on the political aspects of the play: essentially Sivaĝi is not a psychological but a politically motivated drama. The 17th-century background is a pretext for shedding light on the injustice of (British) imperialism: this is how the play should be judged.

Other works: The brochure '*Kaj Ĉio Restas Penso sed Ne Faro*': *Pri Interkompreno kaj Homara Frateco* ['And All Remains Thought but No Action': On Understanding and Human Brotherhood] (1930). He also wrote an Esperanto textbook for Bengali-speakers (1974).

Sinha's translations from Bengali incl.: *Malsata Ŝtono* [Hungry Stone] (1961, seven stories *Khudhito paashaan* by Rabindranath Tagore – the first book to appear in the World Esperanto Association's (UEA) Unesco cultural series *Oriento-Okcidento* [East-West]. 'Nubo kaj Suno' [Cloud and Sun], 'Reveno de Khoka-Babu' [Return of K-B.] also by Tagore (orig. *Khokaabaabur prottaabarton*) in the Chinese publ. H. Sienkiewicz: *La Lanternisto: kaj Aliaj Noveloj* (bilingual: eo, zh; 1982).

Sinha in translation: *Tri Bengalaj Fabeloj* [Three Bengali Stories] (1930) was publ. in a later bilingual, Eo and Swedish, ed. (*Bengaliska sagor*).

• **SELECTED WORK:** *Sivaĝi: Sceno el Hinduja Historio de la 17a Jarcento* [Sivaji: a Scene from 17th-century Indian History] (drama, 1929). *Tri Bengalaj Fabeloj* [Three Bengali Stories] (1930). *Hindo Rigardas Svedlandon* [An Indian Looks at Sweden] (1936). *Jaroj sur la Tero* [Years on the Earth] (memoirs, 1966).

Yè Jūnjiān [Yeh Chūn-Chien; pseud. Cicio Mar] (1914–99)

Chinese editor; learnt Esperanto in 1931. Ye studied English, French and German in the Wuhan University of Western Literature (1933–6). He soon

became one of the best-known writers and translators in China. From 1940 to '44 he was professor in the Foreign Language Faculty of Chongqing University, The Central University and Fudan University, after which he travelled to Britain to take part in the official wartime information campaign. Between 1944 and '49, he studied English Literature at Cambridge University, UK, subsequently working for 15 years in Beijing as deputy editor-in-chief of the English- and French-language periodical *Chinese Literature*. Ye was a member of the Chinese parliament, vice-president and later honorary president of the Ĉina Esperanto-Ligo [Chinese Eo League], vice-president of the Chinese Translators' Association, vice-president of the Chinese PEN Centre, and a board member of the Chinese Writers' Association. Ye was probably the first in China to write stories originally in Esperanto.

Ye's works in Esperanto include *Forgesitaj Homoj* [Forgotten People] (1937; 1985), short stories on the poor. It appeared in Chinese translation as *Bèiyǎwàng de rénmen* in 1938.

He has also translated works of Hans Christian Andersen, Aeschylus, Lorca, Maeterlinck, Mérimée and Tolstoy into Chinese.

His English-language novel *The Mountain Village* (1946) came out in Esperanto, translated by William Auld (q.v.), as *Montara Vilago* in 1984.

Ye was also titular editor of the 410-page Chinese publication *Esperanta Literaturo* [Eo Lit.], published in two parts (1986; 1992). They contain both originals and work translated into Esperanto, poems, short stories, essays, etc. The authors in the first part are mainly Chinese; the second part, compiled by Ba Jin (q.v.), contains works by authors from around the world.

Works in Chinese: Ye's most important novels in Chinese are *Shāncūn* [Mountain Village], *Tǔdì* [Soil] and *Kuàngyě* [Wilderness]. His coll. of short stories *Xīn Rènwù* [New Task] (Shanghai, 1938) appeared in Eo trans. as *Nova Tasko* in the same year.

• **SELECTED WORK:** *Forgesitaj Homoj* [Forgotten People] (short stories, 1937; 2nd ed. 1985). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'Mezjulia Festo' [Mid-July Celebration]; 'Al la Vivo' [To Life].

Conterno Guglielminetti, Clelia (1915-84)

Italian secondary and high school teacher of literature; learnt Esperanto in 1934. She taught children handicapped with polio. Conterno was a prize-winner at the Literary Competitions at world Esperanto congresses, later one of the judges. She held official positions in the Italian Esperanto movement and was for several years editor of the Italian Esperanto Federation's organ *L'esperanto*. Conterno collaborated in the satirical magazine *La Pirato* [The Pirate] (1933-5), *La Nica Literatura Revuo* (1955-62) and the literary magazine *Monda Kulturo* (1962-6), also writing for almost every culturally important Esperanto periodical. She has had several works published in Italian.

Georgi Mihalkov (q.v.) writes (BE, pp.41-5) that Conterno is a poet 'of quietude and tones of a minor key':

It is as though she smothers the voice of her passion, as though she curbs the torrent of her feelings, and this is why her poems radiate a tender melody, behind which one perceives now deep pain now jubilation.

Like Boulton and Urbanová (q.v.), he writes, Conterno also strives for self-knowledge, to know the world and life. While she is to some extent afraid of life's surprises, she is ready to search for her happiness. Mihalkov considers this side of her character is well illustrated by her early poem 'Velŝipo' [Sailing-ship]. But the subject is no ship free to sail the seas, but a little vessel of crystal chiselled in an ashtray.

Eta Vivo [A Tiny Life] (1969) is a collection of Conterno's poems written between 1935 and '69. Her early poetry (1935-9) is characterized by optimism and the joy of life, but her work during the years of the Second World War is marked with pain and realism. Her husband was transported to a concentration camp. She turns to her religion, and echoes the cries of millions of wives and mothers.

Mihalkov continues:

... Clelia Guglielminetti's poetic vision became more explorative, sharper and, similarly to the poetry of Urbanová, even the most ordinary objects become symbols in her poems. We feel this particularly in the poem 'Teatro' [Theatre], ... It is as though the poetess were silent and had left, so that the objects should speak instead.

Edwin de Kock (q.v.) writes (LRS, p.309) that it is possible to argue that precisely Conterno's nightmarish experiences during the war made her a poet.

Conterno considered her poem 'Kantiko pri Mia Kreitaĵo' [Canticle on My Creation] her most cherished. Its joy on the birth of a child contrasts starkly with 'Infano Mortnaskita' [Stillborn Child]. Kálmán Kalocsay (q.v.) commented (*GpSE*, p.240) that: 'Above all she can sing about motherhood with emotion and in free verse, as though with the pure simplicity of Francis of Assisi.'

Tazio Carlevaro (q.v.) highlights the verve in Conterno's short stories. Her talent for suggestion, to which she often attaches a prickly irony, makes them highly characteristic (*EeP*, p.183).

Conterno has also written many essays, studies and reviews. She was a member of the Italian Esperanto literary circle La Patrolo [The Patrol]. Giorgio Silfer (q.v.) wrote (*ELK*, p.40) that she manifested the group's viewpoints in her writings on fellow authors.

Studies: 'Nikolai Hohlov (1891-1953); E. Mihalski (1897-?)' (1971). 'Mihalski, Eugeno (1897-1937)' (1973).

On Conterno: G. Silfer: 'Clelia Conterno Ne Plu Estas inter Ni' [C.C. Is No Longer among Us]. (1984). G. Mihalkov: 'La Poezia Mondo de Esperanto-poetinoj' [The Poetic World of Female Eo Poets] (1987). B. Ragnarsson: "eta vivo ina sengraveca" [a little female life of no significance] (2007).

Conterno's translations incl.: Together with Gaston Waringhien (q.v.), Conterno revised the first (1963) and second (1980) eds of the Esperanto

prose trans. by Giovanni Peterlongo of Dante Alighieri's *La Divina Commedia* (*The Divine Comedy*), as *La Dia Komedio*.

She contributed with translation to *Itala Antologio: ekde la XIII-a ĝis la XIX-a Jarcento* [Italian Anth.: from the 13th to the 19th C.] ed. G. Azzi (1987), and to the 271-page anthology of 20th-century Italian poetry *Enlumas Min Senlimo* ed. C. Minnaja (1990).

Conterno's work in Italian incl.: *Una piccola vita* (coll. of poems, 1957). *La tempesta* (coll. of poems, 1959). 'La metrica dell'esperanto' [Eo Metre] (1963). In *Tanti a dire di no* (autobiog. novel on her war years, 1969). *Bambino mio tanto atteso* (novel, 1979). In 1982, this last novel appeared in Eo trans. by Roger Bernard as *Unu Tago post la Alia* [One Day after the Other]. It is the passionate diary of the suffering and desires of motherhood.

Conterno in translation - into • **Croatian**: short story 'Vivo kaj Morto de Wiederboren' appears as 'Život i Smrt Wiederborna' in *Vjesnik* (22 Nov. 1959), trans. by E. Lapenna • **Gaelic (Scots)**: poem 'La Krono' (1969) appears as 'Crùn', trans. by Garbhan MacAoidh, in *Gairm* (No.139, 1987) • **Hungarian**: short stories 'Vivo kaj Morto de Wiederboren' (1960) and 'La Krono' appear as 'W. élete és halála' and 'Koronám' in M. Gergely (ed.) *Utam a világban: Esperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987), the former also in *Szabad Szombat, Romániai Magyar Szó* (Bukarest, 20 Jan. 1996), trans. by J.E. Nagy. Story 'Avinjo' as 'Nagymama' in *Romániai Magyar Szó* (16 Dec. 1995), trans. by J.E. Nagy. Poem 'Preĝo de la Patrinoj' as 'Az anyák imája' in the anth. *Az én antológiám* (2001), trans. J.E. Nagy • **Polish**: short stories 'Vivo kaj Morto de Wiederboren' as 'Życie i śmierć Wiederborna' and 'Avinjo' as 'Jak odszukać babcię' trans. by T. Tyblewski in *Nowiny Jeleniogórskie* No.2 (1967) and No.48 (1968) resp. • **Portuguese**: 'Vivo kaj Morto de Wiederboren', trans. by L. Knoedt, as 'Vida e morte de W.' in *Jornal da Bahra* (1 Nov. 1960) • **Ukrainian**: story 'Vivo kaj Morto de Wiederboren' as 'Žittja ta smert' Viderborena', trans. by V. Pajuk, in *Doškilne vihovannja* (Kiev, 2001). • **SELECTED WORK**: *Eta Vivo* [A Tiny Life] (coll. of poems, 1969). 'Kantiko por Mia Kreitajo' [Canticle for My Creatures] in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). 'La Krono' [The Crown] rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Rendevuo' [Rendezvous]; 'Universitata Biblioteko' [University Library]; 'Nokta Solo' [Nocturnal Solitude]; 'Preĝo de la Patrinoj' [The Mothers' Prayer]; 'La Donaco' [The Gift]; 'Grizaj Haroj' [Gray Hairs]; 'La Angla Knabo' [The English Boy]. Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'Vivo kaj Morto de Wiederboren' [Life and Death of W.] (1960); 'Avinjo' [Gran].

1937

Domènech i Mas, Artur (1878-1936)

Catalan, Latin teacher; socialist; learnt Esperanto in 1913. He was co-editor of trade union periodicals, president and secretary of the Internaciaj Floraj Ludoj [Intl Floral Games], at which he had been awarded prizes for litera-

ture. He was also secretary of the Kataluna Esperantista Federacio [Catalan Federation of E-ists] and editor of *Kataluna Esperantisto* [Catalan E-ist].

Domènech i Mas's poems were published in 1937 under the editorship of Jaume Grau Casas (q.v.). His poetry is allied to that of the Budapest School (cf. Kalocsay, Baghy). Tazio Carlevaro (q.v.) writes (*EeP*, p.150) that the Catalan and Spanish poets 'form a sort of separate school within the great Hungarian poetry reformation.' However, the poetry of Domènech i Mas and Fernando Redondo Ituarte (q.v.) is 'strictly connected' with the style of the First Period of the literature.

Domènech i Mas contributed to *Kataluna Antologio* [Catalan Anth.] (1925, 2nd ed. 1931) with trans. of works by Joan Pui i Ferrer (1882-1956).

• **SELECTED WORK:** *Poemoj* [Poems] (1937). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Al Amatino Dormanta' [To My Love Asleep] pt.

Oljanov, Violin Canev (b.1919)

Bulgarian journalist and Slavonic philologist. From 1937, Oljanov has had more than 100 essays, articles, etc. published. He chaired the Esperanto Society 'Albatroso' in Varna from 1944 to '47. From 1955, he held various posts in the domestic movement. From 1957 to '64, he was editor-in-chief of *Bulgara Esperantisto* [Bulgarian E-ist], and editor of *Filologo* [Philologist]. Oljanov produced many didactic works for all grades, incl. a Bulgarian-Esperanto dictionary, and has edited collections of translated poems, and contributed with translations for, amongst others, the selected works of Hristo Smirnenki (1898-1922), *Tra la Ventego* [Through the Gale] (3rd ed. 1986). Oljanov twice won prizes in the Literary Competitions at world Esperanto congresses, and due to his work for Esperanto, as well as general cultural and social activity, was awarded one of the highest orders of the state.

Georgi Mihalkov (q.v.) writes (*BE*, pp.54-5) that Oljanov began writing Esperanto poetry at the age of 17: 'a courageous youth with smiling eyes, ready to defend his bright ideals in actions or by the pen.' His poem 'Senmorta Albatro' [Eternal Albatross], Mihalkov continues, brilliantly describes the incident when Fascist elements threw bombs at the Esperanto club in Varna.

A characteristic of Oljanov's writing is inception from the concrete and factual to arrive at general philosophical propositions, with clever use of pertinent comparisons, metaphors and images, new rhymes and expressions. Mihalkov also notes Oljanov's talent for the nature poem (*BE*, p.59).

In particular, Mihalkov draws our attention to 'Konversacio kun Portreto' [Conversation with a Portrait] (*BE*, p.59): 'it is a sincere, confessional monologue. The whole poem sounds like an intimate whisper. The simple, but highly emotional, words uncover the sadness, the doubt, the strong love of the lyrical hero.'

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'La Pordo Fermigis' [The Door has Shut]. 'Amiko' [Friend] (poem) in *Poemaro por Paco* ed. G. Konisi (1986).

Omelka, František (František) (1904–60)

Czech teacher of history and the Czech language, and a prolific writer, particularly of stories for young people in a simple but tense style, and articles on teaching; learnt Esperanto in 1932. He collaborated with *Heroldo de Esperanto*. In 2000, his home town of Otrokovice made him a Meritorious Citizen in Memoriam. After the Second World War, his books were removed from libraries and publication. He also broadcast on the radio (1946, '47).

Omelka's first book in Esperanto was *Aventuroj de Antonio* [Antonio's Adventures], which appeared in 1937. The story appeared first in Czech as 'Tondova dobrodružství', in the magazine *Malý čtenář* [Little Reader] (1934). He produced his own Esperanto version with little alteration.

Omelka became interested in a heroic incident from 1925 in Nome, Alaska, where some courageous men had saved sick children by transporting serum by dog sled through Arctic weather. He was able to acquire precise information for the story by using his Esperanto contacts. It came out in Czech as *Štafeta* [The Relay] in 1946. His Esperanto version of the story, *La Alaska Stafeto* [The Alaskan Relay], appeared in 1951 in the periodical *Internacia Revuo Esperantista*. The following year saw his two stories *La Alaska Stafeto* and *Kapitroj de la Glacirokoj* [The Alaskan Relay and Captives of the Ice Rocks] in book form. Although it was the former that caught the imagination of several translators, Tazio Carlevaro has made the comment (*EeP*, p.182) that *Kapitroj* is more significant from a literary point of view.

Omelka's methods mean that his writing probably may not be truly considered original Esperanto work, although it was also the author's own.

Omelka's novel 'La Granda Admiralo' [The Great Admiral], on the life of Fernão de Magalhães [Ferdinand Magellan] (c.1470–1521), remains in manuscript.

On Omelka: *Tak jsmo ho znali* [This Is How We Knew Him] (in Czech, 1961).

Works in Czech: *Hore dědině* [Up Through the Village] (children's stories, 1935), *Komňanský hrdina* [The Hero from Komňa] (hist. novel, 1938), *Vlci proti mustangu'm* [Wolves v. Mustangs] (story for boys, 1940, '47), *Nebezpečí láká* [Danger Attracts] (coll. of stories for boys, 1943), *Štafeta* [The Relay] (1946), *Pasáček Ali* [Ali the Little Shepherd] (children's story, 1946), *Blesky nad Beskydami* [Lightning over the Beskydy Mountains] (hist. novel in honour of two nephews killed fighting the Nazis, 1947), *Pomoc přijde z hor* [Help Will Come from the Mountains] (which is *Kapitroj de Glacirokoj*, 1948), *Začalo to v III. A* [It Began in Class III] (children's story, 1953), *Velký admirál* [The Great Admiral] (version of 'La Granda Admiralo'; children's biog., 1946, 2nd ed. '76), *Pedagogický takt* [Tact in Teaching] (1959).

Omelka's translations into • Czech incl.: poems by L.L. Zamenhof; two short stories by H. Weinhengst; short story by S. Zodel; short story by E. Matwiejczuk; short story by M. Chrima (H. Gorov).

Omelka in translation: the novel *La Alaska Stafeto* has appeared in • **English:** trans. as *The Relay* (2000) from the Czech • **Dutch:** trans. by Ine Bartošková from both the Czech and Eo versions as *Estafette* (1961)

- **Frisian:** *Alaska – estafette* (1961), trans. from the Dutch trans. • **German:** trans. as *Die Stafette* (1949, 3rd ed. 1957) from the Czech • **Icelandic:** trans. by Stefán Sigurðsson from the Esperanto as *Boðhlaupid í Alaska* (publ. 1954), – it was also read on Icelandic State Radio in 1953, and repeated. Also, Sigurðsson himself read his trans. 'Flugslys á jökli' of *Kaptitoj de la Glacirokoj* on the State Radio.
- **SELECTED WORK:** *Aventuroj de Antonio* [A.'s Adventures] (novel, 1937). *La Alaska Stafeto; Kaptitoj de la Glacirokoj* [The Alaskan Relay; Captives of the Ice Rocks] (novels, 1952).

Filip, Jan (1911–71)

Czech Catholic priest, high-school teacher. His poetry appeared in several periodicals. Jan and his brother Karel (1915–2001) became well known for their significant Esperanto dictionaries for Czech speakers. Jan received several prizes in literary competitions. He also wrote 14 plays in Czech.

In 1937, Filip wrote his three-act drama with religious overtones *Fino de la Mondo* [End of the World] with an accompanying 'symbolic social symphony' composed by Oldřich Svoboda.

They had several songbooks published, including *Kantareto de Ĉeĥoslovakaj Popolaj Kantoj* [Little Song-book of Czechoslovak Folk-songs] (1948), and they also collaborated to write the play *La Turo inter Nuboj* [The Tower Among Clouds] (1964) on St. Barbara.

- **SELECTED WORK:** *Fino de la Mondo: Simbola Socia Simfonio* [End of the World: a Symbolic Social Symphony] (three-act drama, with music by O. Svoboda, 1937). Filip, Jan, and Karel Filip: *La Turo inter Nuboj: Dramo pri Sankta Barbara ...* [The Tower Among Clouds] (five-act drama, 1964).

1938

Strümpfel, Martin (?–1940)

Sudetenland German, teacher; learnt Esperanto prior to 1933. Strümpfel collaborated with *Literatura Mondo*.

Strümpfel's allusive poetry is inspired by nature. Nine of his poems appeared in book form in the anthology *Naŭ Poetoj* [Nine Poets] (ed. K. Kalocsay (q.v.)), a year before his death.

Strümpfel in translation into • **English:** poem 'Aŭgusto' as 'August' in *La Brita Esperantisto* No.891 (Sept.–Oct. 1989), trans. by W. Auld.

- **SELECTED WORK:** in *Naŭ Poetoj* [Nine Poets] ed. Kalocsay (anth., 1938; 2nd ed. 1989). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Eble Jam' [Perhaps Already]; 'Aŭgusto' [August]; 'Aŭtuno' [Autumn]; 'Januaro' [January].

Ĉulitis, Nikolajs Maksis (b.1911)

Latvian; emigrated to Canada, journalist. Five poems by Ĉulitis were selected for the anthology *Naŭ Poetoj* [Nine Poets] (1939) by Kálmán Kalocsay (q.v.), who wrote: 'some poems showed great promise, unfortunately not fulfilled' (*GpSE*, p.180). Jorge Camacho (q.v.), in his review (1991) of the second edition, picks out Ĉulitis's poem 'Pluvetadas ...' [It Continues to Drizzle].

• **SELECTED WORK:** in *Naŭ Poetoj* [Nine Poets] ed. Kalocsay (anthology, 1938, 2nd ed. 1989).

Sieroszewski, Waclaw (dates unknown)

Polish. Some of Sieroszewski's poems were selected by Kálmán Kalocsay (q.v.) for his anthology *Naŭ Poetoj* [Nine Poets] (1938). Kalocsay wrote that in Sieroszewski's 'energetic lines there hammers a sort of impatiently straining will' (*GpSE*, p.180).

• **SELECTED WORK:** in *Naŭ Poetoj* [Nine Poets] ed. Kalocsay (anth., 1938; 2nd ed. 1989).

Wanselow (Vanselov), Karl (1876-1959)

German; learnt Esperanto around 1890. Wanselow wrote abundantly, also translating, mostly songs, for which he was nicknamed 'la verda trobadoro' [the green troubadour]. His poems appeared principally in *Heroldo de Esperanto* both before and after the Second World War.

Many of Wanselow's original poems were written to be sung, and were published unbound. Three of his poems were considered of sufficient value by Kálmán Kalocsay (q.v.) to include them in the anthology *Naŭ Poetoj* [Nine Poets] (1938): 'two beautiful poems with impressive crescendos' (*GpSE*, pp.180-1). Wanselow's favourite themes were love, peace and brotherhood. His *Nia Lingvo Esperanto* [Our Lang. Eo] (1952-3) is a selection of poetry for declamation and singing.

Gaston Waringhien (q.v.), however, did not consider Wanselow's work worthy of inclusion in *Esperanta Antologio* [Eo Anth.] (*KCNL*, p.179).

• **SELECTED WORK:** in *Naŭ Poetoj* [Nine Poets] ed. Kalocsay (anth., 1938, 2nd ed. 1989). *Nia Lingvo Esperanto* [Our Lang. Eo] (6 fascicles, 1952-3). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Reva Sapiro' [A Daydream's Yearning]; 'La Akvokruĉo' [The Water Jug].

Falkonbrig, Grindel [Falk] (dates unknown)

Soviet citizen from Leningrad. Falkonbrig was a collaborator in *Literatura Mondo* (2nd period: 1931-8). Little more is known of his life.

Classified as belonging to the School of Soviet Poets, Falkonbrig was, nevertheless, a true child of the Budapest Literary School (cf. V.G. Sutkovoj) (*EeP*, p.151). Six of his poems appear in the anthology *Naŭ Poetoj* [Nine Poets] (1938).

• **SELECTED WORK:** in *Naŭ Poetoj* [Nine Poets] ed. Kalocsay (anth., 1938, 2nd ed. 1989). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Doloro' [Pain].

Baudin-Vatré, Juliette (1910-37)

Swiss. Wife of Henri Vatré (q.v.), active in the Esperanto Society of Geneva. Some of Baudin-Vatré's poems appeared in the anthology *Naŭ Poetoj* [Nine Poets] (1938), described as 'beautifully chiselled, nature-loving, somehow mildly pantheistic' (*GpSE*, p180).

Baudin-Vatré also produced model trans. from [Alphonse Marie Louis de] Lamartine (1790-1869). She also contributed with trans. to *Itala*

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Antologio: ekde la XIII-a ĝis la XIX-a Jarcento [Italian Anth.: from the 13th to the 19th C.] (1987) ed. G. Azzi (1910–2002).

• **SELECTED WORK:** in *Naŭ Poetoj* [Nine Poets] ed. Kalocsay (anth., 1938, 2nd ed. 1989).

Pumpr, Tomáš (1906–72)

Czech lawyer and civil servant; learnt Esperanto in 1926. Pumpr is best known as a translator of poetry and as such greatly contributed to *Ĉeĥoslovaka Antologio* [Czechoslovak Anth.] (ed. O. Ginz and S. Kamaryt, 1935). Pumpr, in collaboration with Josef Fousek, also produced outstanding translations of Czech operas, hundreds of operatic arias, duets and classical songs, which were performed by professional artists for broadcast by the Esperanto Section of Radio Prague.

Pumpr's original poetry is mainly humorous and appeared chiefly in *Literatura Mondo* and *La Nica Literatura Revuo*.

Other work: reviews of *Rozoj kaj Urtikoj* by P. Thorsen (q.v.) (1956), *Vojaĝo al Kazohinio* by S. Szathmári (q.v.) (1960), and *Soifo* by L. Tárkony (q.v.) (1965).

Pumpr's translations incl.: *Bukedo: el Ĉeĥaj Naciaj Mitoj* [Bouquet: from Czech National Myths] (1938). *La Bapto de Caro Vladimir* [The Baptism of Tsar Vladimir] is a brilliant, classic translation (1953, 2nd ed. 1996) of the unfinished satire on despotism, corruption and other vices in witty verse *Kfest svatého Vladimíra* by Karel Havlíček Borovský. It is even claimed that the translation is superior to the original. *Sileziaj Kantoj* [Silesian Songs; orig. 1903 and 1909] (1970, 3rd and bilingual ed. 1996, co-trans. with Jiří Kořínek (q.v.) and Rudolf Hromada of the collection of poems by Petr Bezruč).

The most important of his opera trans. are: *En la Puto* (1949, *V studni* [In the Well] by Vilém Blodek (1834–74), *La Vendita Fianĉino* (1950, *Prodaná nevěsta* [The Bartered Bride] by Bedřich Smetana (1824–84), and *Najado* (1950, *Rusalka* [Naiad] by Jaroslav Kvapil (1868–1950) and Antonín Dvořák (1841–1904). The latter is published on cassette (1996). His translation 'Jakobeno', of *Jakobín* [The Jacobine] by Marie Červinková-Riegrová (1854–95), music by Dvořák, is in manuscript.

Majo (1997, lyrical ballad *Máj* (1836) by K.H. Mácha (1810–36) – cf. J. Rumler).

On Pumpr: V. Novobilský: 'D-ro Tomáš Pumpr (1906–1972) kiel Beletra Tradukanto' [Dr. T.P. ... as a Lit. Translator] (1998).

• **SELECTED WORK:** 'Forirfesta Kanto pri Esperanto-instruisto' [Farewell Party Song on an Eo Teacher] rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986). 'Viperoj' [Vipers] rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984).

Zee, Saint-Jules (S.J. Hsu, later Sŭ) [pseud. of Xú Shèngyuè, or Xú Zhèn'è] (1901–86)

Chinese professor of classical Chinese literature in Huadong Normal University, Shanghai; learnt Esperanto 1928–9. Encouraged by Kálmán Kalocsay (q.v.), Zee collaborated in the review *Literatura Mondo* (2nd

period: 1931–8) with his first poems, both original and translated, and later in various Chinese periodicals after the Second World War.

Some of Zee's original work was printed in book form in the anthology *Naŭ Poetoj* [Nine Poets] in 1938. Kalocsay writes (*GpSE*, p.181) that:

[Zee's] poems – unfortunately not many – with their delicate sensibility, nervous vibration, atmosphere-creating fantasy and richness of memory are little jewels of Esperanto poetry. ... His later silence (*silentiĝo*) as a writer of original work is one of the most painful losses to our poetry.

Zee's translations from Chinese literature incl.: *Fajrolumo en la Fronto* (1951, novel *Huǒguāng zài qián* [Firelight at the Front] by Liú Báiyū (b.1916). *Sovaĝa Herbaro* [Wild Grasses] (1951, 2nd ed. 1974, short stories, poems and sketches by Lusin (Lu Hsun; Lǚ Xùn; 1881–1936)). *La Plej Forta Voĉo de la Paco* [The Strongest Voice of Peace] (1952, coll. of poems from the pages of the monthly *El Popola Ĉinio* [From People's China], trans. by Zee and others. *Por Nova Afero Nova Maniero* [For a New Cause a New Way] (1952, 2nd ed. 1959, 12 stories by 9 authors from *El Popola Ĉinio*, trans. with others). *La Feliĉo* (1953, *Xìngfú* [Happiness], seven short stories by seven authors, ed. by Qín Zháoyáng, trans. with Honfan). *El Ĉina Poezio* [From Chinese Poetry] (1980, anth. of both ancient and modern, with an intro. to classical Chinese poetry).

Zee also collaborated with the teams that produced the notable *Ĉina Antologio* 1949–55 [Chinese Anth. 1949–55] (later extended to 1959), the whole of whose part on poetry is his work. Zee also worked on the outstanding, and almost complete, collection of stories by the founder of modern Chinese literature: *Noveloj de Lusin* [Short Stories by Lusin] (1963). Zee translated part (with Elpin [Ān Ōushèng] (q.v.) et al.) and revised the whole of the first edition. Lusin himself wrote several articles in support of Esperanto.

Translations from Lusin and Li Bai (Li Tai Po, c.701–62AD) rpt in *NEK* (1991). Co-trans. *Poemoj de Du Fu* (2006)

• **SELECTED WORK:** rpt in *Naŭ Poetoj* [Nine Poets] ed. Kalocsay (anth., 1938, 2nd ed. 1989). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Mezaŭtuna Nokto' [Mid-autumn Night]; 'La Sorĉa Ponto' [The Bewitching Bridge]; 'Ondoj' [Waves]; 'Sub la Steloj' [Under the Stars]; 'Vakanta Koro, Vakanta Domo' [Vacant Heart, Vacant House]; 'Sopiro' [Yearning]; 'Kiom Ofte' [How Often].

Nisimura [Nišimura] Masao (1907–40)

Japanese; learnt Esperanto in 1930. Teru Hasegawa (Verda Majo) (q.v.) was his sister-in-law.

Although Nisimura's 164-page collection of poems came out in 1956, published by his wife, it had been ready in 1938. Tazio Carlevaro (q.v.) (*EeP*, p.155) calls Nisimura 'a poet technically somewhat crude, who we read with respect because of his difficult and noble life'. On the other hand, Kálmán Kalocsay (q.v.) (*GpSE*, p.242) deems his work 'a very interesting alloy of Japanese and Western inspiration, rendered attractive principally by

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its Western influence being peculiarly that of Esperanto, so the book can be regarded as a graft of developed Esperanto poetic culture.'

His poems 'Lamento' [Lament] and 'Pluvas' [It Is Raining] are rpt in M. Miyamoto (ed.) *Japana Kvodlibeto* (1965).

• **SELECTED WORK:** *Edelvejso* [Edelweiss] (coll. of poems, 1956).

1939

Elpin [pseud. of An Useng; Ān Ōushēng; Usan] (1907–91)

Korean; migrated to China with his family in the struggle against Japanese imperialism. During the 1930s, he collaborated with the periodicals *La Mondo / Shìjiè* [The World], *Oriente Kuriero* [Eastern Courier], *Voĉoj el Oriento* [Voices from the East], *Literatura Mondo* and *Heroldo de Ĉinio* [China Herald]. He returned to Seoul in 1945, where he was active both politically and in the Esperanto movement. He disappeared without trace before 1950. Choe Taesok, editor of his collected works, writes in the foreword (p.6) that he died in North Korea in 1991.

Elpin worked with Zee (Xú Shēngyuè) (q.v.) and others on the outstanding, and almost complete, collection of stories by the founder of modern Chinese literature, *Noveloj de Lusin* [Short Stories by Lusin (Lu Hsun, Lǚ Xùn)] (1963). Elpin's translations of Lusin also appeared in *Elektitaj Noveloj* [Sel. Short Stories] (1939) and *Ĉina Antologio (1919–1949)* [Chinese Anth.] (1986).

In 2004, an anthology of Elpin's work, *Verkoj de Elpin* [Works of Elpin], was published in South Korea. It contains original and translated poetry and prose, translated plays and original essays, as well as biographical and bibliographical information. In his foreword, Choe Taesok writes (p.6):

For the most part, his works deal with opposition to the Japanese invasion and with conflict, and were written during the Chinese–Japanese War that started in 1937. In his writing there is an easy sense of his longing for a peaceful world and his great desire to spread information on the catastrophe of war and inspire worthy rebellion against profit by violence.

It is believed that other original work by Elpin has been lost.

• **SELECTED WORK:** *Verkoj de Elpin* [Works of Elpin] (2004).

1942

Böti László (1914–62)

Hungarian high-school teacher; learnt Esperanto in 1932. Böti's prose was published in various periodicals.

Carlevaro (q.v.) praises Böti for his rich narrative fantasy (*EeP*, p.180).

Böti's story 'Simpla Konfeso' appears abridged in Polish trans. by T. Tyblewski (q.v.) as 'Wyznanie' in *Nowiny Jeleniogórskie* Nos 18, 19 (1969).

• **SELECTED WORK:** rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Simpla Konfeso' [A Simple Confession] (1961).

Kohen-Cedek, Josef J. (1904–91)

Russian Jewish secondary-school teacher from Vilnius, later Israeli citizen, having migrated to Palestine in 1925. As a 12-year-old, Kohen-Cedek met

Zamenhof (q.v.) in Warsaw, after which he decided to learn Esperanto in 1920. Kohen-Cedek spoke around 12 languages, of which he was fully conversant with Russian, Yiddish, Polish, German, Hebrew and Ukrainian. He became vice-president of the national Esperanto league. Articles and poems of his appeared in *Heroldo de Esperanto*, *Malgranda Revuo* [Little Review], *Nia Ligilo* [Our Link], later known as *Israela Esperantisto* [Israeli E-ist], the academic *Biblia Revuo* [Biblical Review], and *Fonto*.

Kohen-Cedek's chief work of poetry is *Tiberio* [Tiberias/Tverja], a narrative poem published in 1944. Tazio Carlevaro (q.v.) sees his work as characterized by the use of irony that is delivered in light-hearted verse to provide the reader with pleasure and thus display his good intentions (*EeP*, p.152).

Kohen-Cedek's translations incl. 140 poems for the *Antologio de la Hebrea Poezio* [Anth. of Hebrew Poetry] (1987), which covers the whole period from Biblical times to the 20th century.

• **SELECTED WORK:** *Tiberio* [Tiberias/Tverja] (poem, 1944). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Gastado ĉe Sokrato' [Hospitality at Socrates's]; 'Tiberio' (pt XII).

Neergaard, Paul (Pierre Paul Ferdinand Mourier de) (1907-87)

Danish plant geneticist and seed pathologist; learnt Esperanto in 1925. Neergaard was for many years head of the Danish State Plant Pathology Service, and pioneered international co-operation in the field from 1956 to '74 as president of the plant pathology committee of the International Seed Control Association. In 1967 he became the first director of the Danish Government Institute of Seed Pathology for Developing Countries. Among his honours were membership of the Indian National Academy of Sciences, the French Academy of Agriculture, and the New York Explorers Club. He was also for several years vice-president of Internacia Sciencia Asocio Esperantista [Intl Science Assn of Esp-ists]. Neergaard was editor-in-chief of the scientific periodical *Esperantologio* [The Linguistic Study of Eo] (1949-61) and of *Sciencaj Studoj* [Scientific Studies] (1958). He was responsible for the botanic, agricultural, horticultural and phytopathological terminology in *Plena Ilustrita Vortaro de Esperanto* [Complete Illus. Dict. of Eo] (1970 et seq.).

His many specialist works include, in Danish: *Sygdomme og skadedyr på haveplanter* [Diseases and Pests of Garden Plants] (1951), *Plantebeskyttelse i havebruget* [Defence of Plants in Horticulture] (1956), *Navngivning af plantesygdomme på dansk* [Danish Phytopathological Nomenclature] (2nd ed. 1977); and in English the more than 1,200-page *Seed Pathology* (1977) and *Seed - A Horse of Hunger or a Source of Life?* (1986). The latter contains a significant essay on the language problem in science. His major works in Esperanto are *Atakoj kontraŭ Ĝardenplantoj* [Attacks on Garden Plants] (1954) and *La Vivo de la Plantoj* [The Life of Plants] (1957). The latter was later translated and published in many national languages (see below).

He was co-editor, with Poul Thorsen (q.v.), of *Tra Densa Mallumo* [Through Profound Darkness] (1942) - a collection of essays on the war-time condition of the Esperanto movement and language. The two also produced the little anthology *Eta Krestomatio* [A Little Reader] (co-ed., 1944).

Neergaard is listed here because he also turned his hand to Esperanto poetry.

Neergaard's scientific works and essays in Esperanto incl.: *Fremdvortoj en Esperanto* [Foreign Words in Eo] (1933). *Scienco kaj Pseudoscienco pri Heredo kaj Raso* [Science and Pseudo-science on Heredity and Race] (1937). *Terminaro Hortikultura Seslingva* [Horticultural Glossary in Six Langs] (1938). 'La Esperantologio kaj Ties Disciplinoj' [The Linguistic Study of Eo and Its Disciplines] (essay, 1942, 1979). *Fitopatologia kaj Mikologia Terminaro* [Glossary of Phytopathology and Mycology] (1946). *Atakoj kontraŭ Ĝardenplantoj* [Attacks on Garden Plants] (1954). *La Vivo de la Plantoj* [The Life of Plants] (1957). 'La Signifo de Popularsciencia Literaturo kiel Kompletiga Legajo en la Instruprogramoj de Lernejoj' [The Significance of Popular-Science Lit. as Complementary Reading in School Curricula] (essay, 1957/9). 'Esperanto-biblioteko de Paul Neergaard: Klasifiko kaj Temaro' [P.N.'s Eo Library: Classification and Subjects] (1977). 'Cent Jaroj de Esperanto en la Servo de Natursciencoj kaj Teknologio' [100 Years of Eo at the Service of Natural Science and Technology] (essay, 1987). 'Plantnomoj en la Lingvo Internacia' [Plant Names in the Intl Lang.] (study, 1987). 'Flugantaj Semoj' [Flying Seeds] (study, 1991).

On Neergaard: His obituary in *Esperanto* (1987) states: 'Esperanto was for Neergaard an integral and essential part of his world-view, whose aim was to create a more just and equal world by the pertinent application of the intellect.'

Neergaard in translation – into • English: *Retrospect on the Scientific Application of Esperanto* (1961). *La Vivo de Plantoj* appears in • **Finnish:** *Vihreä on maailmamme* (1958) • **Lithuanian:** *Augalų gyvenimas* (1960) • **Polish:** *Zycie roślin* (Warsaw, 1962) • **Serbo-Croatian:** *Život bilja* (1959) – and in other languages.
 • **SELECTED WORK:** *Tra Densa Mallumo* [Through Profound Darkness] (essays on the movement and language, with P. Thorsen (q.v.), 1942). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Terura Rajdado' [Fearful Rides].

1945

Egerrup, H.L. (?–1954)

Danish gymnastics teacher, later doctor and consultant in sports medicine; learnt Esperanto in 1934. Egerrup produced one novel and was also a translator.

At the time of writing, the theme of Egerrup's novel *D-ro Dornier* [Dr Dornier] (1945) was fiction. William Auld (q.v.) comments (VDS, p.62):

... artificial insemination is already a fact, although the question whether it would certainly enhance (whatever that means) mankind, is still a matter for discussion. Quite clearly many of the problems surrounding this subject are moral – and this is reflected in the plot of this sincere, if occasionally somewhat dry, story.

Tazio Carlevaro (q.v.) (*EeP*, p.182) considers the story 'rather incredible, full of coincidences.'

• **SELECTED WORK:** *D-ro Dornier* [Dr Dornier] (novel, 1945, rpt 1972). 'La Bonega Komercesto' [The Excellent Businessman] (story) in L. Friis *Novaj Esperanto-historietoj* (1947, 2nd ed. 1956).

1946

Munns, Donald W. (dates unknown)

British. Munns's short novel *Londonanidoj* [Londoners' Children] (1946) was written when he was young, seemingly for people of the same age (Tazio Carlevaro (q.v.): *EeP*, p.179).

• **SELECTED WORK:** *Londonanidoj* [Londoners' Children] (novel, 1946).

Deij, Leen(dert) Cornelis (b.1919)

Dutch port worker; learnt Esperanto in 1935. He joined the workers' Esperanto movement and was the author of the anthem of the Sennacieca Asocio Tutmonda (World Non-national Assn) in 1940. After the Second World War he contributed poems, articles, essays and reviews to *Malgranda Revuo* [Little Review] (1943–52) and other periodicals, including *Heroldo de Esperanto*, *Literatura Foiro* and *Femina*.

During the Second World War, Deij's poems appeared in several periodicals. They are stylistically varied and vigorously antifascist. Deij has been called Esperanto's perhaps last authentic proletarian poet.

Deij's *Aminda* [Loveable] appeared in 1998, some 50 years after it was originally written. It recounts the linguistic development of a monolingual child. The child is not necessarily Esperanto-speaking, just that the language spoken is Esperanto since the book is in this language.

William Auld (q.v.), in his review (1998) thinks the work has value. On the other hand, Jouko Lindstedt, himself a father of Esperanto-speaking children and professor of Slav languages, comments in his review (1998) that many of the scientific concepts are outdated – and 'apart from a few interesting quotations from pioneering reports on 'native' speakers of Esperanto (Butler, Birkeli), Esperanto seems quite superfluous in the book'. He adds that, despite the model style, it is too long for a work of literature.

Fragmentoj [Fragments] (1988) is little collection of reprinted and new material. The poem 'Letero de Gastlaboristo' [Letter of a Foreign Worker] has been called 'a pearl', other pieces 'charming trifles'.

Deij enjoys writing amusing poetry for children: *Infaneske* (35 poems, 1997), *Du Etuloj* [Two Little Ones] (2004), *Koboldo Plumo* [Brownie Pen].

Deij in translation: His celebrated and poignant little poem 'Al la Juda Foririnto', often quoted in connection with the Holocaust, appears – in

• **English:** trans. by W. Auld as 'To the Jewish Departed' in *La Brita Esperantisto* No.891 (Sept.–Oct. 1989) and in *Ten Esperanto Poets in English Translation* (1991) • **French:** as 'Au juif qui s'en est allé', trans. by Claude Piron, in *Poésie vivante* (No.4, 1964; p.9); rpt in Piron *Le défi des langues* (1994; p.196) • **Hungarian:** as 'A zsidóhoz, aki elment' in the anth. *Az én antológiám ...* trans. J.E. Nagy (2001) • **Romanian:** as 'Evreului care-a plecat' in *Az én antológiám / Antologia mea* (2001).

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Vane' [In Vain]; 'Forveturo' [Departure]; 'Al la Juda Foririnto' [To

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the Jewish Departed]; 'Terpomoj' [Potatoes]. *Fragmentoj* [Fragments] (coll. of poetry, 1988). *Aminda* (novel, 1997). *Infaneske* (poems for children, 1997). *Du Etuloj* [Two Little Ones] (poems for children, 2004). *Koboldo Plumo* [Brownie Pen] (poems for children, 2004).

Francis, John Islay (b.1924)

Scottish secondary-school teacher of English; civil servant; learnt Esperanto in 1942. Francis became an active Esperantist only after the Second World War. He contributed to *Malgranda Revuo* [Little Review; Engholm (q.v.)], *La Nica Literatura Revuo* (1955–62) and *Esperanto en Skotlando* [Eo in Scotland] amongst others. Francis also collaborated in the second fascicle of *Belarto* [Fine Arts] (1961). Many aspects of Francis's poetic genius are only to be found in the above-mentioned periodicals. In his later years, Francis has become better known for his novels.

Francis's notable poem *La Kosmo* [The Cosmos] was published in *Kvaropo* [Foursome] (1952) with works of three other leading poets, all appearing in book form for the first time: William Auld, John Dinwoodie and Reto Rossetti (qqq.v.). The four became known as the Scottish School of writers. The 236-line, five-canto poem deals with universal history: the birth of the world, its life and its end, until chaos is re-established. In this context, it is worth noting that Francis has translated Milton (below).

La Kosmo, however important, shows only one facet of Francis's poetry. Vilmos Benczik (q.v.) – in his commentary to the second edition of *Kvaropo* (1977) – writes (p.241):

Francis himself is very sceptical about the value of this his work. When I requested his permission for the reprint, in his reply he called it 'a mere exercise in the Polish alexandrine', and stated that years later he rewrote the whole as a uta: *Ĉu iluzie | ke esto efektivas | internenie?* [Is it illusory | that existence is a reality | amid nowhere?]

Having read the five chapters, it is, however, not possible to accept his completely negative opinion ...

At the head of [*La Kosmo*] a poem by N. Kurzens [q.v.; 'Ne Sufiĉas Nur Vivi!' (It's not Enough Just to Live)] stands as a motto. The last two lines ... eloquently conceptualize Francis's main recipe for life: ... *ne sufiĉas nur vivi kaj vivi – aktivi necesas!* [... it's not enough just to live and live – it's necessary to be active!]

'Francis's way of expressing himself,' Benczik continues (p.242), 'is very precise and at the same time evocative, graphic: e.g. the living being *idiĝas sinampute* [is born by self-amputation].'

He is inclined to originally formed statements that surprise, the élan of which is nevertheless now and then weakened by a didactic tone. The construction of the poem is severely proportional, and the last – fifth – chapter ends with the verse that begins the first: ... *senvive sin etendas vakua firmamento* [... lifelessly a vacuous firmament distends itself].

Benczik continues (p.243):

[*La Kosmo*], as already said, gives only a pale image of Francis's whole work. However, in essence it already leads one to infer all the important qualities of his later works, and also provides the contours of his philosophy. Without doubt one experiences him as an intellectual writer who chooses a subject and confronts it with ambition, has audaciously original points of view, and presents them in a language without ballast, precisely and concisely.

Auld (*EOLE*, pp.85–6) notes the characteristic semantic density of Francis's style, and Benczik concludes that: 'Through *La Kosmo*, the reader becomes acquainted with the début work of one of the most significant authors of the third period of Esperanto literature.'

Reto Rossetti called Francis 'the sober intellect'. Auld (*EOLE*, p.85) points to his compassion and social indignation in, for example, 'Ombroj en Mateno' [Morning Shadows]. Francis voices revulsion at war, and in particular at the mass carnage of the First World War; he chides tardy solemnants on the Day of Remembrance in 'Al Malfruantaj Solenontoj de la Tago de Rememoro'.

Francis had his collection of short stories *Vitralo* [Stained-glass Window] published in 1960. Tazio Carlevaro (q.v.) (*EeP*, p.179) recognises Francis's talent for story-telling, and considers the predominant characteristic of his prose to be his use of irony, with which he objectively analyses extreme examples of human customs and attitudes. In those short stories where irony is not the main trait, he writes with realism and a strong, although not always easily perceptible, sense of compassion.

Ferenc Szilágyi (q.v.), in his foreword to the work, comments on John Francis's view of life 'with a feeling of a newcomer':

... some sort of illusionless (*seniluzia*) wonder for the smallness (*pigmeeco*) to which we are obliged to give importance, from which we can lift ourselves just a millimetre, though this millimetre, which disappears from a cosmic perspective, is for us a requirement, an obligation. ... Nothing other than toleration, altruism and sober helpfulness during that cosmic second we are alive, ... And his awareness of the end of the cosmos, of the last sun-rays of the universe – which Adam in *Tragedio de l' Homo* [cf. *Az ember tragédiája* (The Tragedy of Man) by Imre Madách (1823–64)] could not forget either –, see, this antipodal attitude in the same person never renders the writer's words uninteresting, on the contrary, valid always and everywhere.

Francis is undoubtedly a pessimistic writer, although his pessimism does not tolerate categorization either.

In his review (1960), Henri Vatré calls *Vitralo* 'not ordinary', praising its remarkable style: 'It is a work of art that has to be admired from very close up in order to enjoy every detail.' 'Our novelist has long observed people with wide-open eyes and a healthily balanced and richly doted power of perception.' 'The newness of Francis is rooted not so much in his world-view as in his manner of expressing it.'

Szilágyi asks why Francis's chosen narrative type is the fable and concludes it is due to his being an epic poet and because the fable provides oppugnancy. But:

There is no semblance of a tendency to childishness in these tales, on the contrary there is an awareness we are never truly able to leave the childlike state behind. ... Francis is not joking when he makes us laugh; for this the reader will find a host of examples.

Francis's message is, as summed up by Szilágyi: 'An admonition to us all - because any other attitude would be stupid - not to perturb life, not ours nor that of others, but to smooth its way - already fixed.'

Kálmán Kalocsay (q.v.), writing on 'La Esperanta Novelo' [The Eo Short Story] in 1974, sums up the writer of *Vitrato* as:

... an author on the brink of disillusionment and pessimism, and this is why he prefers a satirical tone, lashing pseudomorality, tyranny, the idiocy of power-hunger and servility, and for these ends using exaggeration and the grotesque in his stories ... Yet the colours of compassion and affection are not lacking from his palette.

Probably Francis's most outstanding contribution to Esperanto prose is *La Granda Kaldrono* [The Great Caldron], a novel of 592 pages describing the fortunes of a family through the First and Second World wars. It appeared in 1978, but was written ten years earlier. In subject matter it may be compared to works by Baghy, Schwartz and Soros (qqq.v.). Its inspiration is Francis's abhorrence of war. However, as Humphrey Tonkin comments: 'The work is not a pacifist novel in any simple sense, though the tragic pointlessness of war is a recurrent theme.'

Auld describes *La Granda Kaldrono* as probably Esperanto's most mature romantic novel (VDS, pp.19-20, p.30; 1981), and as 'a flawless slice of real life' (VDS, pp.92-3). It is 'also partly a celebration of the non-fictional Scottish Marxist John Maclean, one of the popularly most loved people in the history of Scotland, who is the axis (*lokiĝo*) of the novel.' Maclean was a labour leader and an uncompromising opponent of the First World War, who was sentenced to jail on several occasions.

Francis, wishing to place the two world wars and their effects on a single family in parallel, does not do it chronologically but describes now the First World War now the Second in such a way that the parallelization is felt in a most direct, but nevertheless unforced, manner. As Tonkin puts it in his review in *World Literature Today* (1978): 'the author moves back and forth ..., pointing up the often ironic contrasts and similarities among [the characters] and emphasizing their often limited vision.'

Albert Goodheir (q.v.), in his review (1979), also commenting on Francis's 'unusual and difficult' parallelization of the two conflicts, adds that 'it truly pleases only after the second reading, but then it is really effective'.

Tonkin continues:

Francis's characters (with the one exception of John Maclean) are not so much actors as victims of the events of their time. From the novel

there emerges a new insight into the complexities of human motives. Francis himself shows deep compassion for the ordinary people who fill his narrative.

The novel is a natural evolution from Francis's work with the short story, and the most successful episodes are those most resembling free-standing short stories. Certain of the other sections would have benefited from some revision, ...

Tonkin adds that among the most effective descriptions in the book are those of trench warfare. Goodheir considers the descriptions of the characters and their relationships and dialogues appear completely authentic, adding, as a pastor in the area for many years, 'particularly to someone who is acquainted with the people of Western Scotland'. Goodheir also points to the novel's psychological authenticity and Francis's use of irony. He sums up: 'Here is a work that ... is international because the problems confronted by these people are universal.'

Francis's science-fiction novel *Misio sen Alveno* [Mission without Arrival] came out in 1982. Probal Dasgupta, in his review (1982), considers that Francis 'has succeeded in producing a work that is standard for the genre, and which at the same time impresses as a good little novel with subtle and interesting characters':

Francis's cognitive universe represents the most conscientious and penetrating elements of the Western part of the Esperanto world. This universe appears in its many facets in this science-fiction work. As usual, the science-fiction genre enables the author to illuminate bits of the weft of humanity which one is acquainted with but which are not manifest other than when there is a collision between quite different civilisations, one of which more or less violently altering the other.

Francis's *Tri Rakontoj pri la Miljara Paco* [Three Stories of the Thousand-Year Peace] (1997) invites us into the parallel world of the Empire of Yugland, continuing the theme of stories from *Vitrato*. Mauro Nervi (q.v.), in his review (1999), comments:

The stories are very carefully woven, and many characters, many story lines cleverly intertwined in a net of surprising relationships that certainly demand the reader's attention and at the same time testify to the rich fantasy of their writer. The utopian strength of Francis's prose exploits the conventional background of an imaginary (*fabela*) court so he can analyse the hypothesis that a legally defined death penalty for heads of state who in any way initiate war could guarantee peace for several hundred years.

However, Francis constantly argues on the dangers of such an unstable, judicially based and obligatory form of peace.

And not only socially unacceptable emotions can dispose towards war but also poetry: 'precisely because they are poets they need anger, drama and the suffering of war, ... strong emotions and constant struggle are necessary for poetry' [pp.58–9].

In this context, Nervi calls our attention to Homer's opinion that the gods weave unhappiness so our descendants should not lack themes for songs.

In his review (2000), Sten Johansson (q.v.) comments that readers acquainted with Francis's previous style will fail to recognize him: 'There is a total lack here of the humour, wit and clear-sightedness of the *Vitrulo* stories, while the form is inflated to a word-rich, loose, all-drowning flood of words.' While Yugland in *Vitrulo* presented some sort of essence of our world, that of *Tri Rakontoj* bears no relation to it at all, in Johansson's opinion.

However, Garbhan MacAoidh, in his review (2000), believes the stories appeal to those who enjoy satire and burlesque humour. The first story has an 'absurdly complicated plot', the second is enlivening for its mockery of the military mind.

Francis has also written valuable studies on Esperanto literature. His article 'Integro kaj Latentoj en la Verko de Zamenhof' ['Integrity and Potential in Zamenhof's Achievement' (Eng. ed. 1959, 1981)] in *Memorlibro pri la Zamenhof-jaro* 'Commemorative Book for the Zamenhof Year' (pp.50-3; 1960) (cf. Boulton) is a masterful analysis of Zamenhof's work as a pioneering poet and lyricist.

In 2003, Francis stated in *La Brita Esperantisto*: 'I have been most interested by poetry, although I have always had an inclination for writing vast novels, exploiting Esperanto's flexibility. But I suppose I have finally become a novelist-storyteller.' 'I have written a fourth story on 'La Miljara Paco' [The Thousand-Year Peace], and I have begun a fifth, but I lost the first four pages and am not inclined to rewrite them. I do not have any plans for new works.'

Francis's novel *La Kastelo de Vitro* [The Glass Castle], published in 2004, is the first he has written primarily for children. Donald Broadribb, in his review (2005), describes it as not merely a series of quite dissimilar adventures but true literature:

Children want to hear more than mere stories, they want to be able to imagine themselves as participants in the adventures, and in this respect John Francis is outstanding. He succeeds in creating the atmosphere so necessary for being able to believe in the existence of that magical world.

Other work: Foreword to W. Auld's epic poem *La Infana Raso* (1956) and to his coll. of poems *Unufingraj Melodioj* (1960).

Francis's translations incl.: in *Angla Antologio* [English Anth.] (1957) is the 1,054-line second canto of *Paradise Lost* (1667, rev. '74) by John Milton. Milton's poetry is perhaps the densest and most majestic in English, and Francis, Auld reports (*EOLE*, p.86), stubbornly insisted on translating it using 'precisely the same number of lines'. Francis then turned to the poetry of John Keats and Shakespeare's *Richard III* (*Rikardo Tria*, 1980).

On Francis: K. Kalocsay: 'La Esperanta Novelo' [The Eo Short Story] (1974). V. Benczik: 'Kvaropo kaj la Skota Skolo' [Kvaropo and the Scottish School] (1976). M. Boulton: 'Grandskala Romano' [A Large-scale Novel] (1978) – on *La Granda Kaldrono*. B. Ragnarsson: 'John Francis: Pintulo Bezonas Reeldonon' [J.F.: Top Author Needs Republication] (2006).

Francis in translation – into • Hungarian: poems 'Al Malfruantaj Solenontoj de la Tago de Rememoro' (1958) [To Tardy Solemnants on the Day of Remembrance], 'Okazos je la Deko' (1960) [It Will Take Place at Ten] and 'La Vidvino Pirsen' (1960) [The Widow Pearson] appear as 'Az emlékezés napjának majdani megünneplőihez', 'Pontban tízkor' (trans. V. Benczik) and 'Özvegy Pearsonné' in M. Gergely (ed.) *Utam a világbán: Eszperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987) • **Italian:** *terza rima* 'Al Malfruantaj Solenontoj de la Tago de Rememoro (11a Nov.)' appears as 'Fate in fretta, signori!' in Dante Bertolini's coll. *In quest'era omicida / En Ĉi Murdepoko* (1987).

• **SELECTED WORK:** *La Kosmo* [The Cosmos] (poem) in *Kvaropo* [Foursome] (1952, 2nd ed. 1977). *Vitrulo* [Stained-glass Window] (short stories, 1960). 'Integro kaj Latentoj en la Verko de Zamenhof' [Integrity and Potential in Zamenhof's Achievement' (Eng. version 1959, '81)] in *Memorlibro pri la Zamenhof-jaro* (1960). *La Granda Kaldrono* [The Great Caldron] (novel, 1978). *Misio sen Alveno* [Mission without Arrival] (novel, 1982). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Rezignacio' [Resignation]; 'Al Malfruantaj Solenontoj de la Tago de Rememoro' (1958) [To Tardy Solemnants on the Day of Remembrance]; 'Ombroj en Mateno' [Shadows in the Morning]; 'La Stumpa Popolo' [The Truncated People]; 'Rikolto Sin Resemos Do' [Harvest Will Then Reseed Itself]; 'Kalocsay'; 'Tipolo' [Crane-fly; Am. Harvestman]; 'V La Fino' [V The End] pt. of 'La Kosmo' [The Cosmos]. Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987): 'Ombroj en Mateno' [Shadows in the Morning] (poem). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Ĝermoj en Rikolto' [Sprouts in Harvest] (1960). *Tri Rakontoj pri la Miljara Paco* [Three Stories of the Thousand-Year Peace] (1997). *La Kastelo de Vitro* [The Glass Castle] (novel, 2004). 'La Skota Skolo' [The Scottish School] (essay, 2005).

1948

Thévenin, Lucien Jacques (1891–1962)

French businessman; learnt Esperanto in 1907. Thévenin was both a poet and a competent translator.

Typically, Thévenin expresses the intimacy of nature, which he contemplates through the eyes of an idyllist. Carlevaro (q.v.) (*EeP*, p.175) notes his lucid lyrics, 'often with beautiful metaphors'. 'He never descends into mannerisms or sentimentality as he knows how to develop his themes.'

Thévenin also translated the poetry of Jean de La Fontaine: *Fabloj de La Fontaine* [Fables of La Fontaine] (1948, rpt 1996).

• **SELECTED WORK:** *La Vana Kanto* [The Futile Song] (poems, 1948). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Matena Invito' [A Morning Invitation].

1949

Sayers, James Denton (1888–1957)

American engineer; telegraphist and part-time journalist, later civilian military information officer in Germany. Sayers had some novels on the

Wild West published in English. He was a founder-member of the Esperanto-Ligo de Norda Ameriko [Eo League of N. America].

Tazio Carlevaro (q.v.) (*EeP*, p.179) simply notes that Sayers's novel, *Invito al Ĉielo* [Invitation to Heaven] (1949), 'is a fictional account of a flight to Mars with which crude philosophical themes are intertwined, inconsistent with the fictional part.'

William Auld (q.v.) (*VDS*, p.53) calls the work, based on concepts from the religious sect of Jehovah's Witnesses 'curious', adding: 'Quite sincerely, if one treats the plot and the theme ... as simple fictions, ignoring contingent collisions with one's own convictions - and why not? - the novel is a really gripping (*leginstiga*) entertainment; it is just somewhat spoilt by some, not very many, stylistic unevennesses and Anglicisms.'

Sayers in translation into • Finnish: Sayers's novel appeared as 'Kutsu tähtiin' in the periodical *Kuva ja Sana* (1951).

• **SELECTED WORK:** *Invito al Ĉielo* [Invitation to Heaven] (novel, 1949).

Kořínek, Jiří (1906–1988)

Czech textile quality controller; learnt Esperanto in 1922. He was employed in the textile trade since 1931, but was forced to work in a smeltery during the Second World War. From 1949, in addition to teaching, Kořínek became a prolific poet and translator of poetry, songs and operatic works, receiving many prizes for his work in the Literary Competitions at world Esperanto congresses, first in 1952, and elsewhere. He has written some 350 original poems, some of which have been published in all the main Esperanto periodicals, including eleven in *La Nica Literatura Revuo*, and later in *Norda Prismo*. He also produced some 700 translations, which include hundreds of opera arias, duets, choral works and classical songs of both Czech and world-famous composers for the concerts of the Esperanto Club of Brno, at which they were sung by professional artists. He also collaborated in the second fascicle of *Belarto* [Fine Arts] (1961). Two weeks prior to his death, he became the first Esperanto-speaker to be awarded the title of 'meritorious worker for culture' by the Czechoslovak state.

His original work exhibits 'profound human feeling and every manner of problem of human life'. Eduard Tvarožek (q.v.) continues (*SdEL*, p.76):

In poetry Kořínek poet-philosopher followed the Kalocsayan group [cf. Kalocsay], whose device was richness in language, and did not fear neologisms; as a consequence his language usage is rich in nuances, evocative, modern. His original poems are here intellectual, there penetrate nature (*naturpenetraĵ*), sometimes Esperantistic; part appeared in *Vitreroj, Poeziaĵoj el 1949-1976* (1976). *Vitreroj* was published in honour of Kořínek's 70th birthday. Oldřich Kníchal (q.v.), in his foreword (p.3), calls Kořínek 'an observant commentator (*glosanto*) of the varied everyday'; his poem 'Smeraldoj Levitaj el Griza Gruzo' [Emeralds Picked from Grey Grit] uncovers the origin of *Vitreroj*, ...'

Josef Rumler (q.v.) wrote that Kořínek had a 'perfect verse technique with a sovereign mastery of Esperanto' (Urbanová et al. *Debato pri la 'Praga*

Skolo', 1989, p.2). Nevertheless, he is better known for his translations, among which are those in the 538-page *Slovaka Antologio* [Slovak Anthology] (1977, 2nd ed. 1980).

Much of Kofínek's original and translated poetry remains unpublished.

Studies: 'Taskoj de Nia Literaturo Beletra kaj Faka' [Tasks of Our Belles-Lettres and Specialist Lit.] (1987). 'Problemoj de Tradukado' [Problems in Trans.] (1982).

On Kofínek: O. Kníchal: 'Poeto de la Naska Tero' [A Poet of His Natal Earth], and 'Pri la Aŭtoro' [On the Author] in *Vitreroj* (1970).

Kofínek's translations incl.: by the Nobel Prizewinner Jaroslav Seifert: *Panjo* (1960, poems *Maminka*), *Ventumilo de Božena Němcová* (1963, poetry *Vějíř Boženy Němcové* (B.N.'s Fan)), *Kronplekto da Sonetoj* (1970, *Věvec sonetů* (A Wreath of Sonnets) – this appeared in the cultural periodical *Norda Prismo* (No.4-5, 1956; pp.197-201) before it appeared in its orig. Czech), *Vitreroj: Poeziaĵoj el 1949-1976* (1976, coll. of poetry), *Skizoj el Useudom* (1980, poetry). The poem 'Slečna ze čtvrtého' appears as 'La Fraŭlino el la Kvara Etaĝo' rpt in *NEK* (1991).

Other trans.: Petr Bezruč: 1867-1958 (1965, co-trans. with Rudolf Hromada, biog. by V. Vašek, with sel. of Bezruč's poetry); *Sileziaj Kantoj* [Silesian Songs] (1970, 3rd and bilingual ed. 1996, poetry, co-trans. with T. Pumpr (q.v.) and Hromada). *Nia Sinjorino Božena Němcová* (1980, *Naše paní Božena Němcová* by František Halas).

Flugilhava Ŝtono [Winged Stone] (1985, sel. poems *Okřídlený kámen* by Jiří Karen (q.v.)). *Sur la Sojlo de la Amo* [On the Threshold of Love] (1986, coll. of poems by Markéta Procházková).

A considerable amount of his work remains in manuscript.

• **SELECTED WORK:** in *Utaŝesta Poemaro* (1966): 'Mia Skribmaŝino' [My Typewriter], 'Kvar Sonetoj' [Four Sonnets]. *Vitreroj: Poeziaĵoj el 1949-1976* [Glass Fragments: Poetry Pieces from 1949-76] (incl. some trans., 1976). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Sen Homa Mezuro' [Without Human Measure]; 'Versoj Psikiatraj: Komplekso de Malplivaloro; Megalomanio; La Sanmensulo' [Psychiatric Verse: Inferiority Complex; Megalomania; The Sane Person]; 'Al la Majstro' [To the Master]; 'Lasta Rozo' [Last Rose]; 'Aŭgusta Promeno' [An Autumn Walk]; 'Romanco F-majora de Beethoven' [Romance in F-major by Beethoven]. 'Ree pri la Paco' [Yet Again on Peace] (poem) in *Poemaro por Paco* ed. G. Konisi (1986). Rpt in *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse] (poems) ed. W. Auld and S. Maul (1987): 'Plu Neniam!' [Never Again!]; 'Nigra Spiegulo' [Black Mirror]; 'Desur Lito Kirurgia' [From a Surgical Bed]; 'Fulgo sur la Neĝo' [Soot on the Snow]; 'Februara Promeno' [A February Walk].

1950

French, Richard John (1883-1959)

English civil servant; learnt Esperanto in 1939. French won prizes for his prose at the Literary Competitions of world Esperanto congresses.

French's name was well known, but his mild short stories were never collected in book form. They analyse the condition of man through loving eyes (Carlevaro (q.v.): *EeP*, p.180).

• **SELECTED WORK:** 'Senhejmulo' [Homeless Person] (short story, 1953) in 33 *Rakontoj – La Esperanta Novelarto* eds R. Rossetti and F. Szilágyi (anth., 1964).

Musella, Vincenzo (1894–?)

Italian, secondary-school teacher of literature and philosophy, blind; learnt Esperanto prior to the First World War. Musella won his first prize for original Esperanto poetry in the Literary Competition at the World Esperanto Congress in 1950.

Among Musella's translations from Italian are contributions to the 477-page *Itala Antologio: Ekde la XIII-a ĝis la XIX-a Jarcento* [Italian Anth.: from the 13th to the 19th C.] ed. G. Azzi (1987).

• **SELECTED WORK:** 'Nokta Paŝo' [A Nocturnal Step] in 25 *Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977).

Rossetti, Cesare (Cezaro) (1901–50)

British, of Swiss family, educated in Scotland; learnt Esperanto in 1928; the elder brother of Reto Rossetti (q.v.). Cesare travelled to India for four years' experience in Indian cuisine. After returning to Britain, he was employed as a cook in hotels. He 'lost interest with that existence, and threw himself into the commercial world – at the bottom! – precisely in a period when opportunities for work were at a maximum and selling extremely difficult.' (VDS, p.88).

Rossetti's autobiographical novel *Kredu Min, Sinjorino!* [Believe Me, Madam!] (1950) about the adventures of a skilful travelling salesman operating on the edge of capitalist society is a classic. It is a type of novel as yet unique in Esperanto. The captivating anecdotes from his eventful life are written in a lively and expressive, colloquial style. As William Auld (q.v.) notes (VDS, pp.87–8), an important factor is Rossetti's outstanding success in re-creating the market traders' slang in fluent, idiomatic Esperanto, often with intelligent use of proverbs: 'We get to know his 'education' in this environment, the world of fairs and market traders, and how he finally fought his way through to a relatively prosperous, but energy-craving, carrier.'

Stellan Engholm (q.v.), in his review in *Malgranda Revuo* (1951), calls Rossetti's talent for story-telling 'out of the ordinary' and his use of language 'certainly the most lively and most mature' in print at the time.

On Cezaro Rossetti: A.J. Middelkoop: *Humoristische trekken in de Esperanto-literatuur* (nl) [Humorous Traits in Eo Lit.] (1969). The first and second editions (1974) of *Kredu Min, Sinjorino!* contain a foreword by Raymond Schwartz (q.v.); the third ed. contains forewords also by A. De' Giorgi (q.v.) and Reto Rossetti, the latter a blog. of his brother. Reto Rossetti: 'Mia Frato, Cezaro' [My Brother, C.] (1992). B. Ragnarsson: 'La Fratoj Rossetti: Sperto Saĝon Akrigas' [The Rossetti Brothers: Experience Sharpens Wisdom] (2005, rpt 2007).

His novel has appeared in translation in • **Hungarian:** *Tréfán kívül* (1st ed., 1958), by S. Szathmári (q.v.). In addition, the chap. 'Kiu Sin Enjungis, Devas Tiri' (1950) [He Who Places Himself in the Yoke Is Obligated to Pull] appears as 'Aki befota magát, annak húznia kell', also trans. by Száthmari,

in M. Gergely (ed.) *Utam a világban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farnon: Antologio el la Esperanta Literaturo* (1987) • *Japanese: Igrisuno yasi* (1979), a less than perfect trans. by Tosiô Kawai.

• **SELECTED WORK:** *Kredu Min, Sinjorino!* [Believe Me, Madam!] (autobiog. novel, 1950, 3rd ed. 1990).

Lapenna, Ivo (1909-87)

Croatian Professor of International Law in Zagreb University; from 1956 first a research fellow and later Professor of Comparative Soviet and East European Law in the London School of Economics and Political Science (London University), and British citizen; learnt Esperanto in 1928. He was also a counsellor-at-law at the International Court of Justice in The Hague, and a member of the Institute of World Affairs. Lapenna was also a qualified teacher of the violin cello. He escaped the 1941 Nazi occupation of Zagreb to join the National Liberation Army in 1943. The following year he was in Bari, Italy, from where he returned as political and military correspondent of *Slobodna Dalmacija* [Free Dalmatia] on the unoccupied island of Vis. From 1944 he was editor of *Dnevne vijesti* [Daily News] and later of *Glasnik Ujedinjenih nacija* [The United Nations Herald], which the Allied forces dropped by air. He was president of the Yugoslavia Esperanto-Ligo [Yugoslav Eo League] from 1937 to '50, and president of the Internacia Esperanto-Asocio de Juristoj [Lawyers' Intl Eo Assn] for 30 years.

In 1937 (No.6, pp.9-10), the leading article in *La Suda Stelo* [The Southern Star] attacked the false understanding of neutrality, which had the effect of 'a cancerous wound' in the Esperanto movement. Lapenna demanded that the principles of freedom of thought and democracy accompany neutrality to prevent its becoming a negative phenomenon. (*DL*, p151). He was instrumental in establishing the idea of active, rather than passive, neutrality, with the vast majority of Esperanto-speakers coming to acknowledge the pre-war collectively passive approach to fascism was not only inappropriate but wholly incompatible with the Esperanto movement's values of equal respect for all cultures and peoples. Lapenna was later responsible for devising the expression *humanisma internaciismo*, later *humaneca internaciismo* [humanitarian internationalism]; (cf. inaugural speech at the 45th World Esperanto Congress, Brussels, 1960: 'Humanisma Internaciismo kaj la Internacia Lingvo' in *Elektitaj Paroladoj kaj Prelegoj*, 1966).

After the war, Lapenna was head of the Croatian Domestic Press Department and editor of *Narodne novine* [Official News] and an advisor to the Yugoslav delegation at the Paris Peace Conference in 1946. In 1949 he left Yugoslavia, living first in Paris, later in London.

Lapenna was instrumental in achieving recognition for Esperanto and obtaining officially recognized status for the Universala Esperanto-Asocio (World Eo Assn, UEA) with Unesco Resolution IV.1.4.422-4 at the General Conference of Unesco in Montevideo in 1954 (cf. *Elektitaj Paroladoj kaj Prelegoj*, 1966: 'Defendo de Esperanto' [In Defence of Eo], 'Por Respondo al la Peticio' [For a Response to the Petition], 'Por Kultura Pritrakto de Kultura Afero' [For a Cultural Handling of a Cultural Matter]).

In 1955, Lapenna became General Secretary of UEA, and its President from 1964 to '74. Lapenna founded the Centre for Research and Documentation on the World Language Problem in London in 1952, and as its director produced many key factual texts, chiefly in Esperanto and English.

Lapenna was a trained orator and probably the greatest the language has had. His oratorical style is reflected in his writing. Reto Rossetti (q.v.) comments (*SdES*, pp.112–13):

A powerful orator with a matchless eloquence, whose works are distinguished by that same quality of voice that governs his speeches. Thus he is careful that the syllables should fully and clearly carry the sense ... It should be added that for Lapenna's particular purpose his means are perfect. Here pertains also the rhythm of his sentences, which depends on some regular, accentuating pulse.

Georgio Silfer (q.v.) writes (*EMIL*, p.197):

Ivo Lapenna himself puts down his aesthetic thoughts, subsequent to the theoretical volume *Retoriko* [Oratory] [1950], in the applied volume *Elektitaj Paroladoj kaj Prelegoj* [Sel. Talks and Lectures, 1966]. For that reason this may be considered Lapenna's most important literary contribution precisely in the genre of oratory. The value of the book is emphasized by the fact that only one other analogous example exists to date: the speeches of Zamenhof [q.v.].

This is true as there is no collection of the Esperanto speeches of Edmond Privat (q.v.) who was also a renowned Esperanto orator.

Some other of the more important of Lapenna's talks and lectures in *Elektitaj Paroladoj kaj Prelegoj* are: 'La Internacia Lingvo kiel Esprimo kaj Antaŭeniganto de Universalismaj Tendencoj' [The International Language as an Expression and Progressor of Universalistic Tendencies], 'La Kultura Valoro de la Internacia Lingvo' [The Cultural Value of the International Language], 'Kontraŭ la Lingvan Diskriminacion!' [Against Language Discrimination!], 'La Lingva Problemo en Internaciaj Rilatoj' [The Language Problem in International Relations], 'La Grandeco de D-ro L.L. Zamenhof' [The Greatness of Dr L.L. Zamenhof].

In 1960, Lapenna edited the *Memorlibro Eldonita Okaze de la Centjara Datreveno de la Naskigo de D-ro L.L. Zamenhof* [Commemorative Book Published on the Occasion of the 100th Anniversary of the Birth of Dr L.L. Zamenhof].

In 1974, Lapenna, together with Ulrich Lins and Tazio Carlevaro (q.v.), wrote and compiled much of the encyclopedic work *Esperanto en Perspektivo: Faktoj kaj Analizoj pri la Internacia Lingvo* [Eo in Perspective: Facts and Analyses of the Intl Lang.] (1974).

Kritikaj Studoj Defende de Esperanto [Critical Studies in Defence of Eo] (1987) is a reprint of essays. The first text is 'Nefermita Letero al J.V. Stalin' [Open Letter to J.V.S.] on the persecution of Esperanto in the Soviet Union, dated May 1952.

Some other works: 'La Esperanta Literaturo' [Eo Literature] (1954). *Bazaj Faktoj pri la Internacia Lingvo (Esperanto)* (1965, 2nd rev. ed. 1972);

English version: *Basic Facts about the International Language Esperanto* (1965, 3rd ed. 1972), Dutch (1965), Italian (1953, 1977), German (1970), Serbian (1971). Foreword to *Universala Deklaracio de Homaj Rajtoj* (4th ed. 1968, Esperanto trans. of the *Universal Declaration of Human Rights*). 'Kelkaj Juraj Aspektoj de la Multlingveco en Europa Ekonomia Komunajo' [Some Legal Aspects of Multilingualism in the European Economic Community] (1978). In • **Croatian**: *Međunarodni jezik u historiji i danas* [Intl Lang. in History and Today] (1935). *Engleski ili esperanto* [English or Eo] (1940) • **English**: 'The Common Language Question before International Organisations' (1970-1) • **French**: 'La situation juridique des langues sous le régime des Nations Unies' (1969).

On Lapenna: G. Waringhien: 'Antaŭparolo al la Dua Eldono' [Foreword to the 2nd ed.] in I. Lapenna: *Retoriko* (1958, 3rd ed. 1971). *Eseoj Memore al Ivo Lapenna* [Essays in Memory of I.L.], ed. by Carlo Minnaja (2001), which incl.: M. Boulton: 'Etaj Memoroj pri Granda Homo' [Little Memories of a Great Man]; H.D. Maas: 'Esploro de la Leksiko de Du Esperanto-aŭtoroj' [An Exploration of the Lexicons of Two Eo Authors (also on I.L. Zamenhof)]; C. Minnaja: 'Renkonte al Ivo Lapenna Oratoro' [Meeting I.L. the Orator]; G. Silber: 'La Literatura Kontribuo de Ivo Lapenna' [The Lit. Contribution of I.L.]; T. Tyblewski: 'Ivo Lapenna: Homo Minaca, ĉar Efektive Libera' [I.L.: Threatening Because Truly Free].

Lapenna in translation – into • **English**: *The International Language and the Contribution of the Esperanto Movement to the Aims of U.N.E.S.C.O.: Report Published on the Occasion of the Eighth Session of the General Conference of U.N.E.S.C.O.* (1954). *La Lingva Problemo in Internaciaj Rilatoj* as *The Language Problem in Intl Relations* (1963, rev. 1972, rpt 1982) • **Dutch**: *La Lingva Problemo en la Internaciaj Rilatoj* as *Het talenprobleem in internationale relaties en de internationale taal* (1980) • **Japanese**: *Retoriko* appeared in two pts as *Asu-eno-yūben; Kindai-yūben-gaku* (1977) • **Norwegian**: *Det internasjonale språket og Esperanto-bevegelsens bidrag til U.N.E.S.C.O.s mål* (1954) • **Romanian**: 'Ekesto de la Internacia Lingvo' as 'Limba internațională' (1997), 'Faktoroj Influantaj la Lingvo-evoluon' as 'Factori care influentează evoluția limbilor' (1998) – both from *Esperanto en Perspektivo* (1994, pp.28+, 35+); 'Internacieco de Esperanto' as 'Characterul internațional al limbii Esperanto' (1999), each trans. by I. Oneț • **Spanish**: *El Idioma Internacional: y la contribución del movimiento de Esperanto a los fines de la UNESCO* (1954).

Lapenna's works on law incl.: in • **Croatian**: *Ujedinjene Nacije* [The United Nations] (Zagreb, 1949). *Historija diplomacije I; II* [The History of Diplomacy I; II] (1949) • **English**: *State and Law: Soviet and Yugoslav Theory* (London / New Haven, 1964). *Soviet Penal Policy* (London / New Haven, 1968; Westport, 1980) • **French**: *Conceptions soviétiques de droit international public* (Paris, 1954).

For a bibliog. of his articles on law in • **Esperanto**, see C. Minnaja (ed.): *Eseoj Memore al Ivo Lapenna* (2001) pp.22-5.

• **SELECTED WORK**: *Retoriko* [Oratory] (study, 1950, 3rd ed. 1971). *Aktualaj Problemoj de la Nuntempa Internacia Vivo* [Current Problems of Contemporary Intl Life] (1952). *La Internacia Lingvo: Faktoj pri Esperanto* [The Interna-

tional Language: Facts on Eo] (1954). 'Genocido - Nova Kategorio de Internacia Krimo' [Genocide - a New Category of Intl Crime] (1955). 'La Grandeco de D-ro L.L. Zamenhof' [The Greatness of Dr L.L.Z.] (lecture, 1959, 1966; rpt 1981). 'Kelkaj Aspektoj de la Lingva Problemo en Internacia Publika Juro kaj Kompara Juro' [Some Aspects of the Language Problem in Intl Public Law and Comparative Law] (1963). *La Lingva Problemo in Internaciaj Rilatoj* [The Language Problem in Intl Relations] (1963, rev. 1972, rpt 1982). 'La Homaj Rajtoj kaj Lingva Diskriminacio' [Human Rights and Lang. Discrimination] (1965). *Elektitaj Paroladoj kaj Prelegoj* [Selected Talks and Lectures] (supplement to *Retoriko*, 1966). *Cultural Genocide and Human Rights / Kultura Genocido kaj Homaj Rajtoj* (bilingual, 1968). 'Universala Deklaracio de Homaj Rajtoj' [Universal Declaration of Human Rights] (1968). 'Genocido' [Genocide] (1969). 'Kelkaj Juraj Aspektoj de la Multlingveco en EK' [Some Legal Aspects of the Multilingualism in the European Community] (1979). 'Juraj Aspektoj de Informperdo pro Traduko' [Legal Aspects of Loss of Information through Translation] (1982). 'Esperanto kiel Lingva Esprimo kaj Instrumento de Humaneca Internaciismo' [Esperanto as a Linguistic Expression and Instrument of Humanitarian Internationalism] (1987). *Juraj Terminologiaj Problemoj kun Aparta Konsidero al Esperantlingva Jura Terminologio* [Terminological Problems of Law with Special Consideration of Legal Terminology in Eo] (1987). *Kritikaj Studoj Defende de Esperanto* [Critical Studies in Defence of Eo] (rpt essays, 1987).

Nakamura Tazuo [pseud. of Takamura Turuzô; other pseud.: Nakamura Teruo/Yôu; Mikami Teruo] (1911-84)
 Japanese; learnt Esperanto in 1929. He was editor-in-chief of the magazine *Oomoto* from 1950 and wrote an intensive course for Japanese-speakers. However, he was best known as a writer on science and Esperanto linguistics. He also wrote original poetry.

Takamura's *Enciklopedieto Japana* [Little Encyclopedia on Japan] was published in 1964. It is a masterful introduction to Japanese culture, history and customs. The following year, *Japana Kvodlibeto* [Japanese Medley] appeared - a coll. of poetry, prose, drama and essays by Japanese writers of both the first and second generation, co-edited with Masao Miyamoto (q.v.). It includes a story by Nakamura.

Other work: *Kio Estas Tankao?: La 31-silaba Utao* [What Is a Tanka?: The 31-syllable Uta] (1962). *Noo: Japana Klasika Dancdramo* [No: Classical Japanese Dance Drama] (1963). 'Iom da Francismoj sub Vesto Esperanta' [Some Gallicisms in Eo Clothing] (1968) - criticism on Raymond Schwartz (q.v.). 'Pripensindaĵoj de la Lingvo Internacia' [Things to Do With the Intl Lang. That Are Worthy of Consideration] (1969). Foreword to E. de Kock's coll. of poetry *Japaneskoj* (1982).

Nakamura's translations incl.: *Rakontoj de Oogai* [Stories by Ôgai (pseud. of Mori Rintarô (1862-1922))] (1962, rpt 1979, co-translated and edited with others). *La Libro de Teo* (1965, from the English *The Book of Tea* on Japanese customs and culture by Kakuzo Okakura).

• **SELECTED WORK:** *Zamenhofa Stilo kaj Moderna Stilo* [Zamenhofian Style and

Modern Style] (1970). *Enciklopedieto Japana* [Little Encyclopedia on Japan] (1964). In *Japana Kvodlibeto* [Japanese Medley] (anth., co-ed., 1965): *Pliaga Frato – Malpliaga Frato* [Older Brother – Younger Brother] (story).

Vinař, Valdemar (1918–81)

Czech actor, stage manager, civil service administrator and film director, but also wrote original works of poetry and prose. He was well known for his translation of poetry.

'Voĉoj el Malproksime' [Voices from Afar] (1950) is a collection of poetry and songs inspired by work by indigenous peoples of America, Africa and Indonesia. It exists only as a mimeograph.

Vinař's retelling of Czech fables by Božena Němcová (1820–62) and K.J. Erben (1811–70), *Ĉeĥaj Fabeloj*, came out in 1962, and four years later was republished in Japan.

His one-act, one-person anti-war monologue 'Ĉerande de l' Abismo' [On the Brink of the Abyss] was performed for the first time in 1980, and broadcast with Ěva Suchardov-Seemannov (q.v.); it has not been published. His short apocryphal novel *La Skandalo pro Jozefo* [The Joseph Scandal], based on the Biblical story of Joseph, was published the following year (cf. Applebaum). It consists of five monologues, three by Jozefo. However, as Yenovk Lazian writes in his review (2004), this Jozefo is in no way similar to the Biblical figure, but a 'shameless rascal who speaks mockingly of his father and all his ancestors, and hates his brothers, ...' Lazian also thinks the plot breaks down and questions the point of treating the original story in this way. Having considered that Vinař confuses slavery with employment, he ponders: 'Is it to put in the heads of the imagined slaves a similarly imagined 'class consciousness' and get them to rebel against all suppression and denial of freedom (*mallibero*)?'

On Vinař: biog. in *La Skandalo pro Jozefo*.

Vinař in translation into • Czech: *La Skandalo pro Jozefo* is trans. as *Skandl kolem Josefa* (2001) by R. Mauserov.

• SELECTED WORK: *Ĉeĥaj Fabeloj* [Czech Fables] (children's fables, 1962, 2nd ed. 1966). *La Skandalo pro Jozefo: Kvinobla Atenta Atesto pri la Tikla Evento Malnovtestamenta* [The Joseph Scandal: Quintuple Authentic Evidence on the Awkward Old-Testament Incident] (short novel, 1981; 2nd ed. 2002).

Takaĉ, Źeljko (1927–82)

Croatian journalist with the daily *Vjesnik*; learnt Esperanto in 1947. Takaĉ taught Esperanto in Yugoslavia, Greece and Norway. He undertook an extensive lecture tour in Norway. He was a Norwegian vice-consul. Takaĉ's articles and literary pieces appeared in many periodicals, including *La Suda Stelo*, *Kontakto* [Contact] and *Jugoslavia Esperantisto* [Yugoslav E-ist].

Although Takaĉ's work was well known, it was never published in book form. His prize-winning short stories, rich in lively and socially engaged observation, exhibit skill in his use of style (*GpSE*, p.208), and he won several prizes in the Literary Competitions at world Esperanto congresses. His short story 'Mensog' Nia Ĉiutaga' [Our Everyday Lying] appeared in Croatian translation in *Vikend* (1956).

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He worked with Marko Demetrović and Mirko Mamužić to translate poems, *Izabrane pjesme*, from the Croatian by Boro Pavlović (1922–2001), which appeared as *Elektitaj Poemoj* [Sel. Poems] in 1954.

• **SELECTED WORK:** rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Mensog' Nia Ĉiutaga' [Our Everyday Lying] (1954).

Foote, Arthur Dawson (1931–96)

English; learnt Esperanto in 1943. Foote held two Oxford University degrees. He was a prolific writer also in English but was not widely published. His Esperanto works appeared mostly in *Esperanto en Skotlando* [Eo in Scotland]. He was a prizewinner in the Literary Competitions at world Esperanto congresses, and collaborated in the production of *Angla Antologio* [English Anth.] (1957).

Foote's Esperanto work was well known and liked but never published in book form (*EeP*, p.52). Tazio Carlevaro (q.v.) writes that Foote's poetry is elegant, inspired by nature. He is a master of both the style of the Japanese miniature and the polished, euphonious sonnet (*EeP*, p.172).

Foote's work in English includes the collection of poetry *The House Not Right in the Head* (1986).

• **SELECTED WORK:** 'Perditaj Fontoj de la Esperanta Liriko' [Lost Sources of Eo Poetry] (1955). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Sonetciklo' [Sonnet Cycle] pt; 'Miniaturoj' [Miniatures]; 'Selina'.

THE FOURTH PERIOD 1952–74

Post-Parnassianism and Modernism

The final demise of the periodical *Literatura Mondo* [Literary World] in 1949, due to the Stalinist persecution of Esperanto in Hungary, heralded the end of the period of 'Parnassianism' in poetry. Romanticism had reached the end of the road, and modernism began influencing Esperanto poetry. Although William Auld (q.v.) writes in *Esperanta Antologio – Poemoj 1887–1981* [Eo Anth. – Poems ...] (1984) (p.836) that the new period of 'Post-Parnassianism' probably began with the publication of his epic poem *La Infana Raso* [The Child Race] in 1956, it was the appearance of *Kvaropo* [Foursome] in 1952 – by the Scottish School of writers, of whom Auld was one – that initiated the process. This he acknowledged in his essay 'Evoluo de la Poezia Lingvaĵo en Esperanto' (*FdE*, 1976; p.22) – although this does not appear in its English rendering, *The Development of the Poetic Language in Esperanto* (1976) (p.7).

The work of the Scottish School influenced Esperanto poetry from Iceland to Brazil, and *La Infana Raso* stands out as the most significant work of the period. It is still generally considered the greatest work of Esperanto literature.

The Fourth Period was to produce a number of writers and critics of the highest standard, yet the quantity of new novels diminished in comparison with the production of poetry and short stories. Indeed, Auld wrote in the first edition of *Esperanta Antologio: Poemoj 1887–1957* (p.23) that the outstanding characteristic of the poets of this period was their fecundity (p.23).

Two literary reviews that were to play major roles both appeared in 1955: *La Nica Literatura Revuo* [The Niçois Lit. Review] lasted until 1962, and *Norda Prismo* [Northern Prism] until 1972. Other periodicals of note are *Monda Kulturo* [World Culture], which ran for four years from 1962, *Kajero* [Notebook], produced in the Japanese district of Kansai, and *Hungara Vivo* [Hungarian Life] from 1961.

Continued persecution

In Czechoslovakia, Miloš Lukáš and Tomáš Pumpr, both poets active from before the First World War, continued their work. Pumpr became best known for his brilliant translation (1953) of Karel Havlíček Borovský's classic satire *Křest svatého Vladimíra* [The Baptism of Tsar Vladimir].

Many Czech and Slovak writers are notable not least for their defiance to regimes unfavourable to Esperanto both during and for long after the Second World War. Although Esperanto was able to flourish in several

central European countries under Communist governments after the death of Stalin, the Czechoslovak movement, among others, remained under considerably tighter control than those of, for example, Hungary, Poland or Bulgaria.

Scottish foursome

The 'great news' of this period of Esperanto literature, writes Tazio Carlevaro in *Esperanto en Perspektivo* (pp.168–9):

... is the emergence of a group called the 'Scottish School' [*Skota Skolo*], consisting of worthy literati, mainly poets. Its birth was not quick, as one might expect. Indeed, many of the later Scottish poets in fact continued work during the last period of *Literatura Mondo* (1947–9), from which they sucked their literary milk. But another important meeting-point was the regular appearance (from 1947) of the modest, but in content and historical value significant, periodical *Esperanto en Skotlando* [*Ĝo in Scotland*], which formed a palestra and forum for the then young writers. For example, W. Auld edited it between 1949 and 1955.

But the moment of public *début* was the volume *Kvaropo* [*Quartet*], 1952.

The four poets – William Auld, John Dinwoodie (q.v.), John Francis (q.v.) and Reto Rossetti (q.v.) – all sing the praises of Kálmán Kalocsay (q.v.) as his 'successors', but Auld (*EOLE*, p.82) nevertheless foresees the collection as a sign of a new generation ready to take on new tasks. And, unlike other 'notional' schools of Esperanto writers, they had founded the Scottish School consciously. Vilmos Benczik (q.v.) nevertheless points out (*SpEL*, p.114) that:

Observing the four authors in the light of their work in the communal volume [*Kvaropo*], one notices little in common... What they share lies in their education in English poetry, one of the most intellectual poetic traditions in western Europe. They learnt a different concept of literature's social role to that of the Budapest School. To some extent, all four used the attainments of English poetry in their work, however, at the same time they strove to conserve all the values of the Esperanto literary tradition.

Auld, in *Facetoj de Esperanto* (p.22), states that the explicit aim of the quartet was to continue the work of the *parnasistoj* 'Parnassians', 'and this they did, such that linguistically and prosodically there was no breach in the development of poetry.'

In his treatise '*Kvaropo kaj la Skota Skolo*' [*K. and the Scottish School*] (2nd ed. 1977) – Benczik comments on the four poets' differing personalities (p.247): 'Auld is animatedly impatient, he is aesthetically tuned. ... For Auld, poetry serves above all as an instrument for communicating his thoughts effectively to the people, in the first instance on society.' There is 'an important sympathy with the political left'. Francis is an anatomically rigorous (*skeletrigore*), intellectual being ... [as Auld] with the difference that

his interest is more abstract, more philosophical than that of Auld. '... one supposes disillusionment with all politics'. Dinwoodie 'inclines mainly to meditation, melancholy', 'cultivates purely personal lyricism, with ethical saturation', 'is mildly but unmistakably conservative'. Rossetti is 'bohemian, somewhat light' ... clearly inclined to hedonism and 'palely sympathises with ideas of the left.' Through his poem *Oazo* [Oasis], writes Benczik (pp.245-6), Rossetti 'created a work that demonstrates the changing of the literary epochs', but he was yet to produce much of his most important work.

Indeed, Auld, Francis and Rossetti were to go on to exercise great influence: Auld to create the language's most remarkable epic poem, Francis to produce blockbuster novels, and the older Rossetti to guide by his wit and humour.

Kvaropo, however, was important for an additional reason. It inspired Juan Régulo Pérez (q.v.) to set up his publishing house in the Canary Islands under the mark Stafeto in 1952 - at a time when Esperanto was yet barely tolerated by the Fascist authorities. Stafeto took over the torch from *Literatura Mondo* in Budapest, and its literary publications of unfailingly high quality earned it the leading role in its field for the next two decades.

Edwin de Kock (q.v.) writes (LRS) that from 1952 'Esperanto literature entered a new phase' by means of the works published by Régulo - 'a man of the highest erudition who wished to advance Esperanto publishing with a new initiative that would be aimed only at works of the highest value.' De Kock adds that above all, though not exclusively, due to Régulo's publishing, literary criticism has been able to fully distinguish between translations and original works, 'which constitutes the most convincing proof of the fact that Esperanto truly has its own literature.'

A particular talent

Danish teacher Poul Thorsen's (q.v.) first collection, *Rozoj kaj Urtikoj* [Roses and Nettles], came out in 1954. He is principally a poet of social comment, antiracist, anti-prejudice, displaying an inclination for the witty epigram. Henri Vatré (q.v.) describes him as having:

Somewhat provocative, unrestrained, audaciously indecent presentation, necessary in counterbalancing excessive prudery, hypocrisy, concealment. ... Thorsen's poetry is essentially light, like the powerful explosives ... With delicate fingers, he smashes whole rows of porcelain cups beautifully, ... And yet 'tolerance' remains one of his guiding keywords.

Ragnarsson (*PA*, p.8) calls Thorsen a master of what he labels *rekta poezio* 'direct poetry' - concise, clear, avoiding ballast that might detract from the immediate impression.

Before the war Thorsen might have been classified among the proletarian writers, but his is a particular talent.

Unesco recognizes Esperanto

The year 1954 also saw Esperanto recognized by Unesco. The General Conference meeting in Montevideo noted the results attained by Esperanto

in the field of international intellectual exchanges and required the Director General to co-operate with the World Esperanto Association (UEA) in matters concerning the two organizations (Resolution IV.1.4.422-4).

In this achievement, professor of international law at the London School of Economics Ivo Lapenna (q.v.) played a central role. He was an impressive orator, and his writings on oratory and the language problem in international relations have long been a source of inspiration.

Marjorie Boulton

Marjorie Boulton's first collection of Esperanto poetry, *Kontralte* [In Contralto], came out in 1955. De Kock remarks on her 'modern tone' (LRS, p.302). Boulton was to become one of the best-liked authors in the language. She had already made her début with a collection of English-language poems in 1949, but in English she is best known as author of the 'Anatomy' series on language, drama, poetry, prose, the novel, and literary studies. Boulton's English-language biography of L.L. Zamenhof (q.v.) is a classic.

Auld considers Boulton a successor to Julio Baghy (q.v.) but with a talent infinitely more disciplined and cultured. She is a technical master in the presentation of her themes, which are her personal chronicle, her social conscience and observation of nature. Boulton herself considers her third collection of poems, *Eroj* [Fragments] (1959), contains her best work.

Willem Verloren van Themaat (q.v.) writes (BN'EL, 1995):

[Esperanto's] greatest poetess is incontestably the Englishwoman Marjorie Boulton ... if the autonomous cycle *Eroj*, which overtures the book of the same title, were to be published as a separate book and in a different language it would possibly acquire the author world fame. It contains concern for ecology, political justice, the continued existence of mankind, ... - in verse wonderfully selected for its form.

William Auld's *La Infana Raso*

In 1958, Icelandic educationalist and poet Baldur Ragnarsson explained:

Three stages are distinguishable during the evolution of every literature, also Esperanto's: a stage of preparation, a stage of consolidation and a stage of analysis.

The first stage is mainly characterized by emotion. All [Esperanto's] pioneering poets belong to it ... And if emotion is the main factor that blows life into a work of art, [Esperanto's] poetry and literature as a whole must belong to the most viable in the world.

During the second stage a certain equilibrium between emotion and intellect or form is established. Many of [Esperanto's] best poets are at home here. ... Writers belonging here are mostly distinguished by their mastery of the language and a subtle sense of harmony.

The third stage was entered by Esperanto literature, in my opinion, by the epoch-making cycle of poems *La Infana Raso* [The Child Race] by William Auld. Here the intellect curbs emotion by means of

implacable analyses, often finding their expression in esoteric symbols and nebulous allusions thanks to an extreme density.

(From the foreword to E. de Kock's *Kvin Elementoj*)

Published in 1956, *La Infana Raso* is regarded by many as the single most outstanding work in Esperanto literature. Benczik writes (*SpEL*, pp.116-123):

The greatest part in the success of the work is incontestably borne by the artistic expression of the thoughts, and the topicality of the content. Auld examines Man and his ideas in a complex manner, in all its aspects, and yet the result is not a philosophical-psychological cabinet game because he never overlooks the most important way of looking at things, the future of mankind, ...

... in his verses there pulses, in a synthesized form, complete sympathy (*trasentado*) for all the human joy and suffering from historical times, from Sargon I to Nagasaki.

... He is pleased to be part of the material world, he exults in his belonging to it, proud of his forebears (*praularo*).

What embitters Auld is mankind's indifference to the need to change social attitudes: ... *la ŝlosiloj al ĉiuj ĝiaj ĉefaj institucioj | estas troveblaj antaŭ Sargono Unua* [... the keys to all its main institutions | may be found before Sargon I]. His sharpest attacks are reserved for religion, which he considers put a break on *konsciigo* 'becoming aware'.

So Auld proposes that we accept a role of a link in the chain leading to the goal we shall never see... Or yet our destiny is to dissolve in the struggle completely, as indicated by the closing words of the work? (*SpEL*, pp.119)

(la celon ni plenumas | la celo nin konsumas) [we fulfil the goal | the goal consumes us].

La Infana Raso encompasses nothing less than the life of the human race on the planet, touching all the facets of human life and history, including the family, senses, hopes, politics. For this, he has assimilated a vast gamut of sources (which he reluctantly noted in the second edition).

Vilmos Benczik remarks on Auld's giddy bounds through history (p.120), but with:

an admirable editorial capacity he later brings the whole together, and the result becomes a unified, disciplined compound work. ... This harmonious alternation between synchronism and diachronism makes the work three-dimensional and complex, which synthesizes everything that can touch people.

In *La Infana Raso* there are no discernible tracks of the classicism and parnassianism of the interwar years: the discipline of the schematic forms has been replaced by a new discipline, that of the content, leaving, however, a larger space for the poet to unravel his individuality. (p.122)

In 1999, William Auld was nominated as a candidate for the Nobel Prize for Literature.

'Peak of the poetic revolution'

Benczik has pointed out (*SpEL*, p.123) that: 'After *La Infana Raso* it was not possible to write poetry as previously:

It was the peak of the poetic revolution, whose germs are to be found in the third period of *Literatura Mondo* [1947-9], which takes its first decisive step with *Kvaropo*, and whose sharp tip breached the wall of tradition, through which de Kock and Ragnarsson, Sadler and Goodheir [qqqq.v.] later burst into Esperanto poetry.

It is perhaps worthwhile here to attempt to define Post-Parnassianism. Auld writes in *Esperanta Antologio - Poemoj 1887-1981*:

Post-Parnassianism is characterized by attempts to construct a more extensive poesy than that of *Parnasa Gvidlibro* [Guidebook to Parnasus, 1932], whose borders already seemed too restricted and exhausted. A great number of the verse forms from *Parnasa Gvidlibro* are used in *La Infana Raso*, but also free verse, experimental verse, so-called *kvinakcento* [a line with five stresses (or five feet)], so-called concrete poetry, etc.

R.P. Nogueira conjectures one step further in his essay 'Esperanto kaj la Vorta Poezio' [Eo and Poetry of the Word] (1969; p.22) that: 'We may even maintain that our language is poetic in itself, and that it is not in need of assistance from external artifices such as rules of versification. ... So consciously profiting from these strengths of originality has to be the task of an Esperanto poet.'

Prose of desert life

A major in the French Foreign Legion, Jean Ribillard (q.v.) wrote two prose works based on his experiences in the North African desert. They captivate not only for their narrative content but also for their style.

Ribillard knew how to draw elegantly and vigorously from Esperanto's linguistic latency, creating a wholly personal, highly rich style that is most difficult to translate, and Ribillard's good humour and wit ensure the reader's intense interest.

Unfortunately, Ribillard died before he could finish his novel *Vivo kaj Opinioj de Majstro M'Saud* [Life and Opinions of Master M'Saud] (1963). It gently satirizes desert life through the mouth of an oasis donkey, who is the sole representative of true human wisdom.

A poetic challenge

New Zealand teacher Brendon Clark (q.v.) propounded his own theory of Esperanto poesy, attacking the use of iambic metre and attempting to prove the superiority of the trochee and the amphibrach in opposition to the theories of the Budapest School. His book *Kien la Poezio?* [Whither Poetry?] came out in 1957, a year after his death. More noteworthy, however, is the

book's inclusion of his own heroic poem in hexameters, 'La Vojaĝo de la Maorioj al Nov-Zelando' [The Voyage of the Maoris to New Zealand], characterized by its smoothly polished verses. It is a classic of its type.

William Auld commented on Clark (1970):

One could have left him to the desert of oblivion if something strange had not happened: his proposition was read by the young Edwin de Kock, who found it at least partly convincing. At the time, de Kock was not well acquainted with the classical school. But he, in contrast to Clark, was a poet, and he began to write poetry that truly merited attention and inevitably gained attention for his theories.

South African lecturer Edwin de Kock (b.1930) started his literary career with publications in Afrikaans and English. Having found them unsatisfactory for his purposes, he turned to Esperanto. His first work in the language appeared as *Ombroj de la Kvara Dimensio* [Shades of the Fourth Dimension] in 1961. This collection of poetry was followed by *Fajro sur Mia Lango* [Fire on My Tongue] in 1967, which presents the author's philosophy as a committed Christian. Nevertheless, his writing does not let Christians off lightly.

De Kock's poetry, which is essentially intellectual, makes use of dense morphological syntax to expand meaning. His themes derive essentially from the humanism that underlies the sociolinguistic activity of the Esperanto movement.

Auld notes (PCs, p.320) that: 'Many ... severely disliked his theories and even his poems; some even called him 'a danger' to Esperanto culture. That was an indirect compliment because Clark himself never seemed dangerous.'

The verse of de Kock's later works is smoother due to a greater mastery of musicality. This benefited all his works as he was to reheat them for subsequent editions, with the aim of attaining a single epic poem, *La Konflikto de la Epokoj* [The Conflict of the Ages], in an extraordinarily ambitious total of seven books.

His epic incorporates nuances of the novel, drama and science fiction, omitting Classical mythology. With a firmly biblical background, it deals with specific questions. Two themes in de Kock's work stand out: the perception of our own ignorance and the human psyche's immense complexity.

Auld (*EOLE*, p.96) calls de Kock 'a pure poet, for whom experimentation seems neither natural nor appropriate, and as a pure poet he writes mature, important poems.'

Anthology of original Esperanto poetry

The first edition of *Esperanta Antologio: Poemoj 1887-1957* [Eo Anth.: Poems ...] came out in 1958. Edited by William Auld, it has, in its subsequent edition, remained a key work of reference for original poetry in the language.

Hungarian talent

Perhaps in part as a reaction to the earlier Stalinist suppression of Esperanto, the end of the decade saw a flowering of literary skill in Hungary.

Julio Baghy's career was crowned in 1958 with the publication of his three-act comedy *Songe sub Pomarbo* [Dreaming under an Apple Tree]. Written in lyrical verse, it deals with love between two young people as the basis for emotion-provoking analysis and exploration of the need for love in the world. Verloren van Themaat commented (BNTEL) that: 'It is witness to the struggle for grandiose syntheses which we come across more than once in Esperanto literature after the Second World War.'

The year 1958 was also to see a remarkable prose work from Hungary. Sándor Szathmári became known as an author of science fiction in both Hungarian and Esperanto, although he refused to accept this classification. He was a master of biting social satire, unique for its profound intellectuality. His spiritual father is the English satirist and poet Jonathan Swift (1667–1745), best known for *Gulliver's Travels* (1726). Indeed, Szathmári sends Gulliver on a new journey, to 'Kazohinia' (*Kazohinio*).

Benczik calls *Vojaĝo al Kazohinio* 'cutting, pitiless, witty ... It aims to mock the unnaturalness of human nature – it is in fact a brilliantly constructed anticapitalist satire.' In 1941, Szathmári succeeded in publishing a Hungarian-language version that was, haplessly, crippled by military censorship. Despite this, the book was a success, and further Hungarian editions followed. And, although Szathmári had sent a copy of the Esperanto version to Paris in 1939, the war rendered publication unrealizable. This version finally appeared in 1958. It instantly made his name known worldwide.

Szathmári's second novel, *Maŝinmondo* [Machine World], was published in 1964. Benczik believes it is incontestably one of Szathmári's most important pieces:

which can serve as a model of philosophical science fiction. *Vojaĝo al Kazohinio* is a philosophical novel, taking the same route as Voltaire and Swift, while in *Maŝinmondo* we meet authentic science fiction despite the philosophical character of its problems.

Benczik concludes his afterword in *Perfekta Civitano* (p.450) with the judgement:

One thing ... is certain: the tenets (*pensaro*) of his works are admirably in harmony with the aims of the language in which he wrote, they exhale a warm desire for a world that is more *rational*, that will guarantee mankind a long life on this earth.

A complete collection of Sándor Szathmári's work in Esperanto came out in 1988.

Commercial phenomenon

Tibor Sekelj's first book in Esperanto, his travelogue *Nepalo Malfermas la Pordon* appeared in 1959. The same year it was translated into English by Marjorie Boulton and published as *Window on Nepal*. Sekelj was an internationally renowned explorer, and a fellow of the British Royal Geographical Society. His literary work includes short stories and some poetry, much inspired by his world travels.

Commercially, Sekelj has been the most successful Esperanto author. His novel *Kumeŭaŭa, la Filo de la Ĝangalo* [Kumewawa, Son of the Jungle], on adventures among Indian tribes in Brazil, came out in 1979. It has been translated from Esperanto into some 20 languages, and is required reading for 12-year-olds in Japanese schools.

Difficult, instinctive poet

Icelander Baldur Ragnarsson is known above all for his two collections of poetry, *Ŝtupoj sen Nomo* [Stairs with No Name] (1959) and *Esploroj* [Explorations] (1973), much of which is seriously philosophical.

A difficult, instinctive poet with a multifarious imagination, Ragnarsson was influenced by the Scottish School, but *Ŝtupoj sen Nomo* was so revolutionary that Kalocsay opposed its publication. Auld had praised it. Régulo did not hesitate to publish.

De Kock writes (LRS, p.304) that due to Ragnarsson's 'drastic emission of the bonds of thought, surprizing symbolism, surrealism and general modernity, it gave the impression of being some sort of terrorist attack on the tenets of *Parnasa Gvidlibro*, which had been put into place during the previous decades.' (LRS, p.304). Ragnarsson also makes considerable use of metaphor, and possesses an impressive, musical tone. In his wake have followed Englishman Victor Sadler (q.v.), and the Brazilians Geraldo Mattos and Roberto Nogueira (qq.v.).

Auld comments (*DPLEo*, p.7; *FdE*, p.22):

The main line of linguistic development was in the direction of an increasingly intense exploration of Esperanto's indigenous potentialities. In *Ŝtupoj sen Nomo* (Stairs with No Name, 1959) by Baldur Ragnarsson ... and *Ombroj de la Kvara Dimensio* (Shades of the Fourth Dimension, 1961) by Edwin de Kock ... we can already observe such a condensation of language - by means of compound words, verbs formed from adjectives and nouns, and direct formation of metaphors - that the influence of the thought patterns of ethnic languages is quite absent, and the result is an unadulterated Esperanto which throws strong doubt upon the widely accepted supposition that Esperanto is an Indo-European language [cf. J.C. Wells *Lingvistikaj Aspektoj de Esperanto* [Linguistic Aspects of Eo]]. While the roots do of course derive from that family, to a great extent the structure of the word-material no longer corresponds to its characteristics: ...

The work of the best poets had contributed to freeing Esperanto from the restraints of its origins.

In 2007 Ragnarsson's complete works were published under the title *La Lingvo Serena* [The Serene Lang.]. In his prologue to the volume, Edwin de Kock makes the comment (p.52) that after 1959 and the appearance of *Ŝtupoj sen Nomo*, the writing of poetry became in certain respects less revolutionary, simply because there was not much more to test out. Esperanto literature had arrived at a stage of synthesis. If poets wish to write in a striking manner, they have to depend on other factors. De Kock also

discerns a tendency to assimilate the novelties into contemporary tradition. He sees this in the later Auld, for example in *Humoroj* (1969), and possibly also in the Ragnarsson of *Esploroj* (1974).

Into the '60s

Czech teacher Eli Urbanová's (q.v.) first book of Esperanto poems, *Nur Tri Kolorojn!* [With Only Three Colours!], came out in 1960. It exhibited a talent for perfect form. Her understanding of lyricism allows her to develop themes that reveal a sincerity ready to uncover even the most intimate feelings. Auld also sees Urbanová's poetry as a successor to Baghy's, although her work is not as accomplished as that of Boulton.

In 1962, Henri Vatré's (q.v.) collection of parodies and satirical pastiches *Specimene* [Singling It Out] was published under his pseudonym Baupierre, supposedly a French gardener. It caricatures poems and stories in the typical styles and on the favourite subjects of several well-known Esperanto authors. It is in a sense a basic handbook to the contemporary styles in Esperanto literature (*EOLE*, p.80). Nothing like it had been seen before.

In her little book *Ne Nur Leteroj de Plumamikoj: Esperanta Literaturo – Fenomeno Unika* [Not Just Letters of Pen Friends: Esperanto Literature – a Unique Phenomenon] (1984), Marjorie Boulton writes of Vatré's *Specimene*:

... certainly for the most part the imitations of methods, styles, writer's temperament, vocabulary and, for example, verse forms, are brilliant. Baupierre [Vatré] is clearly capable of very detailed stylistic studies and has a fine ear for nuances... that it is possible for such a volume of brilliantly amusing and highly apt parodies to exist is, credibly, absolute proof that in Esperanto there has evolved not merely general criticism of style, but analysable individual artistic styles.

Two notable collections of poetry appeared in Hungary. Imre Baranyai (q.v.) had produced revolutionary poetry and a novel during the 1930s. Due to tuberculosis, he was not able to complete his last book of poems *Ekzilo kaj Azilo* [Exile and Refuge], which interprets the life of the poor. It was published posthumously in 1962. Lajos Tárkony's (q.v.) impressive collection *Sojfo* [Thirst] (1964) is rich, erudite and generally highly polished. He wants his poetry to be understood. He is a master of the sonnet and the Persian *rubais*. He introduces a new form, the Malay pantoum. Particularly noteworthy is his ambitious, 20-page poem *Okcidento* [West] on the roots and evolution of European culture.

The literary career of Frenchman Raymond Schwartz (q.v.) already stretched back 40 years, but his partly autobiographical novel *Kiel Akvo de l' Rivero* [As the Water of the River], finally published in 1963, is his most important work. It deals with several generations of the same family affected by the two world wars. Schwartz is a mature writer of prose with a sharp eye, striking character analysis and a warm, sympathetic participation in the narrative. He grasps how individuals become victims of uncontrollable circumstances, and how goodwill becomes warped by insufficient knowledge and understanding.

The '60s also saw Reto Rossetti's and Ferenc Szilágyi's anthology 33 *Rakontoj – La Esperanta Novelarto* [33 Stories – The Art of the Short Story in Eo] (1964), which presents selected stories by 29 authors (25 men and 4 women) from 17 countries. The relative merits of this collection were hotly debated. Kalocsay summed up the conflicting reviews in his article 'La Esperanta Novelo' [The Eo Short Story] (1974), concluding that the scepticism about the standard of the Esperanto short story does not originate from the language itself, but from the circumstances in which Esperanto literature is obliged to laboriously force a way through for itself.

The year 1965 saw the appearance of Frits Faulhaber's (q.v.) practical guide to good Esperanto style *Ne Tiel, sed Tiel Ĉi!* [Not That Way, but This!].

Asia's increasing influence

For the occasion of the 50th World Esperanto Congress in Tokyo, in 1965 – the first in Asia – a worldwide *uta* poem-writing competition was organized. The following year saw the publication of an anthology of the best entries: *Utafesta Poemaro*.

Bengali teacher Lakshmiswar Sinha (q.v.) wrote his *Hindo Rigardas Svedlandon* [An Indian Looks at Sweden] in 1936 after his tour of Europe. He was an aid to the Bengali teacher and poet Sir Rabindranath Tagore, winner of the Nobel Prize for Literature in 1913. Sinha also wrote his memoirs, *Jaroj sur la Tero* [Years on Earth], published in 1966.

Chinese editor Armand Su (q.v.) was first published as a poet in Esperanto in 1960. His principal themes are love, the battles of the world's working-class and colonialism. But he paid dearly for attempting to retain his international connections. During the Cultural Revolution of 1966-8 he was incarcerated after persecution, eventually dying from its consequences.

Japanese craftsman Masao Ueyama (q.v.) played a leading role in the Esperanto Haikuists' Club of Kansai, working with Masao Miyamoto. The Club produced a total of seven annual volumes of haiku from 1967 to '73. Ueyama was also a writer of prose with an animated style.

Masao Miyamoto (q.v.) had learnt Esperanto in the 1930s while in prison for activities opposed to the military regime. He is perhaps the first Asian Esperanto writer to influence work of writers in other parts of the world. Among the main virtues of his prose are its poetic and dramatic character, but Miyamoto is essentially a commentator who is not afraid of taboos or expressing a truly original, even heretical, opinion. Miyamoto is an all-rounder, having produced works in most genres, and above all his work as a compiler and editor has enriched Esperanto culture with some of the greatest works of Japanese literature in competent translation.

The initial part of Miyamoto's first book of original prose *Pri Arto kaj Morto* [On Art and Death] (1967) contains novel-like biographies of Japanese artists. It is perhaps Miyamoto's most successful prose work. His novel *Naskitaj sur la Ruino – Okinavo* [Born on the Ruin – Okinawa] (1976) is based on his own experiences as a prisoner-of-war of the Americans, describing the Japanese defeat and how it affected individuals. Miyamoto's realism and veracity are absolute. His *La Morta Suito* [The Death Suite] (1984) is a semi-documentary novel on the life of the anarchist and

Esperantist Sakae Ôsugi and the murder of him and his family by the state.

Miyamoto is undoubtedly one of the more remarkable Esperanto poets of the later half of the 20th century. The poetry of his first collection, *Invit' al Japanesko* [Invitation to Japonaiserie] (1971), corresponds exactly in form to traditional Japanese verse, yet it also observes the traditions of Esperanto poetry, at the same time avant-garde.

It has been maintained that *Invit' al Japanesko* is the turning-point into the next literary period. It is certainly a primary merit of Miyamoto that Japanese metre has become domesticated in Esperanto poetry, such that, while English dictionaries often list only the Japanese *haiku*, Esperanto dictionaries usually list other types of Japanese poems as well, i.e. *reuta*, *tanka* and *uta*.

Avant-garde miniatures

Englishman Victor Sadler's (q.v.) single collection of experimental poetry, *Memkritiko* [Self-criticism], came out in 1967. Each poem is knowledgeably annotated by the author, and characterized by his typically half-ironic wit. He is a special voice in avant-garde 'modernistic miniatures'. Benczik writes (*SpEL*, p.131-5):

Sadler ... refuses to bark along with the masses.

The main imperative of Sadler's poems is rebellion against the unnatural norms of civilized social life and the loneliness that is an inevitable consequence. Such rebellion is not new in Esperanto literature, we find the same with Auld and Szathmári. However, Sadler presents a new aspect...

Sadler's poetic language and verse construction are dauntingly different to the traditions of [Esperanto] literature ... [and] are a measured and maximally concise vesture for the highly complex content. He is in complete and unerring control of the seemingly simple but in reality highly complicated arsenal of contemporary poetic form.

Ragnarsson writes (in *Norda Prismo*, 1968):

... the general intent of Sadler the poet is to create poetry of an uncliché (*eksterkliŝa*) sort, original in thought and expression, and in certain circumstances (*eventuale*) capricious. He has succeeded, and even more than that, because in happy moments his heresies transport us to something truly new ...

Updated guide to Parnassus

The second edition of *Parnasa Gvidlibro* appeared in 1968. Its authors, Kalocsay and Waringhien (qq.v.), recognized the need to bring it up to date. Waringhien acknowledges the work of his fellow literati: 'What I want to correct above all is the assertion that Esperanto is still unable to rival any national language. This is no longer true, at least as far as its literature is concerned' (p.9).

Two years later, Auld commented (review of de Kock's *Kvin Elementoj* in *Norda Prismo* No. 4, 1970):

The criteria of *Literatura Mondo* and *Parnasa Gvidlibro* – so very necessary for giving stability and solidarity to a young, amateur and almost unrooted international poetry – are already encountering resistance and rebellion. A young generation, which feels that Parnassianism is worn out, is searching new ways for poetic forms ... This seems to me good and natural. The old prosody is becoming too easy, too hackneyed; after the great masters of *L[iteratura] M[ondo]* and the epoch after *Kvaropo*, what remains doable?

And it is Auld's opinion that while, on the basis of the form of most words, the 'natural' rhythm of Esperanto poetry prefers the trochee or amphibrach, or a mixture of both, in practice iambic verse shows itself to be the most viable, and up to this time most undoubted masterpieces had been written purely in this form.

Brazilian miniatures

Although Brazilian lecturer Geraldo Mattos had his first collection of poetry published in 1953, it was not until later that he demonstrated his significance. *Miniaturoj* [Miniatures] (1959) shows mastery of the Japanese *tanka*. In the final two cycles of *Arĉoj* [Bows] (1969) he surpasses himself in quantity and quality. The suggestiveness of his language seesaws on the brink of untranslatability. This, William Auld concludes (*EOLE*, p.98), is due to Mattos's courageous faith in the effective semantic content of Esperanto's linguistic elements, which from his pen seem to take on their own life and soar: 'A volume demonstrating one culture and one cultural tradition!'

Close of the period

The publication of *Plena Ilustrita Vortaro de Esperanto* [Complete Illus. Dict. of Eo] was the key event of 1970. It succeeded *Plena Vortaro de Esperanto* [Complete Dict. of Eo] as the generally accepted standard lexicon. A year later, American university teacher Margaret Hagler produced her 436-page doctoral thesis *The Esperanto Language as a Literary Medium. A Historical Discussion of Esperanto Literature, 1870–1970*. Although it falls short of works written in Esperanto, it was a ground-breaking work in English.

Japanese professor of theoretical physics Gaku Konisi had his first collection of science-fiction short stories *La Kosmoŝipo 'Edeno n-ro 5'* [The Space Ship *Eden No.5*] published in 1971. Several of Konisi's stories have been translated into ethnic languages.

Italian teacher Giorgio Silfer co-founded the literary periodical *Literatura Foiro* [Literary Fair] in 1970. Silfer has produced his own poetry, often highly personal, exhibiting talent for observation.

Bulgarian Georgi Mihalkov (q.v.), writing on Esperanto love poetry (*LK*, pp.29–36), considers its creation has become more problematical, as writers such as Auld, de Kock and Silfer 'have drawn near to perfection in poetic expression and to the profundity of the miracle of love.'

The Brazilian writer Roberto Nogueira has generated translated poetry and essays on Esperanto literature and linguistics, and his single collection of original poetry, *Vojo kaj Vorto* [Way and Word] (1972), is of considerable significance. It is a reaction against Parnassianism. Its poems are highly varied both in form and content as Nogueira attempts to mould them in the light of Stéphane Mallarmé's concept that 'poetry is made with words, not with ideas'.

Albert Goodheir's collection of poems *Merlo sur Menhiro* [Blackbird on a Menhir] came out in 1974. Jorge Camacho (q.v.) has described Goodheir as 'a writer without ostentatious artifices'. He discovered Esperanto literature late in life and became fascinated by its poetic qualities. His central theme is man's place in nature and time, and his best poems, it has been said, suggest a 20th-century Wordsworth.

Auld comments that Goodheir synthesizes Esperanto's culture in verses neither too traditional nor too esoteric, yet powerfully dosed with philosophical content (*EOLE*, p.99). Boulton, commenting on Goodheir's poetry in her foreword to *Merlo sur Menhiro*, thinks they possess a quality not shared by all collections of good poetry, namely: 'they would probably still have meaning if they were read in a hospital, prison or concentration camp.'

Significant reference work

The publication of the extensive reference work *Esperanto en Perspektivo: Faktoj kaj Analizoj pri la Internacia Lingvo* [Esperanto in Perspective: Facts and Analyses on the International Language] (ed. Ivo Lapenna) in 1974 rounded off the literary period with a presentation of all aspects of Esperanto and its literature up to 1972.

A-Z • 1952

Dinwoodie, John Sharp (1904-80)

Scottish pastor; classicalist. Dinwoodie contributed to the cultural periodicals *Literatura Mondo* (3rd period, 1947-9) and *Monda Kulturo* (1962-6), and to *Esperanto en Skotlando* [Eo in Scotland]. He collaborated in the production of the first volume of *Angla Antologio* [English Anthology] (1957), and was the first editor of *Skota Antologio* [Scottish Anthology] (1978). Dinwoodie wrote poetry, short stories and reviews, and was a highly competent and prolific translator, particularly of Scottish poetry. However, his contributions to Esperanto literature did not last long. He did not collaborate in the second volume of *Angla Antologio* as he had to give up his literary interests for the sake of his pastoral duties – a difficult personal decision that was a true sacrifice.

The publication of *Kvaropo* [Foursome] in 1952 marked Dinwoodie's début in book form, with three other outstanding poets: William Auld (q.v.), John Francis (q.v.) and Reto Rossetti (q.v.), who consciously formed the *Skota Skolo* (Scottish School) of writers.

Tazio Carlevaro (q.v.) (*EeP*, p.169) perceives a delicate spiritual quality in Dinwoodie's lyricism. His themes are his love for his wife and compassion for sinners, the origin of whose sins he detects mainly in prevailing social conditions. The solution to the spiritual torments of the time are found by Dinwoodie in God and his religious belief as a Christian.

Another of Dinwoodie's themes is nature. Georgi Mihalkov (q.v.), in his essay on nature in Esperanto poetry, comments (*BE*, p.28):

The landscapes in Dinwoodie's poems are majestic, although somewhat abstract. In them we do not feel the aroma of flowering trees as in the poems of Dresen [q.v.], or ... the profound silence of eventide as in the poems of Kalocsay [q.v.], or the concrete details as in the poems of Goodheir [q.v.].

Dinwoodie paints majestic images before which we stand in reverence, feeling ourselves insignificant beings in the bosom of nature and the infinite universe: ...

Auld (*EOLE*, p.83) describes Dinwoodie as an authentic poet and brilliant translator, and probably Esperanto literature's to-date only truly outstanding Christian poet. Quoting from *Dormoj kaj Rozoj: Poemciklo el Mia Gardeno* [Thorns and Roses: A Poetic Cycle from My Garden], Auld deems Dinwoodie: 'one of those few who are capable of writing in seemingly simple and effectively clear verse and not at the same time losing the dynamism of authentic poetry.'

Vilmos Benczik (q.v.), in his commentary in the second edition (1977) of *Kvaropo*, describes Dinwoodie as the poet of the foursome who expresses his thoughts most adequately and most lyrically. He was the older, and thus the more mature; Auld at the time was just embarking on his creative journey. 'Dinwoodie,' Benczik continues (p.237):

always addresses a subject only after he has already carefully kneaded it within, and only when he feels the fully kneaded material will yield to his verse-chiselling hand.

He has a ready and proven philosophy and ethics of life. His passionless temperament gives him a tendency for resignation, contentment in the 'simple joys of life', but piercing pain interrupts the silent spectacle ...

Dinwoodie, to his great sorrow, had no children, and Benczik highlights (p.238) the enigma he wrote about in 'Songinfano [Dream Child]: 'his heart-rendingly beautiful (*popolkante pura, korpreme bela*) fifth poem, pure as a folk-song, in the cycle *Dornoj kaj Rozoj*.'

He sees (p.239) the quality of tenderness as the most outstanding trait in Dinwoodie's love poems – no ardent passion, but 'a serene co-partnership (*kunaparteno*), an alliance of two people'. And this, his lack of a passionate temperament, renders 'thundering words against social injustice and hypocrisy sound in some way false, unnatural from his mouth', cf. 'Magdalena'.

Benczik considers 'La Venkonto' (1949) [The Conqueror-to-Come] to be unquestionably the most valuable piece by Dinwoodie, and probably also in the whole *Kvaropo*:

The basic, very original idea somewhat has the character of science fiction. The world is reconquered and taken from mankind by – the grass. At first one feels like smiling, but then one remembers how green the paths in a village yard become when left some time. And precisely this contrast provides the profound shock: insignificant grass can defeat mankind, ...

The poem certainly has several levels. Also, the subject of Dinwoodie's faith in stability (*konstanteco*) is raised here. The grass can symbolise persistence, in some sense the *guto malgranda* ['droplet' in Zamenhof's poem 'La Espero' [Hope], which – for ever dripping – bores through the mountain]. 'But, independently of any interpretations,' Benczik concludes, 'this majestic poem undoubtedly belongs to the most beautiful ever written in the international language.'

The cycle *Kastelo el Revoj* [Castle of Dreams] in *Kvaropo* is Dinwoodie's only collection of poems. Benczik considers:

this handful of poems by a poetic individual, prudently balanced, profound and convincingly sincere, will always belong to the most brilliant jewels of [Eo] poetry, due to its harmony and (*disciplineme preciza esprimmaniero*) its orderly and precise phraseology ...

Four short stories by Dinwoodie appear in *Esperanto en Skotlando*. It also published several eminent translations.

Marjorie Boulton (q.v.), in her review of *Skota Antologio* in *Notes and Queries* (1981), notes 'Dinwoodie's slightly looser but sensitive translations from Henryson, Dunbar and several minor lyrics.'

On Dinwoodie: V. Benczik: '*Kvaropo kaj la Skota Skolo*' [K. and the Scottish School] (1976). G. Mihalkov: 'La Naturo en Esperanto-poezio' [Nature in Eo Poetry] (1987).

Dinwoodie in translation – into • Hungarian: 'La Venkonto' [The Conqueror-to-Come] appears as 'A diadalmas' in M. Gergely (ed.) *Utam a*

világban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo (1987) • **Romanian:** poem 'La Venkonto' as 'Biruitoarea' in anth. *Din lirica de expresie esperanto* trans. C. Dominte (bilingual, 2005) • **Ukrainian:** poem 'Strebado' [Striving] as 'Pragnennja', trans. by V. Pacjurko, in *Rusalka Dnistrova* (Ternopil, No.2, 1996) • **Vietnamese:** poem 'Al Rozpetalo Trovita sur la Vojo' [To a Rose Petal Found on the Way] appears as 'Cánh hoa hồng' in Đặng Đình Dàm's bilingual coll. *60 bài thơ esperanto dịch sang tiếng Việt* (1993).

• **SELECTED WORK:** *Kastelo el Revoj* [Castle of Dreams] (coll. of poems) in *Kvaropo* [Foursome] (1952, 2nd ed. 1977). 'La Soleca Dio' [The Lonely God] in *25 Jaroj: Antologio de Belartaj Konkursoj* [25 Years: Anth. of Lit. Competitions] ed. W. Auld and V. Benczik (1977). 'Serenu, Zefiroj ...' [Be Calm, Zephyrs ...] (poems) rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'La Venkonto' [The Conqueror-to-Come]; 'Dornoj kaj Rozoj' [Thorns and Roses] pt; ... 'La Homon mi Forgesis' [... I'd Forgotten Man]; 'Soleco' [Loneliness]; 'Al Rozpetalo Trovita sur la Vojo' [To a Rose Petal Found on the Way].

Sullivan, John Herbert (Bert) (1912-93)

British secondary-school teacher of languages, including Esperanto; learnt Esperanto in 1932. In 1958 Sullivan founded Geonkloj Esperantistaj [Eo-speaking Aunts and Uncles] and later the Kastora Klubo [Beaver Club] to help children make use of their knowledge of Esperanto. He was honoured for his work for children with the award of the Polish Order Uśmiechu [Order of the Smile] in 1982. Sullivan collaborated with the periodicals *Heroldo de Esperanto*, *The British Esperantist*, *Fonto*, *Monato* [Month], amongst others.

Apart from material for English-speakers for the teaching both of Esperanto and Italian, Sullivan wrote collections of short stories: *La Vualo de l' Tempo* [The Veil of Time] (1985) and *Sub Influo de Alkoholo* [Under the Influence of Alcohol] (1991). He had earlier had three novels for older children published: *La Junaj Detektivoj* [The Young Detectives] (1953), *La Junaj Trezor-serĉantoj* [The Young Treasure-hunters] (1968) and *La Longa Marŝo* [The Long March] (1968).

In his biographical essay on Sullivan, Paul Gubbins (q.v.) comments (p.7-9):

The most successful stories are those in which Sullivan penetrates the psyche of his characters. In 'Rekviemo' [Requiem] ... [from *La Vualo de l' Tempo*]; in 'Amafero' [Love Affair] [from *Sub Influo de Alkoholo*] ... in 'Taglibro pri Kuirformo' [Diary of a Cooking Stove] [from *Sub Influo de Alkoholo*] – the only humorous story in the collection ... The style reminds one of ... *Diary of a Nobody* ... by George [1847-1912] and Weedon Grossmith. ...

If it is accepted that literature – according to the ancient, classical model – must both entertain and provoke thought, educate, one will attribute the notion 'literature' to Sullivan's short stories only with

difficulty. That it is mainly a matter of so-called kiosk literature - entertaining, light - is beyond doubt.

Other work: With R.H.M. Markarian: *Secondary School Esperanto* [1968-71].

On Sullivan: P. Gubbins: 'J.H.(Bert) Sullivan: Vivo, Verkaro' [J.H.S.: Life, Works] (1995).

Sullivan in translation into • Hungarian: story 'Tia Homo' [Such a Person] appeared as 'Ilyen ember' in *Szabad Szombat, Romániai Magyar Szó* (Bucharest, 18 May 1996), trans. by J.E. Nagy.

• **SELECTED WORK:** *La Junaj Detektivoj* [The Young Detectives] (novel for older children, 1953, 2nd ed. 1969). *La Junaj Trezor-serĉantoj* [The Young Treasure Hunters] (novel for older children, 1968). *La Longa Marŝo* [The Long March] (novel for older children, 1968). *La Vuolo de l' Tempo* [The Veil of Time] (short stories, 1985). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'Sorĉistino Ne Lasu Vivi' [A Witch Should Not Be Left Alive]; 'Tia Homo' [Such a Person]; *Sub Influo de Alkoholo* [Under the Influence of Alcohol] (12 short stories, 1991).

Miyamoto Masao (1913-89)

Japanese. From 1928, as a teenager, Miyamoto worked in the Japanese revolutionary movement, risking persecution by the regime. Although he had completed only elementary education, he learnt Esperanto while in prison from 1933, using the famous dramatist Uzyaku Akita's textbook, in which he read Romain Rolland's famous letter supporting Esperanto; it was through Esperanto that Miyamoto attained an expansive view of the world and later great erudition. The Japana Prolet-Esperantista Unio [Japanese Union of Proletarian E-ists] had been smashed by the police on his release in 1935. Miyamoto continued to be persecuted by the authorities. He was conscripted for military service in 1944 and sent to Okinawa. In an American prisoner-of-war camp, he continued to defy the authorities by demanding democratic treatment and the right of prisoners to return to their families. For organizing a strike in support of these aims, he was cruelly punished. He thus became disillusioned with American declarations on democracy. Miyamoto was later to describe his experiences in his only novel, *Naskitaj sur la Ruino - Okinavo* [Born on the Ruin - Okinawa] (1976). From 1950, he abandoned the Communist Party, the workers' movement and party politics to work exclusively for the Esperanto movement, preferring practice to theory, and believing it to be a cultural revolution for mankind. He initiated the cultural work of the *Kansaja Ligo de Esperanto-Grupoj* [League of Eo Groups in Kansai (KLEG)] in 1951. The league became a significant force in the Japanese Esperanto movement, using Esperanto in concrete social issues, gaining both attention and support from progressive intellectuals. For a time he worked as an 'irregular' lecturer in the Foreign Language University of Kôbe, especially in the linguistic study of Esperanto. He rediscovered the works of Teru Hasagawa (Verda Majo) (q.v.) and Vasilij Eroshenko (q.v.) and was instrumental in republishing them. Miyamoto collaborated with several periodicals, amongst which were *Monda Kulturo* (1962-6), *La Movado* [The Movement]

and *Heroldo de Esperanto*. He was several times a laureate in the Literary Competitions at world Esperanto congresses from 1961, later becoming a member of the jury.

Miyamoto's many works cover four fields: translation (principally of poetry), original prose writing, original poetry, and criticism, writing for the press and editing. Japanese-speakers of Esperanto know Miyamoto best as the compiler of important dictionaries, the leader of a part of the movement in the province of Kansai, and co-author, with Yosio Ōsima, of the Japanese-language *Han-taisei esuperanto undō-si* [History of the Anti-regime Eo Movement] (1974; 2nd rev. ed. 1987) [cf. Y. Mine: 'Skizo pri la Vivo de M.M.'].

Miyamoto's production encompasses over 30 literary and social works, two dictionaries and five textbooks. Many of the works for which he was primarily responsible were nevertheless produced in co-operation with other authors. Among the first of these was his translation of Arata Osada's *Genbaku no ko* [Children of the Atom Bomb] as *Infanoj de l' Atombombo* (1952, 2nd ed. 1958).

Miyamoto was the leading talent in the *Hajkista Klubo* [Haikuists' Club] of six members from Kansai, who produced annual collections of haiku from 1967 to '73 (cf. Tanaka, Tomita, Ueyama). Commenting on the last collection in the series, *Finalo '73*, William Auld (q.v.) writes in his review in *Esperanto* (1974): 'Miyamoto's mastery is felt to such a crescendo that a single quotation is not sufficient to communicate it justly. The importance of this school will be fully recognized by the future.' The Club produced a total of seven volumes of haiku, several of which have been reprinted several times.

Miyamoto's first book of original prose is perhaps his most successful. *Pri Arto kaj Morto* [On Art and Death] (1967) starts by speaking to the reader as if through the mouths of famous Japanese artists – Tōsūsai Syaraku (active 1794-5), Utamaro Kitagawa (1753-1806), Basyō Matuo (d.1694), Rikyū Sen (1520-91), Yakamoti Ōtomo (718?-785), Zeami Kanze (1363-1443) – describing their worlds, their deaths and the relationships between power and art. It has attained significant recognition, and has been published in Portuguese translation (cf. de Seabra).

He recounts the stories of a painter, poet, actor, whose stories are undoubtedly widely known in Japan ... But it is not at all just about that. With the story of the painter Utamaro, ... Sen no Rikyū and others he confesses on himself, he reveals his own opinions on the world. (Vilmos Benczik (q.v.), p.136)

On Miyamoto's talent, Benczik comments (p.138):

... it seems that Miyamoto is not a true epic talent. His temperament is too ardent for that. The main virtues of *Pri Arto kaj Morto* are poetic and dramatic character, and now and again journalistic (*publicistaj*) items appear. (The latter become more frequent in *Naskitaj sur la Ruino – Okinavo*.) Miyamoto cannot remain objective, dispassionate and flegmatic ...

Miyamoto's first collection of poems, *Invit' al Japanesko* [Invitation to a Japonaiserie] (1971), is of high quality. The poetry exactly corresponds in form to both Japanese and Esperanto traditions. Miyamoto, as Auld writes (*EOLE*, pp. 97–8), is someone who has incredibly enriched Esperanto's culture. In his foreword to the collection, Auld calls it a *senmanka artverko* 'a perfect work of art'. 'Truly,' he continues, 'Miyamoto is a revolutionary bard because he has realized the fundamental meaning and importance of the International Language. The social revolution that will follow the general introduction of Esperanto will be among the most important in the history of mankind!' and '... Miyamoto's language attained such a level that he has become an absolute master of his medium of expression, ready to exhaust, as it were half-consciously (*duonatente*), all the possibilities ...'

Edwin de Kock (q.v.) commented in *Literatura Foiro* (No.11–12, 1971): '... this wonderful *Invit' al Japanesko* by Masao Miyamoto will subtly and profoundly change our whole art of poetry...'

Benczik comments (pp.138–9) that this collection alone will assure Miyamoto a place among Esperanto's best poets. He produces 'an admirable synthesis', 'he interfuses melancholy with sharp indignation, a floating lyricism with a tone of power. He manipulates the language supremely, attaining a wonderful terseness ...' And he is not afraid of taboos: 'His opinions are often truly original, even heretic: his love of truth never allows him a well-intentioned trick, not even self-delusion' (p.141).

Auld ranks Miyamoto one of the more remarkable Esperanto poets of the later half of the 20th century (*EOLE*, p.94), and Reto Rossetti (q.v.) commented (*SdES*, p.121):

Uniquely, he naturalized the Japanese *uta* in Esperanto with his original poems in *Invit' al Japanesko*, revealing new vowel harmonies, penning verse on his experiences, and firmly coining words for topical use rather than writing diffusely. In him there speaks modern man, rubbed and polished by fate. ...

Similarly to Julio Baghy's (q.v.) novel *Viktimoj*, Miyamoto's *Naskitaj sur la Ruino – Okinavo* (1976) is based on his horrendous experiences of war, and subsequently as a POW. The character Hamada represents the author. Jacques Le Puil expresses the opinion that its narrative type borders on that of the novel (*Fonto*, No.95, 1988). Benczik comments in his study 'Miyamoto, Herezulo el Oriento' [M., Heretic from the East] (1978, p.138):

He robustly, and undoubtedly authentically, portrays ... the atmosphere of the times, and disillusionment makes an appearance here too: the Americans are not at all enamoured with Hamada's (Miyamoto's) antimilitary activity in fascist Japan.

Humphrey Tonkin, in his review in *World Literature Today* (1978), comments on Hamada's willing surrender to the Americans only to find he has exchanged one inhumanity for another:

The disillusionment of a young man, grown into adulthood on the ruins of Okinawa and the Japanese Empire, is carried over into the

larger society, where idealism is consumed by the realities of power politics, yet, paradoxically, burns all the brighter in its inarticulateness.

Tonkin underlines the fact that the work is not introspective: 'It is a chronicle of events, which themselves illustrate eloquently the efforts of a young man to understand.'

Jim Cushing, in his review (1978), writes that:

... the main part of the book deals with the evolution of the captives themselves – their slow transformation from hopeless wretches into people who dare take part in a strike of the whole group of [American] concentration camps. ... [Miyamoto] describes the organizational work in detail, the outburst of the strike, its explosion, and its consequences.

Miyamoto confirms there are many fictional elements to what is essentially autobiography, and Cushing comments that as a fictional work it lacks a few commonly desired traits, such as profound characterizations and a culmination. Nevertheless, he thinks these well compensated for, as Auld comments (VDS, p.91): 'If you are, like me, a Westerner, you will find a description of the Japanese defeat, and how it effected individuals just as interesting. ... The realism and veracity of the work are absolute.'

Compiled with Masao Ueyama (q.v.), *Japana Variacio* [Japanese Variations] (1978) is a continuation of *Japana Kvodlibeto* [Japanese Medley], a collection of poetry, prose, drama and essays by Japanese Esperanto writers, which Miyamoto compiled with Tazuo Nakamura (q.v.) in 1965. The nine poets and nine prose writers represented include Teru Hasegawa (q.v.), Saburô Itô (q.v.), Gaku Konisi (q.v.), Tazuo Nakamura, and Kenji Ossaka (q.v.). Two pieces are by Miyamoto. *Japana Variacio* contains a further representative selection of later short stories, poems and essays by 20 authors (cf. Ueyama). It has one prose piece and four poems by Miyamoto.

In 1979, Miyamoto published his exhaustive 86-page essay *Skiza Historio de la Utao* [An Outline History of the Uta]. It contains many examples of this traditional Japanese verse form – the repetition of five- and seven-syllable lines of verse, in various combinations. Jim Cushing, in a review (1978), points out that: 'While English dictionaries often list solely the Japanese 'haiku', it is interesting to note that, due to Miyamoto and his colleagues, Esperanto dictionaries usually list additional types of Japanese poems, such as the *uta*, *reuta* and *tanka*.'

Sarkasme kaj Entuziasme [With Sarcasm and Enthusiasm] (1979) is a collection of reviews and essays on the language, literature and movement, which often challenge widely held beliefs. Miyamoto's main themes are cultural relations between East and West, and the contemporary state of Esperanto literature. He is particularly critical of the early work *Ivan la Sesa* [Ivan VI] by the Brazilian Geraldo Mattos (q.v.). The collection also contains the study 'Miyamoto, Herezulo el Oriento' [M., Heretic from the East] (1978) by the literary critic Vilmos Benczik, in which he comments that the notion of Esperanto cultural activity in Japan has blended with the name of Miyamoto (pp.137-8):

Miyamoto almost always writes politically. This is not to be understood as though he had a resolved party-political point of view. No. It is that 'public causes', the causes of other people can never leave him indifferent. His political nature, his care for the world around him directly radiate from his personality: being extremely sensitive to social justice ... he cannot shut himself off from the suffering of the subjugated. This is clearly evident in almost all the protagonists in his works in *Pri Arto kaj Morto*.

He – the unmitigated political personality – finds that art, not politics, is eternal. It is clear that he has been deceived by every material form of political power, and to keep his conscience clean, he has decided to go his own way alone.

The melancholy brought on by this deceit, and his resignation to it, are woven through *Pri Arto kaj Morto*. And Miyamoto's artistic triumph consists in his ability to publicize his doubts, bitterness, disillusionment in prose that hovers poetically, soothing and at the same time crudely concrete and precise.

On the collection *L'Omnibuso kun la Tri Pasaĝeroj* [The Omnibus with the Three Passengers] (1980), see under Ueyama.

Miyamoto himself calls *La Morta Suito* [The Death Suite] (1984) 'a short story or novel or semi-documentary'. It describes the life of the anarchist and Esperantist Sakae Ōsugi (1885–1923). Jacques Le Puil comments (*Fonto*, No.95, 1988):

This individual had a short but tumultuous life, and that is why it is not possible to read the biography like a novel. When an earthquake struck Tokyo in 1923, the police butchered him and his wife and suffocated his nephew 'for the good of the state'.

Japanaj Vintraj Fabeloj [Japanese Winter Tales] (1989) contains short stories, essays from the 1980s on political and Esperanto themes, and poems. 'Winter' here alludes, perhaps, to thoughts of the close of his life. The 'tales' concern his youthful love, the workers' movement, one-time ideals connected to Moscow, disappointment and heroic struggles in politics, his and others lives in prison, and battling for the ideas of internationalism and socialism.

In his review (1990), József Horváth comments that the pieces are seldom systematic or didactic, yet pertinent, with profound observation: 'Nothing human was unfamiliar for Miyamoto: everything about the human being was of interest to this always smiling, informally charming man of learning, a multifaceted Renaissance Japanese.'

Miyamoto is perhaps the first Asian Esperanto writer to influence work of writers in other parts of the world. His style is characterized by semantic density. His short stories combine a narrative straightforwardness with eloquent realism. And Japanese writers, led by Miyamoto, have not just enriched the language with Japanese words and concepts, 'but ...', writes William Auld (*FdE*, p.25 / *DPLEo* (1976, p.8), 'the vocabulary – above all

Miyamoto's – is vast, and encompasses ... many words from various specialities [Am. specialties]. Most interesting from a grammatical point of view is the sporadic use of an unrelated adverb, which provides a strongly implied undercurrent of meaning to the phrase,' e.g.; *marondoj ŝaŭme* [literally, 'ocean-waves foamingly'].

In his short article on Miyamoto's work, 'Japano ĉe l' Parnaso' [A Japanese at Parnassus] (1989), Giorgio Silfer (q.v.) comments:

Miyamoto will endure in the history of [Esperanto] literature as the most important name from Asia in the first century; perhaps from the whole non-European cultural sphere. ... *Invit' al Japanesko* (1971) put the definitive seal on the domestication of Far Eastern metre in [Esperanto poetry].

The collected works of Miyamoto appeared in 1993-4. The first two volumes are in Japanese (cf. below). Volume 3 of *Verkoj de Miyamoto Masao* contains his original Esperanto-language writing and translations into Esperanto. Volume 4 contains a bibliog., chronological table of his life, and correspondence.

Other works, anthologies, etc. incl.: *Japanaj Malnovaj Rakontoj* [Ancient Japanese Stories] (1965; 2nd ed. 1975), coll. by Kunio Yanagita, trans. by KLEG. *Japana Kvodlibeto* [Japanese Medley] (coll. of poetry, prose, drama and essays co-ed. with Tazuo Nakamura, 1965). *Legolibro: De Sezono al Sezono (Printempo kaj Somero)* [Reader: From Season to Season (Spring and Summer)] (comp., 1969) – material from classic and contemporary authors. *Literaturo en Japania Esperanto-Movado: 1906-1945* [Lit. in the Japanese Eo Movement] (comp. with N. Asahiga, 1970). *De Sezono al Sezono (Aŭtuno kaj Vintro)* [From Season to Season (Autumn and Winter)] (comp., 1977) – coll. of pieces by various authors principally for beginners. *Historieto de la Japania Esperanto-movado* [A Little History of the Japanese Eo Movement] (3rd ed. 1977). 'De Masao al Masao' [From M. to M.] (correspondence with M. Ueyama, 1979). 'Pri la Literatura Merito de Vasilij Eroŝenko' [On the Lit. Merit of V.E.] (1981). With S. Tanaka and Y. Mine: *Nihon Esuperanto undō zynmei syozyiten / Biografia Leksikoneto de la Japania Esperanto-Movado* [Little Biog. Lexicon of the Japanese Eo Movement] (1984). 'Juan Régulo Pérez kaj la Esperanta Originala Literaturo' [J.R.P. and Orig. Eo Lit.] (1987).

On Miyamoto: V. Benczik: 'Miyamoto, Herezulo el Oriento' [M., Heretic from the East] (1978). U. Lins: 'La Vivo de Anarkiisto' [The Life of an Anarchist] – review of *La Morta Suito* (1985). W. Auld: 'Forpasis Amiko' [A Friend Has Passed Away] (1989). U. Lins: 'Miyamoto Masao (1913-1989)' (obituary, 1989). A. Morita: 'Miyamoto Masao' (obituary, 1989). G. Silfer: 'Japano ĉe l' Parnaso' [Japanese at Parnassus] (obituary, 1989). V. Benczik: 'Adiaŭ Miyamoto Masao' (obituary, 1990). Y. Mine: 'Skizo pri la Vivo de Miyamoto Masao' [Outline of M.M.'s Life] (1993). M. de Seabra: 'La Rolo de Miyamoto Masao en la Diskoniĝo de Japana Kulturo en Portugalio' [The Role of M.M. in the Conveyance of Knowledge of Japanese Culture in Portugal] (1999). B. Ragnarsson: 'Miyamoto Masao: Idealisto kun Meditema Klarvido' [M.M.: Idealist with Environmental Clearightedness] (2005, rpt 2007).

Miyamoto's translations are numerous. Of particular note are his four anthologies of Japanese literature: *El Japano Literaturo*, *Postmilita Japano Antologio*, *El la Japano Moderna Poezio* and *Hajka Antologio*. Benczik comments (1978; p.140) that Miyamoto's translation 'lacks the false exoticism that is often encountered in European-language translations of Japanese works, particularly of poetry.' He adds, however: 'Not all Miyamoto's translations hit the mark. With some, the worthy endeavour of accuracy results in [their] lacking the true effect of art for Europeans.'

Aŭskultu, la Voĉojn de Oceano! [Listen, the Voices of an Ocean!] (1951) is a coll. of writings by Japanese students killed in the Second World War, ed. and pt trans. by Miyamoto. *Infanoj de l' Atombombo* (1952, 2nd ed. 1958, pt of *Genbaku no ko* [Children of the Atom Bomb] comp. by Arata Osada). *La Infanoj de Militbazoj* (1954, *Kiti no ko* [The Children of Military Bases] by I. Simizu et al. (1954). *Rakontoj de Oogai* [Stories by Ôgai] (pseud. of Rintaro Mori (1862–1922)) (1962, rpt 1979, trans. with others). *La Obstino* [Determination] (1964, three short stories by Nakazima Atusi (1909–42)). *El Japano Literaturo: Meizi-Epoko – Antaŭ la Dua Mondomilito (1868–1945)* [From Japanese Lit.: Meiji Period – Before the Second World War ...] (1965, 2nd ed. 1979, trans. with Ter[uhiko]. Isiguro) – overview of 20 writers. *Kvin Virinoj de Amoro* [Five Courtesans] (1966, 2nd ed. 1989, five short stories by Ihara Saikaku (1642–93)). *El la Vivo de Syunkin* [From the Life of Shunkin] (1968, co-trans. with T. Isiguro of four short stories (1934) by Zyun'itirô Tanizaki (1886–1965)). Haiku appear in *Etudo '68* [Étude '68]. *El Manjoo: Japano Antikva Utaaro* [From Manyoo: A Coll. of Ancient Japanese Utas] (1971, 323 pieces from the most ancient Japanese anth.). *El la Japano Moderna Poezio* [From Modern Japanese Poetry] (1977, anth. from 59 poets). *Utaaro de Isikawa Takuboku* (1974, 2nd rev. ed. 1980, uta poems by Takuboku Isikawa (1886–1912), 'the Japanese Heine'). *Hajka Antologio* [Haiku Anth.] (1981, classical and modern haiku, with members of the Hajkista Klubo). *Malvasta Kaĝo* [Narrow Cage] from the Japanese by V. Eroshenko (q.v.) (four novels and the critique 'Pri la Literatura Merito de V. Eroshenko' [On the Lit. Merit of V.E.], ed. Y. Mine, 1981). Kurosima Denzi: *Siberio en Neĝo* [Siberia in Snow] (1982, three short stories by Denzi Kurosima (1898–1943)). *Vespera Gruo* (1982, drama *Yûzuru* on the immorality of money by Zyunzi Kinosita (1914–2006)). *Loulan kaj Fremdregionano* (1984, two historical stories by Yasusi Inoue (1907–91)). *Postmilita Japano Antologio* [Post-war Japanese Anth.] (1988), comp. with Hideo Odagiri and Gaku Konisi – contains pieces by 12 writers. Tokuda Kyûiti (1894–1953): *18 Jaroj en Malliberejoj* [18 Years in Prisons] (1996, autobiog. of a political prisoner).

Works in Japanese: With Y. Ôsima: *Han-taisei esuperanto undô-si* [History of the Anti-regime Eo Movement] (1974; 2nd rev. ed. 1987). *Hasegawa Teru sakuhiin-syû* [Sel. Works of T. Hasegawa (Verda Majo)] (1979). *Okinawa sen ni ikinokoru* (1984 (pts appeared earlier), version of *Naskitaj sur la Ruino – Okinavo*).

The Japanese-language volumes of *Verkoj de Miyamoto Masao* 1 and 2 (1993), contain poems, social comment, articles on the Esperantist-anarchist Sakae Ôsugi and on Verda Majo (cf. Hasegawa), autobiographical

material and articles on Esperanto. Volume 4 (1994) pt in Japanese, with bibliography and chronological table.

Nihon-bungaku ni arawareta esuperanto [Ēo in Japanese Lit.] (essays, with Miyamoto on Ēo trans. of Japanese lit. and Y. Mine's essay on M.'s life and works from *Verkoj de M.M.*, 1993-4) (1999).

Miyamoto in translation – into • **French:** poem 'Ĉe la Fin' Aŭtuna' as 'L'automne s'achève', trans. by C. Piron, in *Poésie vivante* (No.4, 1964; p.8) • **Hungarian:** 'La Lasta Te-seanco' (1966) appears as 'Az utolsó teaszertartás' in M. Gergely (ed.) *Utam a vilgban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987) • **Japanese:** *Pri Arto kaj Morto* and *Japanaj Vintraj Fabeloj* are featured in *Esuperanto dokusyū nōto / Pri Esperantaj Libroj* (1999) by M. Yamaguti • **Polish:** three haiku appear in *Literatura na Świecie* (Nos.217-18, 1989; p.362), trans. by Kris Long, B. Sokalówna and W. Usakiewicz • **Portugese:** poem 'Longutao pri Enotero' [A Long Uta on Enotera] as 'Perfumes de Enotera', trans. by S. Chaves in *Por Pli Bona Mondo / Por um mundo melhor* (1970). *Pri Arto kaj Morto* was trans. by M. de Seabra as *Da arte e da morte* (1973) and became a best seller in Portugal. • **SELECTED WORK:** *Pri Arto kaj Morto* [On Art and Death] (short stories, 1967; 1973). In *Suito '67* [Suite '67], *Kvinteto '69* [Quintet '69], *Kapriĉo '70* [Capriccio '70], *Nokturno '71* [Nocturne '71], *Sonato '72* [Sonata '72], *Finalo '73* [Finale '73]. *Invit' al Japanesko* [Invitation to a Japonaiserie] (coll. of haiku, 1971). *Naskitaj sur la Ruino – Okinavo* [Born on the Ruin – Okinawa] (autobiog. novel, 1976). 'La Kaptito' [The Captive] and 'Longutao pri Enotero' [Long Uta on an Evening Primrose] in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). *Japana Variacio* [Japanese Variations] (anth. of short stories, poems and essays, comp. with Masao Ueyama, 1978). *Sarkasme kaj Entuziasme* [With Sarcasm and Enthusiasm] (essays, 1979). *Skiza Historio de la Utao* [Historical Outline of the Uta] (essay, 1979). Rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986): 'La Lasta Te-seanco' [The Last Tea Ceremony]; 'Aŭtuno Lante' [Autumn Lingers]. *L'Omnibuso kun la Tri Pasaĝeroj* [The Omnibus with the Three Passengers] (23 orig. and trans. poems, with M. Ueyama and E. Saitō, 1980). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Uverturo' [Overture]; 'Pri Enotero – kun Du Reutaoj' [On an Evening Primrose – with Two Reutas]; 'Ekspiro de l' Vivo' [First Breath of Life]; 'El la Urba Vivo' [From Urban Life]; 'Ĉe Flu' Hejmloka' [Beside a Stream near Home]; 'Reutaoj' [Reutas]; 'Meduzo' [A Jellyfish]; 'Mozaik' [Mosaicly]; 'Okinawa'. *La Morta Suito – Oosugi Sakae, Anarkiisto-Esperantisto* [The Death Suite – O.S., Anarchist-E-ist] (1984) (biog. novel, 1984). *Japanaj Vintraj Fabeloj* [Japanese Winter Tales] (short stories, poems, essays, 1989). Rpt in *Trezoroj la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'En la Valo de Tenebro' [In the Valley of Darkness]; 'La Morto de Utamaro' [The Death of U.]. *Verkoj de Miyamoto Masao* [Works of M.M.] vol.3 (1993; vols 1, 2 and 4 are in Japanese).

Régulo Pérez, Juan (1914-93)

Spanish philologist and publisher from the Canary Islands. Having spent years in jail under the Fascist regime of General Franco, Régulo became

senior lecturer from 1946, professor of the history of the Spanish language from 1975 to '84 in the University of La Laguna, a member-correspondent of the Spanish Royal Academy of History, of the Real Academia Española and of the Esperanto Academy. He also taught Esperanto officially in the Institute of Languages in the University of La Laguna for 20 years from 1963, and worked for 35 years as a journalist. He was for a while co-editor of *La Nica Literatura Revuo*. He continued to show political courage by founding the Esperanto publishing house Stafeto in 1952, while the language was still barely tolerated by the Fascist authorities. Apart from being inspired by the collection of poems *Kvaropo* [Foursome] (cf. Auld, Dinwoodie, Francis, R. Rossetti), he was motivated, ironically, by the demise of the Budapest publishing house *Literatura Mondo* in 1949 due to the imposition of Stalinism in Hungary. Over 29 years, Régulo published 93 books – some 19,000 pages – of key importance in Esperanto literature under the mark Stafeto [Relay].

Régulo also wrote around 20 works in Spanish, including many monographs.

In 1992, a 596-page volume of Régulo's collected works in Esperanto came out under the title *Rikolto* [Harvest], containing many of his essays on philology, philosophy and aspects of Esperanto, as well as book reviews. It contains forewords by Reinhard Haupenthal, Reto Rossetti and Gaston Waringhien.

On Régulo and the publishing house Stafeto: 'Babilo pri Stafeto' [A Chat on Stafeto] (1957). '1972: Stafeto 20-jara – Intervjuo al Regulo Perez' [1972: Stafeto 20 Years Old – Interview with R.P.] by G. Silfer (q.v.) (1973). J. Régulo: 'Babilo pri Stafeto' [A Chat on S.] in R. Haupenthal *La Stafeto-libroj* [The Stafeto Books] (1986).

The following pieces appear in the festschrift *Serta gratulatoria in honorem Juan Régulo* (1987): H. Tonkin: 'Enkonduko' [Intro.]; V. Benczik: 'La Rolo de la Eldonejo Stafeto en la Konservado de la Kontinueco de la Esperanta Literaturo' [The Role of the Publ. House Stafeto in Preserving the Continuity of Eo Lit.]; E. de Kock: 'La Regula Stafeto kaj la Originala Esperanta Poezio' [Régulo's Publ. House Stafeto and Orig. Eo Poetry] – a 'biog.' of the publ. ho. (rpt 2007); L.H. Knoedt: 'La Oreloj de Profesoro Juan Régulo Pérez' [The Ears of Prof. J.R.P.]; M. Miyamoto: 'Juan Régulo Pérez kaj la Esperanta Originala Literaturo' [J.R.P. and Orig. Eo Lit.]; G. Waringhien: '25 Jaroj el la Vivo de Esperantista Eldonejo' [25 Years in the Life of an Eo Publ. House].

E. de Kock: 'Juan Régulo Pérez' (lit. obituary, 1993).

Régulo in translation into • Dutch: "Lando' de Libereco, Egaleco kaj Frateco' as "Land' van vrijheid, gelijkheid en broederschap' in *Bevrijding* No.15 (7 Nov. 1959) p.8.

Régulo's works in Spanish incl.: *Valor semántico de las categorías verbales* (1944). *Cuestionario sobre palabras y cosas de la isla de La Palma* (1946). *Los periódicos de la isla de La Palma (1863–1948)* (1948). *Las Islas Canarias (de 'Saudades da terra')* (from the Portuguese by G. Frutuoso, 1964). *El habla de La Palma* (1970). *El Cronista de La Palma Juan Bautista Lorenzo Rodriguez. Época, vida e obra* (1975). *La Laguna y la sericultura canaria* (1976).

• **SELECTED WORK:** 'Pri Lingvodiverseco; pri Penso kaj Lingvo' [On Language Diversity; on Thought and Lang.] in *Sennacieca Revuo* (1954). Review of *La Litomiŝla Tombejo* by K. Piĉ in *Esperanto* (1982). 'Amble kun William Auld' [Ambling with W.A.] in *W. Auld En Barko Senpilota* (1987). Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987): 'El Tia Ŝtof' Ni Estas, Kiel Niaj Songbildoj' [We are such stuff | As dreams are made on] (essay). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'Vizito de la Siroko' [A Visit by the Sirocco]. *Rikolto. Juan Régulo Pérez* [Harvest. J.R.P.] (collected works, 1992). 'La Stafeto-Aventuro' [The Stafeto Adventure] (1998).

Auld, William (1924-2006)

Scottish head of literature department and deputy headmaster of a secondary school, previously pilot officer in the Royal Air Force, flying Spitfires on covert photographic missions, and airforce test pilot, serving in the Mediterranean, Middle East and North Africa. Auld learnt Esperanto in 1937, active ten years later. He was editor of *Esperanto en Skotlando* [Eo in Scotland] (1949-55), of *Esperanto*, organ of the World Esperanto Association (UEA) (1955-8, 1961-2), of *Monda Kulturo* (1962-3, under Auld's editorship publishing only original works), of *Norda Prismo* (1968-72), of *The British Esperantist* (1973-2000), of *Fonto* (1980-7), and for nearly 20 years to 1998 editor of the literary section of the magazine *Monato*. Auld has also been vice-president of UEA (1977-80), president of the Esperanto Academy (1979-83) and president of the Esperanto PEN Centre. His work is to be found in most literary reviews. Auld has also edited several of the most important anthologies of Esperanto literature: *Esperanta Antologio: Poemoj 1887-1981* [Eo Anth.: Poems 1887-1981] (ed. 1958, 2nd ed. 1984), *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse], edited with S. Maul (q.v.) (1987), and *Nova Esperanta Krestomatio* [New Eo Reader] (1991). His works *Enkonduko en la Originalan Literaturo de Esperanto* [Intro. to the Orig. Literature of Eo] (1979) and *Vereco, Distro, Stilo: Romanoj en Esperanto* [Veracity, Entertainment, Style: Novels in Eo] (1981) are indispensable for any student of the original literature. One of the most prolific writers in the language, of both poetry and prose, Auld was nominated, the first time in 1999, for the Nobel Prize for Literature for his epic poem *La Infana Raso*.

Auld is undoubtedly one of the foremost figures of Esperanto literature. As in the works of Francis, de Kock, Chaves (qqq.v.) and others, humanism forms the basis of his writing. Auld is a socially progressive atheist, rejecting all organized religion, among which he includes all dogma, but not strictly personal 'religious' sentiment. He likes Confucianism's optimistic attitude to man's essential nature, while he finds the Christian dogma on original sin offensive (Francis: *IR*, p.17). 'Reason is for Auld the highest moral point of mankind' (EC, p.135). He passionately condemns war, injustice and their consequences. He nevertheless well understands the problems of freedom, including intellectual liberty. But, as Carlevaro points out, all this often remains in an accusatory form in his poems with little presentation of a positive or even idealistic solution. Henri Vatré, in his foreword to Auld's *Humoroj* (p.10) writes:

Among [Esperanto] authors, William Auld remains one of the most dogged opponents of a society hostile to mankind, of an imposed asceticism, of the lesions of stupidity and hypocrisy. And precisely for this reason he is for us so near and dear!

Auld has confessed (*EOLE*, p.82) to being somewhat embarrassed by the 'youthful naivety' of some of the poems in his first collection, *Kvaropo* [Foursome], which appeared in 1952 together with works of three other important poets – John Dinwoodie (q.v.), John Francis and Reto Rossetti (q.v.) – appearing in book form for the first time. The four formed the Scottish School of writers, who have had a profound effect on the development of Esperanto poetry across the world. In his essay *The Development of the Poetic Language in Esperanto* (1976, p.7) / 'Evoluo de la Poezia Lingvaĵo de Esperanto' (*FdE*, p.22), Auld states that the explicit aim of the quartet was to continue the work of the *parnasistoj* 'Parnassians' (following the influence of *Parnasa Gvidlibro* [A Guidebook to Parnassus] (1932, 3rd ed. 1984), 'and this they did, so that no abrupt break, either in language or in prosody, is seen in the development of the poetry.'

Auld is a profoundly self-analytical poet who knows how to re-create his own subconscious world in poetry via the medium of his personality. His verse, as Tazio Carlevaro (q.v.) (*EeP*, p.169) puts it, then leaps out to assert its right to life. But Auld is in no sense an intimist. On the contrary, his inspiration, despite being essentially personal, springs from the world as a whole and the most pressing problems of mankind. This is most evident in the 25-chapter poem *La Infana Raso* [The Child Race]. (Auld insists on the term 'chapter', rather than 'canto'.) It is a striking epic poem and his *magnum opus*.

In *La Infana Raso*, Auld sets out his world-view, tackling nothing less than the history of the universe and the condition of mankind in space and time – and *apenaŭ voĵkomence sin trovas nia raso* 'hardly is our species at the beginning of its journey'. It is written in epic verse that varies in form with the needs of expression and with the depth attained. 'The book describes the writer's concept of humanity, including the evolution of life from subhuman microbes to the present moment of human history. It is difficult to exaggerate the ambitiousness of the work.' (EC, p.131)

When *La Infana Raso* appeared in 1956, Gaston Waringhien (q.v.) wrote that there were almost no analogous works in Esperanto literature, with the possible exception of Kálmán Kalocsay's (q.v.) cycle *Ebria Ekvatoro* [Drunken Equator].

Carlevaro reproves Auld as he sees little presentation of a solution, adding that this in no way belittles the critical strength of Auld's work, which, as though with a strength derived from despair, launches itself against the barricades that hinder mankind's progress towards a true, new humanism. Auld himself, however, considers his work fundamentally optimistic, believing in the basic goodwill of mankind, although also believing that there will be many tears before a rational state is obtained.

Auld himself explains (*EOLE*, p.91) that one subtheme of *La Infana Raso* is that a moment changes everything, nothing ever remains unchanged, and

when one factor changes, then the whole changes. Fundamental to this is the further subtheme that everything we do derives essentially from the two biological instincts: to remain alive and to continue the species. When these two instincts conflict, the latter wins. 'This is the 'goal' (*celo*),' he writes, 'the instinct to continue the species (or race). The so-called 'theme of Sargon' is important, because it underlines that in the context of eternity the human race is still wearing nappies (*Am. diapers*). The human race is still illogical and impetuous, preferring emotional reactions to rational ones, from which follow wars and famines, etc.'

John Francis, in his much praised foreword to *La Infana Raso*, comments (*IR*, p.9) that Auld's 'early works were already inclined to asceticism, even when the subjects were more romantic than strictly classical.' And Francis points out that Auld's poetry cannot be clearly classified as either romantic or classical (*IR*, p.9), 'because he, by his works and tastes, nicely symbolizes the confusion of the theoretic dividing-line' between the romantic and the classical. He continues (*IR*, p.10):

much in the work of this 'classicist' (*klasikulo*) belongs to a type of poetry that we always think of as romantic, and that this opinion is supported for example by a prestigious critic, like Prof. Waringhien, who finds 'a soul-oscillating (*anim-ondantan*), sense-vibrating (*senso-vibran*) youthfulness' in his poetry – a description indicative of a soul perceptive to the senses and emotion.

On influences in Auld's early poetry, Francis continues (*IR*, p.12): 'Like every Esperanto poet of the [time] he is in debt above all to Kalocsay, but his 'personal' poet is Mikhalski [q.v.]; that is, in Mikhalski he found qualities most sympathetic to his own tendencies, above all relating to sexual influences.'

Willem Verloren van Themaat (q.v.) sums up Auld (BNTEL):

Having made himself known as the absolutely most important of the four Scottish poets who together made their *début* with *Kvaropo* (1952), William Auld ... put Esperanto literature on to a higher level with the epic *La Infana Raso* (1956), according to many ... – also myself – the master-work of Esperanto literature. It expresses the whole life philosophy of the author. To the extent that it is possible that it indicates one basic idea, which is that due to its communal descent the human race forms, as it were, one family, which is still in the infant state of its evolution (hence the title), yet with some hope it will grow up. But [with] many lateral and counter-motifs ... He uses a very rich gamut of verse forms ... often with abrupt changes of verse form in the middle of a chapter. In this trait of his style he imitates Mikhalski, ...

On the other hand, Francis states (*IR*, p.14) that it would be erroneous to attribute the impulse in *La Infana Raso* to Mikhalski:

it is in fact much more directly influenced by extraction from H.G. Wells [1866-1946], whom the first chapter in fact paraphrases, and

as a whole it is in the tradition of the 20th-century Western writers, with analogies (*analogoj*) in the uninterrupted umbilicus (*seninterrompa umbiliko*) of Joyce [1882–1941], and the various conceptions of the vital impulse. The same is true for the form of the work: it indeed follows the scheme of Pound's main work, but that work itself simply follows the contemporary tradition of episodic poems.

But this does result in a poem and not just a cycle. It is, Francis adds: 'almost perfect: the culmination arrives somewhat early in my opinion, but that it is a complete poem, a whole, there can be no doubt.'

On the motive for the other, 'Very dissimilar ... , and more important' influence on Auld – his admiration for the American poet and critic Ezra Pound (1885–1972) – Francis says (*IR*, p.13):

Pound is a militant classical poet whose insistence on clarity, precision and essence (*kerneco*) together with an active (*aktivanta*) theme, and his corresponding classification of the poets, gave stability and consistency to Auld's tastes and technique. Moreover, his exposition of the ideographical method of writing seemed to Auld revelatory.

However, 'It is worth noting,' Francis comments (*IR*, p.19), 'that the quality of Auld's verse is more like that of Pope than that of Pound. ... [It] flows easily and subtly, always concealing its actual semantic compactness under its refined elegance; and to demand more from his muse would certainly be somewhat impertinent.'

Edwin de Kock points to influence on *La Infana Raso*, not least 'technical', from the poetry of T.S. Eliot (1888–1965) (*LRS*, p.302).

Francis considers Auld's poetic technique evolved in stages (*IR*, p.15):

as always occurs when one consciously drives oneself towards betterment: between the satisfactory level of the works in *Kvaropo* and the similarly satisfactory but higher level of *La Infana Raso*, there stand a series of works that vary between crude ambition and refined ambition; because the former break the old tradition of *Kvaropo* and the latter already show the author ready for *La Infana Raso*.

Auld (*EOLE*, p.91) has decried *La Infana Raso* as an attempt not only to exploit all the prosodic possibilities presented by *Parnasa Gvidlibro* but also to create new forms and come up with new means. He notes 'with amusement' that he essentially invented the so-called 'concrete poetry' (employment of the visual effect of layout) a few years before it enjoyed a certain popularity in ethnic languages (cf. chap. 10 and 23). Another of Auld's innovations is to be found in chapter 5, where he 'at least suggestively' links the sounds of two words, such that they seem to throw light on each other: *politiko* 'politics' becomes *puletiko* 'flea-ethics'; *pastroj* 'priests' becomes **pestroj* < *pestestroj* 'plague-chiefs'; *fusiloj* 'rifles' becomes *fusiloj* 'bungling-tools', etc. He also invented a new type of verse, the *kvinakcento* 'a line with five stresses' (or five feet), of which each can be either a trochee or an amphibrach (cf. Gerard Manley Hopkins' 'sprung rhythm'): *Trankvila mondo, kie la homo ne bruas* | *Ho bela mondo, kiun la homo detruas* ...

Auld has maintained that *La Infana Raso* is virtually untranslatable. However, four complete translations have been published to date – in Dutch, Hungarian, Portuguese and Polish. Parts had appeared in English renderings. Now a complete version is in English, as well as Scottish, in the Butler Library, Barlaston, Staffordshire. A French version is on the web.

On the status of *La Infana Raso*, Verloren van Themaat wrote ('Replike al Johansson' [In Reply to J.], 1988): 'Precisely because I am well acquainted with the Anglo-Saxon poetry that is most akin to Auld, I know that *La Infana Raso* by Auld is unique in world literature (not uniquely outstanding, but irreplaceable).' In more detail, he said in his interview in *Fonto* (1992):

I consider *La Infana Raso* by William Auld the master-work of Esperanto literature. It is a world-encompassing synthesis. To this literary genre belong some master-works of world literature, such as *La Divina Commedia* by Dante and *Paradise Lost* by Milton. I don't rate *La Infana Raso* equal with them, but [*Az ember tragédiája (The Tragedy of Man)* (1859–60)] by Imre Madách [1823–64] is another world-encompassing synthesis. It is a classic of Hungarian literature and enjoys a certain renown also outside Hungary. ... Well, I rate *La Infana Raso* somewhat more highly than *The Tragedy of Man*. It is more nuanced in its philosophical proposition, more refined in its composition and more varied in its use of style.

Vilmos Benczik (q.v.), in his foreword to the second edition (1968) of *La Infana Raso*, writes:

Auld had to create ... a form that is completely unique – and in this he succeeded: it wholly suits, rigorously follows the contours of each thought-cell. He mobilized the whole arsenal of modern poetry in order to find the best visible manifestation (*aperformon*) for each unit of thought (*pensero*) – and the result is imposing: the word-clothing is never empty, each form-element carries in itself something essential, fulfils an important function. He has stretched the language to the maximum, and out of it mined many until-now-latent capabilities.

Francis had already noted (*IR*, p.19) what he sees as the key to Auld's poetic talent:

[Auld's] adjustment (*akomodo*) of theme to form is his most characteristic strength, and those intelligent people, who are not able to make a special study of poetry yet wish by their own discernment (*perceptemo*) to enjoy our poets' distinct tones, will find the key to Auld's talent in his sonnets. There it is immediately possible to perceive the dramatic definitiveness of his ends (*finoj*); but afterwards you will begin to notice the careful transportation of the theme through its subdivisions and, having become aware of the amount of care with which the fixed form has been used, will savour the rhythms of *La Infana Raso* with new enjoyment.'

Baldur Ragnarsson (q.v.) emphasizes the power and authenticity of *La Infana Raso* (*PA*, p.21):

The poetic sense of the whole ... is so strongly impressive, not least for its virtuoso use of highly varied poetic means throughout the work, that the reader is very willingly caught up in co-operating in a complete realization of this sense – ... right from the start this great poem fully proves its authenticity, also in the matter of its tendency towards subjectivity.

Among the poems in *Unufingraj Melodioj* [One-Finger Tunes] (1960), the most notable is the surreal, and surely untranslatable, 'Noktaj Pensoj' [Nocturnal Thoughts]. Probably, as R.P. Nogueira (q.v.) believes (1969), composed under the influence of the American poet E.E. Cummings. Nogueira considered (p.21) Auld's 'Movimento Unua: Andante kun Multa Esprimo' [First Movement: Andante with Much Expression] to be in form the to-date best piece in the literature.

In the same collection is the short verse drama *Kvazaŭ Birdoj Konstruas* [As Though Birds Are Building] (1953), which Carlevaro (*EeP*, p.184) thinks interesting for its striking, concise, elegant and classic use of the language, although perhaps not sufficiently dramatic for the stage. Baldur Ragnarsson, in his review in *La Nica Literatura Revuo* (1962), writes that it leaves him indifferent. Francis comments (*IR*, p.18) that the 'clever but self-conscious dialogue has little dramatic value.' However, he comments on the very diverse tones of the poems:

... from the most subtly lyrical ('Mia Filino Trijara') to the most crudely indignant ('La Korpon Oni Venkis'). Some deal with historical or mythological events ('Julia sur Pandatario', 'Jasono'). More ambitious are 'La Kvar Stadioj de Ŝtoniĝo' and 'Koncerto por Unu Fingro kaj Orkestro', of which I prefer the first, which is assuredly of the same general quality of LIR [*La Infana Raso*]. The 'Koncerto' ... it seems to me, has a counter-effect that is fatal for the unity of the poem. ...

If I had to choose a single favourite poem ..., I could with difficulty decide between 'Julia sur Pandatario' and 'Septembra Mateno'.

Auld's fourth collection, *Humoroj* [Moods] (1969), containing some 70-odd poems, is a result of his wish to compile a diary in verse 'on the vacuity of life and man's capacity to resist, even with humour'. Auld himself deems this his most subjective collection, and considers most of the poems in it successful and among his main contributions to Esperanto poetry. On the other hand, R.P. Nogueira (1969) deems the collection to have 'adopted some sort of lightweight poesy, fashionable now in (at least) English and Brazilian literature.'

Henri Vatré, in his foreword, comments (p.10):

Figures of speech abound in Auld's poetry; they give the impression of always being fresh and charged with individual meaning. In the present collection, the poet announces that he wants to write subjectively, as if he was about to break a previous habit. He has confirmed, in a private letter: 'I feel – and this has troubled me on

occasions - that they (the present poems) are more profoundly personal and sincere than my previous works; the question has arisen whether this is not possibly a fall?'

However, Vatré concludes that Auld 'from the beginning ... continually expresses himself now objectively, now subjectively, and both tendencies are so artistically in harmony that it is often not possible to distinguish them clearly.' Vatré adds that: 'Through the seventy-odd poems, often tormented, there appear here and there tranquil islands of ravishing delicacy: ... or a humorous satirical vein, ...'

One of the enduring merits of Auld's style is his conciseness. ... Characteristic of him is the strong proportion of concrete nouns and the present tense. Qualifying adjectives, above all those relating to imposed colours, are used sparingly: he paints mainly in black, white, divers-hued greys, and by firm design attains truly suggestive effects: ...

In general, he is faithful to classical metre, traditional forms, sonnets, rhyming verses. But this is where his 'conformity' ceases.

Another trait of *Humoroj* is Auld's use of many words from specialist subjects.

De Kock, writing on the life and work of Auld (*LA*, p.91), remarks that:

After *La Infana Raso* Auld has not bothered himself with 'modernity' in poetry; because by producing this major work he demonstrated that he was indeed capable of creating in this way as well. In other works, and mainly *Humoroj*, he did not look on such things as important. In fact, he has declared himself a romantic (*romantikisto*) but, as is often the case, such a label on great writers is worthy of question.

De Kock continues:

His one-time opinion on the [superiority of the] Great Poem has somewhat damaged his reputation concerning poems written after *La Infana Raso*. For example, *Humoroj* has been underrated. Auld has several times returned to the value of the collections of poems subsequent to his epic. It evidently bothers him that many people rate him mainly on the basis of a book, however impressive, that was written by a young man just 30 years old.

Auld and Marjorie Boulton (q.v.) corresponded with each other from 1953 to '54 in a total of 84 rondels, later published as *Rimleteroj* [Letters in Rhyme] (1976).

Benczik summarizes the phenomenon William Auld in his blurb on the little interview-cum-autobiography *William Auld: 75 Jaroj* (1999):

Auld is perhaps the first writer who has not only mastered and used the language for creative purposes but has also forged his membership of the Esperanto-speaking community into an integral part of his world concept. He does not shut himself off from the 'outside

world', i.e. from the society in which he lives, as did some pioneers, neither does he schizophrenically live a double life as many Esperantists even now. So doing, he has founded a new sort of modern Esperantism whose main characteristics are, amongst other things, a striving for social justice, openness to new ideas and maximum tolerance of the opinions of others, intrinsically (*gissange*) real internationalism and unconditional respect for reason (*racio*).

On Auld's death in 2006, Indian professor Probal Dasgupta wrote (*Esperanto*, p.223):

William Auld's works presented for the first time in Esperanto literature the possibility of conceiving modern man as aspiring essentially to exalted accomplishments and, precisely owing to this aspiration, being struck by unprecedented loneliness. Auld showed us in lively images that in this loneliness, which is born of the intellect, we feel acutely the temptation to capitulate before some confessional shrine ... In Auld, this capitulation gainsays the whole intellectual and moral basis of the life of modern man. He asked himself how a man, as a contemporary aspiring to the stars and accepting the fact of the blackness of encompassing space, can rationally reconstruct those basics of interhuman solidarity that we once sought in religions and secular faiths. This his self-enquiry, possibly most clearly set out in *Unufingraj Melodioj*, drives the classical retelling of the history of mankind in *La Infana Raso*, the many-fingered melodies of *Humoroj*, ... Auld's intervention has so completely refashioned our sky that no subsequent writer in Esperanto has been able to live under any other sky but his. ...

And de Kock said in the same issue (p.224): 'Surpassing Kalocsay, William Auld succeeded him as the most important poet in [Esperanto]. ... It is also clear that he is Scotland's most outstanding poet, though the inhabitants of that country are not yet aware of it.'

Essays, studies and other works by Auld on Esperanto literature and language are eminent examples of analysis and cultural history, by which he has greatly contributed to a serious analytical attitude in these subjects. Francis nevertheless commented (in 1960, Auld: *Unufingraj Medodioj*, pp.15, 16) that: 'His prose is less satisfactory than his poetry because he constantly hesitates between various tendencies, and this results in unevenness.' And:

one often finds the mechanism of his style too conscientious, when richness in figures of speech impose themselves into a tense inclination to classicism (*en streĉan klasikemon*). ... but when his subject really captures him, and he is fully in control of it, he is able to produce a treasure, such as for example his study on Mikhalski [Auld: 'Pasio-Pasivo' (1956)].

Such works incl.: Foreword to *Kontralte* by M. Boulton (1955). 'Pasio-Pasivo' [Passion-Passive] (on E. Mikhalski, 1956). 'Unu Ritmo en *La Infana Raso*' [One Rhythm in ...] (1957). *Esperanta Antologio: Poemoj 1887-1957* [Eo Anth.: Poems 1887-1957] (1958, 2nd ed. (1887-1981) 1984). 'Pri

Forgesita Ĉefverko' [*Metropoliteno* by V. Varankin (q.v.)] (1961-2). 'Esperanto kiel Literatura Lingvo' (essay, 1962; rpt 1964, 1978). Intro. in *Maŝinmondo kaj Aliaj Noveloj* by S. Szathmári (1964). *Mitoj kaj Faktoj pri Esperanto / Myth and Fact about Esperanto* (1964, Eo rpt 1978, Eng. rpt 1981). *Pri la Traduko de Poezio / On the Translation of Poetry* (1965). *Esperanto: a New Approach* (textbook, 1965, 2nd ed. 1969). 'La Originala Esperanta Literaturo 1955-65' [Orig. Eo Lit. 1955-65] (1966). 'Limoj de l'Amoro' [Limits of Sexual Love] (1966, rpt 1997). *Paŝoj al Plena Posedo: Progresiga Legolibro de Esperanto kun Lingvaj Ekzercoj* [Steps Toward a Total Command: a Progressive Reader of Eo with Lang. Exercises] (1968, 7th ed. 1999; 3rd ed. enl. and rev. 2001). Foreword to J.H. Rosbach's (q.v.) cycle of sketches *Disko* (1970). Foreword to F. de Diego's (q.v.) translation, *Cigana Romancaro* (1971), of Federico García Lorca's *Romancero gitano*. Foreword to Masao Miyamoto's (q.v.) coll. of poems *Invit' al Japanesko* (1971). Foreword to R.P. Nogueira's (q.v.) coll. of poetry *Vojo kaj Vorto* (1972). Intro. to P. De Smedt's *Bibliografio pri la Tradukaĵoj el la Nederlanda Literaturo* [Bibliog. of Trans. from Dutch Lit.] (1972). *A First Course in Esperanto* (textbook, 1972). 'Esperantaj Romanoj' [Eo Novels] (1974). 'Skizo pri la Evoluo de la Poezia Lingvaĵo' [Outline of the Evolution of the Poetic Lang.] (1974). *Facetoj de Esperanto* [Facets of Eo] (three essays, incl.: 'Evoluo de la Poezia Lingvaĵo de Esperanto' (Eng. version *The Development of the Poetic Language in Esperanto* 1976), and 'Kompara Literaturo – ĉu Ebla Studobjekto?' [Comparative Lit. – a Possible Subject of Study?]). Intro. to A. Goodheir's (q.v.) trans., *Forkaptita* (1976) of Robert Louis Stevenson's novel *Kidnapped*. Afterword to Daphne Lister's (q.v.) *Ĝis Nun* (1976). *25 Jaroj: Antologio de Belartaj Konkursoj* [25 Years: an Anth. of Lit. Competitions] (ed. with V. Benczik, 1977). Foreword to *Izolo: Poemoj* (1977) by K. Kalocsay. *Indekso de Tradukitaj Poemoj Publikigitaj en 'Literatura Mondo', 'La Nica Literatura Revuo', 'Monda Kulturo' kaj 'Norda Prismo'* [Index of Trans. Poems Publ. in ...] (1979). Foreword to Marta Evans' English trans. (1979) of *Metropoliteno* by V. Varankin (q.v.). Intro. to coll. of poems *Divershumore* (1980) by R. de Jong. 'Marjorie - Energio Nerva' [M. Boulton - Nervous Energy] (1981). 'Kulturarkivo: La Nica Literatura Revuo' [A Cultural Archive: 'The Niçois Lit. Review'] (1981). 'Utopioj, Satiroj, Fantascienco' [Utopias, Satires, Science Fiction] (1981). Intro. to J. Balbin's (q.v.) coll. of poetry *La Hundulino de Buchenwald / The Bitch of B.* (bilingual ed. 1986). Foreword to Peter Clissold's trans. of pt of Rudyard Kipling's (1865-1936) *The Jungle Book: La Fratoj de Maŭgli* (1987). Intro. to *Enlumigo* (1987) by A. Goodheir. 'Kulturbazo Historia de la Esperanto-movado' [Hist. Basis of the Culture of the Eo Movement] (1987).

The significant anth. of social poems, with six essays, *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse] with an intro. by Auld came out in 1987, co-ed. by Auld and Stefan Maul (q.v.). It contains orig. works by Auld, Avoto, Baghy (q.v.), Balbin (q.v.), Atanas Bartninkas, Benczik (q.v.), B. Berin, Berveling (q.v.), Vasil (Nikolaj Afrikanoviĉ) Borovko (q.v.), Boulton (q.v.), A. Buligin, Josef Burger (q.v.), G.J. Degenkamp, L.C. Deij (q.v.), Georgi Dikovski, L. Ebeling, Emba (q.v.), Francis (q.v.), De' Giorgi (q.v.), Goodheir (q.v.), S. Grenkamp, Grigorov (q.v.), Heide (q.v.), Hohlov (q.v.), Huleš (q.v.), J.M. Ipfelkofer (essay), Ivn (q.v.), Milda Jakubcová, Karl

Johansson, de Jong (q.v.), Kalocsay (q.v.), Kamačo (q.v. as Camacho), Knoedt (q.v.), de Kock (q.v.), Boris Kolker, Kofínek (q.v.), Kuroda (q.v.), Lagrange (q.v.), G.R. Ledon (essay), Elvira Lippe, Tamara Mašina, Mattos (q.v.), Maul (q.v.) (also essay), Mikhalski (q.v.), Mora i Arana (q.v.), Feiko Munniksmá, Nekrasov (q.v.), N.S. Pargačevski, Marko Petrovič (1939–99), Pióro (q.v.), Régulo Pérez (q.v.) (essay), P. Rézső, F.C. Richter, Rossi (q.v.), S. Ruszkiewicz (essay), Skaljer-Race (q.v.), Ivica Sponar, Su (q.v.), V. Sutkovej (q.v.), Greta Štol [Stoll], Tagulo (q.v.), Thorsen (q.v.) (also essay), Doris Vallon-Wheeler (b.1926), Emile Van Damme (b.1927).

14-hora Rapidkurso pri Esperanto [14-hour Rapid Course on Eo] (1988, 2nd ed. 2000). *La Skota Lingvo Hodiaŭ kaj Hieraaŭ* [The Scottish Lang. Yesterday and Today] (1988). Intro. to A. Goodheir's (q.v.) trans. (1989) of *The Playboy of the Western World* by John M. Synge. Afterword to 3rd ed. (1989) of K. Kalocsay's *Sekretaj Sonetoj*. Foreword to Emile Van Damme's coll. of poetry *Dolče-amare* [Sweetly-Bitterly] (1990).

Auld edited *Nova Esperanta Krestomatio* [New Eo Reader] (1991). Its 510 pages form 'an extensive panorama of texts, including stories, translations, scientific and linguistic essays, poems in Esperanto, and a poetic anthology of poems from 73 languages'. Verloren van Themaat (q.v.) has, however, called the lack of speeches by Zamenhof a grave lacuna (BNTEL). If this is true, then those of Lapenna (q.v.) would surely also be worthy of inclusion.

Introduction to *Poemo de Utnoa* [Utnoa's Poem] by A. Montagut (epic, 1993). 'La Radikoj de Nia Literaturo' [The Roots of Our Lit.] (1993). Ed. and foreword to Venelin Mitev's (q.v.) coll. of poetry *Somero Cigana* (1993). *Traduku!* [Translate!] (Eng.-Eo trans. exercises, 1993, 2nd rev. ed. 2004.). Edited the coll. works of Eŭgeno Mikhalski (q.v.): *Plena Poemaro 1917–1937* (1994). 'Vartejoj' (essay on literary periodicals, 1994). Foreword to *El Sisma Zono* (1994) by Mikaelo Gišpling (q.v.). Intro. to *Nordmara Duopo* (1994) by Albert Goodheir and Rejna de Jong (q.v.). Intro. to A. and R. Petryn: *Humuro: laŭ la Skota Maniero* [Humour: in the Scottish Manner] (1995). Edited *Tempo Fugas* (coll. of 25 stories by 25 authors from the magazine *Monato* between 1980 and '94, incl. Auld's own story under the same title; 1995).

Bibliografio de Tradukoj el la Angla Lingvo [Bibliog. of Trans. from the English Lang.] (with E. Grimley Evans, 1996). Foreword in the coll. of poems *Kvarteto* by V. Čaldajev, G. Gazizi, A. Kris, N. Lozgačev (qqqq.v.) (1996). Foreword to the coll. of poems *Sur Parnaso* (1998) by Timothy Carr (q.v.). Foreword to Anna Löwenstein's (q.v.) novel *La Ŝtona Urbo* (1999).

Those interested in early pieces for the theatre will find Auld's work 'Originalaj Dramoj en Esperanto' [Orig. Drama in Eo] (1974) useful.

Some reviews: rpt in W. Auld *Pajleroj kaj Stoploj* [Bits of Straw and Stubble] (sel. essays, stories, trans. and 'literary culture', 1997): 'El Orienta Florbedo' (review of *El Orienta Florbedo* by K. Ossaka, 1957); 'Kvar Stafetidoj' [Four Offspring of the Publishing House Stafeto (on *Esperanta Proverbaro* by L.L. Zamenhof, *Specimene* by Henri Vauré, et al.)] (1962); 'Parnasa Gvidlibro' [review of *Parnasa Gvidlibro* by K. Kalocsay and G. Waringhien] (1969); 'Arĉoj' [review of *Arĉoj* by G. Mattos] (1970); 'Kvin Elementoj' [review of *Kvin Elementoj* by E. de Kock] (1970); 'Ni Homoj' [review of *Ni*

Homoj ... by Z. Heide] (1970); 'Verko Malservalora' [A Work Not Without Value] (on *Pri Esperanta Tradukarto* by F. de Diego, 1980, rpt 1997); 'Forsin Sekvos Aŭtem Skualoj' [review of *La Litomiŝla Tombejo* by K. Pič] (1981). 'Etoso Aŭtentike Aŭstralia' [An Authentic Australian Atmosphere] (1993) on *Memori kaj Forgesi* by T. Steele. 'Majstra Kruelaĵo' [Masterly Piece of Cruelty] (1994) on *La Majstro kaj Martinelli* by G. Kamaĉo (J. Camacho). 'Ekjuku la Poeta Mano!' [May the Poet's Hand Start to Itch!] (1995) on *Invit' al Ĉinesko* by Lu Jixin. Review (1995) on *Hetajro Dancas* by E. Urbanová. 'Aminda = Am-inda' [Loveable = Worthy of Love] (1998) on *Aminda* by L.C. Deij.

Autobiography: *William Auld: 75 Jaroj* [W.A.: 75 Years] (concise autobiography, with small anth. of poetry and bibliog.; ed. A. Korjenkov, 1999).

On Auld: G. Waringhien: reviews of *La Infana Raso* (1956; 1957). B. Ragnarsson: review (1957, rpt 2007) of W. Auld's epic poem *La Infana Raso*. V. Benczik: Prologue to 2nd ed. of *La Infana Raso* (1968). V. Benczik: 'La Infana Raso - Sinteza Verko' (1968-76) in *Studoj pri la Esperanta Literaturo* [Studies on Eo Literature] (1980). V. Benczik: 'Kvaropo kaj la Skota Skolo' [K. and the Scottish School] (1976). R. Haupenthal: *Du Interjuoj: Interparoloj kun Kálmán Kalocsay kaj William Auld* [Two Interviews: Conversations with K.K. and W.A.] (1979). R. de Jong: 'Infana Jes; Infana Raso - to W. Auld and A. Goodheir' [Infant Yes; Infant Race - to W.A. and A.G.] (poem) rpt in *Esperanta Antologio: Poezioj 1887-1981* ed. W. Auld (1984). Gaston Waringhien: 'Senrivala Trezoro da Poeziaj Juveloj' [An Unrivalled Treasury of Poetic Jewels] (review of *Esperanta Antologio: Poezio*, 1984). G. Mihalkov: 'Unu Motivo en la Frua Poezio de William Auld' [One Motif in the Early Poetry of W.A.] (1987). B. Ragnarsson: *La Poezia Arto* [The Art of Poetry] (1988, rpt 2007). M. Nervi: 'William Auld, la Realisto' [W.A., the Realist] (1989). 'Parolas William Auld' (interview by G. Rodrigues Corrêa on the definition and characteristics of Eo literature; 1989). S. Hawkes-Teeple: 'Existentialist Critique of the Poetic Anthropologies of William Auld and Baldur Ragnarsson' - as far as Auld's work is concerned, this essay deals exclusively with *La Infana Raso* (1998; Eo orig. 1987). M. de Seabra: 'Kelkaj Komentoj pri La Infana Raso' [Some Comments on *La Infana Raso*] (1999). A. Korjenkov: 'Unu Ringo Ilin Regas' [One Ring Governs Them] (on Auld's trans. of J.R.R. Tolkien's works, 1999). E. de Kock: 'Vivo kaj Verko: Vizito al William Auld' [Life and Work: a Visit to W.A.] (1999). 'La Ĵurnalistoj' [The Journalists] (1999). L. Trifončovski: 'William Auld kaj Literatura Foiro' (1999). J. Modest (G. Mihalkov): "'Kaj Ridi, Palpi, Ardi" - La Esperanta Ampoezio' ['And Laugh, Fondle, Crave' - Eo Love Poetry] (2000). A. Zecchin: 'La Roloj de Dio kaj Religio laŭ "La Infana Raso"' [The Roles of God and Religion according to *La Infana Raso*] (2002). W. Auld: 'Ĉefverko, Kie Spaco Iĝis Dimensio de Tempo' [A Masterwork in which Space Became a Dimension of Time] (interview with G. Silber, 2004). B. Ragnarsson: 'Auld: Epokfara Aŭtoro de la Esperanta Ĉefverko' [A.: Epoch-making Author of the Eo Masterwork] (2004, rpt 2007).

The complete poetic works of Auld are contained in *En Barko Senpilota* [In a Barque without a Pilot] (ed. A. De' Giorgi, 1987), which also contains the following essays: 'Nacilingvaj Literaturaj Influoj sur la Poemojn de

William Auld' [National-lang. Lit. Influences on the Poems of W.A.] by M. Boulton, 'Pensoj de Danko Leganto' [Thoughts of a Thankful Reader] by Reina de Jong, 'La Poeto William Auld' [The Poet W.A.] by Edwin de Kock, 'Amble kun William Auld' [Ambling with W.A.] by Juan Régulo, 'Vort-statistikaj Esploroj en Poemoj de William Auld' by Henri Vatré.

M. Boulton: 'Lia Multflanka Servemo' [His Many-sided Attentiveness] (2006). J. Camacho: 'Sanon kaj Poezion!' [Health and Poetry!] (2006). P. Dasgupta: 'Ni Komencas Kompreni' [We Begin to Understand] (2006). E. de Kock: 'William Auld kaj la Originala Esperanto-poezio' [W.A. and Orig. Eo Poetry] (2006). B. Ragnarsson: 'Persona Adiaŭo' [A Personal Goodbye] (2006). H. Tonkin: 'William Auld 1924-2006' (2006). Special issue of *Esperanto en Skotlando* (No.195, 2007) dedicated to Auld.

Auld's translations incl. – from • **English:** *La Balenodento* (1952, short story *The Whale Tooth* by Jack London). *Angla Antologio: 1000–1800* [English Anth.: 1000–1800] (co-ed. with Reto Rossetti and trans. with others, 1957). *Floroj sen Kompar'* (1973, British folksongs, with Margaret Hill). *Kantanta Mia Bird'*: *Tradukitaj Kantoj* (1973, British folksongs, with Margaret Hill). 'La Ĉemizokanto' (1977, poem 'The Song of the Shirt' by Thomas Hood). *Epifanio aŭ Kiel Vi Volas* (1977, 2nd ed. 1980, a masterly trans. of *Twelfth Night, or What You Will* by William Shakespeare). *La Urbo de Terura Nokto* (1977, melancholy fantasy *The City of Dreadful Night* (1874) by the English poet James Thomson). Co-ed., foreword and trans. for *Skota Antologio* [Scottish Anth.], with John Dinwoodie, John Francis, Albert Goodheir, David Kennedy, Hugh Martin, Reto Rossetti (1978). *Aniara* (1979, Swedish futuristic epic poem *Aniara* (1956) by Harry Martinson, with Bertil Nilsson; trans. adapted for theatre in 1997). *Don Johano* (1979, 1st canto of the epic satire *Don Juan* (1819–24) by Byron). 'La Tigro' (rpt in *BLK* 1979, poem 'The Tiger' by William Blake). *Vulkano* (1979, trans. with K. Long of poetry by American poet Emily Dickinson). *La Robaĵoj de Omar Kajam* (1980, *The Rubáiyát of Omar Khayyám* from the English trans. by E. Fitzgerald). *La Sonetoj de Shakespeare* [Shakespeare's Sonnets] (1981). *Fenikso Tro Ofta* (1984, one-act verse comedy *A Phoenix too Frequent* (1946) by Christopher Fry). *Montara Vilaĝo* (1984, novel *Mountain Village* by Ye Junjian). *Omaĝoj: Poemtradukoj Plejparte el la Angla* [Tributes: Trans. of Poems Mostly from the English] (152pp. of works by George P. Auld, Giorgio Baffo, William Blake, Rupert Brooke, Robert Browning, Miles Burrows, Lord Byron, Norman Cameron, Roy Campbell, Colley Cibber, Tony Connor, William H. Davies, Cecil Day-Lewis, Emily Dickinson, Ernest Dowson, Douglas Dunn, Thomas Stearns Eliot, Gavin Ewart, Wilfrid Gibson, Oliver Goldsmith, Robert Graves, George Rostrevor Hamilton, John Harrington, Thomas Hood, Alfred Edward Housman, Hrabanus Maurus, Thomas Ernest Hulme, Ben Jonson, John Keats, Frank Kendon, David Herbert Lawrence, John Lehmann, Li Bo, Allan Mackinnon, Louis Macneice, John Milton, Edwin Morgan, Carolina Nairn, Wilfred Owen, Coventry Patmore, Conrad Potter-Aiken, Ezra Pound, Edward Powys Mathers, Matthew Prior, Clive Sansom, William Shakespeare (pt of *Romeo and Juliet*, pt of *Henry V.* (4: 3), pt of *As You Like It*), Percy Bysshe Shelley, Sydney Goodsir Smith, Stephen Spender, Robert Louis Stevenson, Arthur S.J. Tessimond, Walter J. Turner, William

Wordsworth, William Butler Yeats, 1987). *La Graveco de la Fideligo* (1987, three-act comedy *The Importance of Being Ernest* (1895) by Oscar Wilde). *La Komedio de Eraroj* (1987, trans. with A. Simeonov, *The Comedy of Errors* by William Shakespeare). 'Maria kaj Joĉjo' (1987, short story 'Mary and Joe' by Naomi Mitchison). Contributed trans. to *Aŭstralia Antologio* (ed. A. Towsey, 1988). 'Gazaloj' [Ghazals] in *Hafez* [Persian poet Hafiz, 1320-89] in *30 Languages* (1989). 'La Unua Leĝo' (1992, 'The First Law' by Isaac Asimov). *Spartako* (1993, novel *Spartacus* (1933) by the Scottish novelist James Leslie Mitchell). *La Stratoj de Aŝkelono* (1994, short story *The Streets of Ashkelon* by the American SF writer Harry Harrison). *La Kunularo de l' Ringo* (1995, 2nd ed. 1997, *The Fellowship of the Ring*, 1st pt of the fantasy *La Mastro de l' Ringoj* (*The Lord of the Rings*) (1954-5) by J.R.R. Tolkien. 'Teri-strato' (1995, story 'Terry Street' (1969) by Scottish writer Douglas Dunn. *La Du Turegoj* (1996, *The Two Towers*, 2nd pt of J.R.R. Tolkien's *The Lord of the Rings*). Rpts of trans. of stories by the following authors appear in *Pajleroj kaj Stoploj: Elektitaj Prozaĵoj* (1997): Isaac Asimov, G.I. Bennett, James Branch Cabell, V. Gordon Childe, Arthur C. Clarke (1981), Nell Dunn, Liam O'Flaherty, Eric Knight, Laurie Lee, William McIlvanney, Neil Munro, Ezra Pound, Angelo Quattrocchi, William Saroyan, Howard Spring. *La Reveno de la Reĝo* (1997, *The Return of the King*, 3rd pt of J.R.R. Tolkien's *The Lord of the Rings*). *La Ĉashundo de la Baskerviloj* (1998, Sherlock Holmes novel *The Hound of the Baskervilles* by Arthur Conan Doyle). *La Hobito, aŭ Tien kaj Reen* (2000, 2nd ed. 2005, poems in C. Gledhill's trans. of *The Hobbit, or There and Back Again* by J.R.R. Tolkien)

• **Gaelic (Scots):** Somhairle Mac Ghill-Eathain (Sorley Maclean, 1911-96) poem 'Ban-Ghàidheal' (Highland Woman) as 'Virin' Gaela' rpt in *NEK* (1991) • **Scots:** *Kantoj, Poemoj kaj Satiroj* [Songs, Poems and Satires by Robert Burns] (1977, 2nd ed. 1995, with Reto Rossetti) • **Swedish:** *Aniara* (1979, with Bertil Nilsson, the epic futuristic poem *Aniara* by Nobel Prize-winner Harry Martinson (1904-78)).

Auld in translation - into • English: 'Esperanto kiel Literatura Lingvo' as 'Esperanto as a Literary Language' (study, 1962, '64). 'La Kultura Valoro de Esperanto' as 'The Cultural Value of Esperanto' (1972). Five chapters of *La Infana Raso* have appeared in *The Scottish Review* (1980), trans. by Roy MacDonald. Pts also appear in *Ten Esperanto Poets in English Translation* (1991), together with the poems 'Julia sur Pandatario' [Julia on Pandataria], 'Septembra Mateno' [September Morning], 'Elegy in an Old Graveyard' [Elegio en Malnova Tombejo], 'Novembra Spleno' [November Blues], 'Anna II', and 'La Ludo' [The Game].

Auld has trans. some of his own poetry into English: 'La Infana Raso XII' pt as 'The Child Race XII' pt in M. Hagler: *The Esperanto Language as a Literary Medium* (1970); 'Kolora Nokto', 'La Somero', 'Vespero en la Urbo' as 'Coloured Night', 'Summer', 'Evening in the City' in *The British Esperantist* (Jan. 1972).

Essay 'La Internacia Lingvo kiel Belarta Tradukilo' appears as 'The International Language as Medium for Literary Translation' in R. Eichholz (ed.): *Esperanto in the Modern World: Studies and Articles on Language Problems ...* (1982).

At the time of writing, two complete trans. of the epic poem *La Infana Raso* have been made by Garbhan MacAoidh (Girvan MacKay), into English, rev. and ed. by I. Ertl, and into • **Scottish** – both at www.everk.it/index.

Other works into • **Croatian**: poem 'Alarmo', trans. by Josip Velebit, as 'Uzbuna' in *Podravska gruda* No.3–4 (1981) • **Dutch**: essay 'La Internacia Lingvo kiel Belarta Tradukilo', trans. by W.A. Verloren van Themaat, as 'De internationale taal als een literair vertalingsmedium' (1971). Poems 'Ebrijo', 'Noktaj Pensoj' and 'Nokta Flugo' appear in W.A. Verloren van Themaat's trans. in T. Trolsky (ed.): *Poëzie in vertaling* (1981) as 'Dronkenschap', 'Nachtgedachten', 'Vlucht bij nacht', together with the 3rd chapter of *La Infana Raso*, 'Het kinderras III'. Whole epic poem *La Infana Raso*, trans. by W.A. Verloren van Themaat, as *Het kinderras: Gedicht in 25 hoofdstukken* (1982). Essay 'Kiel Esperanto Influis Miajn Karakteron kaj Karieron', translated by W.P. Roelofs, as 'Hoe Esperanto mijn karakter en carrière heeft beïnvloed' (1987) • **French**: epic poem *La Infana Raso*, trans. by Jean-Pierre Danvy in the website of the Esperantlingva Verkista Asocio [Eo-speaking Writers' Assn], www.everk.it. Study 'Esperanto kiel Literatura Lingvo', trans. by Suzanne Minault, as *L'Espéranto, langue littéraire* (1962). Poem 'Al Urba Infano', trans. by J. Ducrocq, as 'A un enfant de la ville' in *Oltis*, No.98 (1984). Poems 'Mankas Krotaloj' and 'Mi Volis Doni al Vi Kelke da Violoj' as 'Les Crotales manquent' and 'J'ai voulu vous donner quelques violettes', both trans. by H. Vatré, in *Poésie vivante* No.28 (1968) • **German**: textbook *Esperanto: a New Approach* trans. by R. Hauptenthal as *Esperanto einmal anders* (1975) • **Hungarian**: poem 'Mia Amkastelo', trans. by István György, as 'Szerkélmi kastelyon' in *Nagyvilág*, No. 9 (1969). Poem 'Ebrijo', trans. by István Ertl, as 'Részegség' in *Opus Nigrum* No.1 (1988); same poem previously trans. by Márton Fejes under the same title in *Opus Nigrum* No.1 (1987). Ertl had pts of his trans. of Auld's epic poem *La Infana Raso* publ. in various periodicals, incl. *Nyelv és világ* (Oct. 1973), later the whole work appeared in his trans. as *A Gyermeki faj* (1987). Poems 'La Perdita Juno' (1952) and 'Mankas Krotaloj' (1969) et al. appear as 'Az elárult ifjúság' and 'Csörgőkigyók' in M. Gergely (ed.) *Utam a világban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987) • **Icelandic**: 'La Infana Raso I' appeared in *Birtingur* No.4 (1956), rpt (eo, is) in *La Tradukisto* No.30 (1998); pt 'XXII' appeared in *Esperanto, alþjóðlegt samskiptamál* (2004), both trans. by B. Ragnarsson, who also trans. the story 'Memoroj de Hommanĝinto', from *Pajleroj kaj Stoploj*, as 'Endurminningar mannætu' in *La Tradukisto* No.41 (Jun. 2002) • **Italian**: poems 'Simbolo' [Symbol], 'Al Urba Infano' [To an Urban Child] and pt of 'La Arto Poetika' [The Art of Poesy] as 'Simbolo', 'Al bambino di città' and 'L'arte poetica' in D. Bertolini's coll. *Dal nuovo giardino / El la Nova Gardeno* (1979, 2nd ed. 1985). Poems 'Ebrijo' and 'Morgaŭ Matene' as 'Sbornia' and [Domani a scuola ci sarà il convegno] in D. Bertolini (ed.) *In quest'era omicida/ En Ĉi Murdepoko* (1987). in his 2nd coll. *In quest'era omicida / En Ĉi Murdepoko* (1987). 'Neĝo', trans. by Amerigo Iannacone, as 'Nevi' in *Revista di poesia e letteratura italiana e straniera* No.2 (Plural. Naples, 1987). Short story 'Familia Rondo' (1988), trans. by Giulio Cappa, as 'In famiglia' in *La Lingua Fantastica* ed. G. Cappa (1994) pp.281–4 • **Japanese**: *Uiriamu Ōrudo sisŭ*

(2007, 34 poems trans. by Hiroyuki Usui) • **Norwegian:** *La Fenomeno Esperanto* as *Fenomenet Esperanto* (1987) • **Polish:** Ch. I and IV from *La Infana Raso*, trans. by Roman Kwiatkowski as 'Plemię w kolebce' in *Literatura na Świecie* (Nos.217-18, 1989; pp.314-17). In the same issue: poems 'Anna', 'En Mia Mio' and 'Dimanĉe' as 'Anna' (pp.318-19), 'W moim wnętrzu' (pp.357-8) and 'W niedzielę' (p.358), also trans. by R. Kwiatkowski; 'Simbolo' is trans. by W. Usakiewicz as 'Symbol' (p.358). Whole of the epic poem *La Infana Raso*, trans. by J. Zawadzki, as *Planeta dzieci* (2005) • **Portuguese:** in S. Chaves's *Por Pli Bona Mondo / Por um mundo melhor* [For a Better World] (1970) there appears the poem 'Al Nekonata Belulino en Aŭtobuso' as 'A uma formosa desconhecida no ônibus'. Whole of the epic poem *La Infana Raso*, trans. by L.H. Knoedt, as *A raça menina* (bilingual ed., 1992) • **Romanian:** poems 'Mankas Krotaloj', 'Mi Volis Doni al Vi Kelke da Violoj', 'Neĝo', 'Paneo', 'Postebrio', trans. by Eugenia Morariu, as 'Nevroze de altă natură', 'Consolare', 'Zapadă', 'Pană', 'După bere' in *Orizont* (No.372, 1975). Essay 'The Cultural Value of Esperanto' as 'Valoarea culturala a limbii Esperanto' (1997). Essay 'Kultura Tradicio kaj Esperanto' as 'Tradiție culturala și Esperanto' (1998) • **Spanish:** *La Fenomeno Esperanto*, trans. by M. Cruz, as *El esperanto: fenómeno de la comunicación* (1992) • **Swedish:** textbook *Esperanto: a New Approach* trans. by E. Carlén as *Språket över gränserna* (1970) • **Turkish:** textbook *A First Course in Esperanto* as *Yeni başlayanlar için Esperanto* (1985) • **Vietnamese:** Dặng Đình Dâm's bilingual coll. *60 bài thơ esperanto dịch sang tiếng Việt* (1993) contains the poems 'Al Mia Amatino Neesperantista' [To My Non-Eo-speaking Girl Friend], 'Omaĝo' [Tribute], 'Ho Bele Esti Juna' as 'Gửi người yêu chưa là nhà quốc tế nữ', 'Kính viếng', 'Ôi d-ẹp thay tuổi trẻ'. • **SELECTED WORK:** *Spiro de l' Pasio* [A Breath of Passion] (coll. of poems in *Kvaropo* [Foursome] (1952, 2nd ed. 1977). *La Infana Raso* [The Child Race] (epic poem, 1956, 2nd ed. with notes, 2nd rpt of 2nd ed. 1992). *Unufingraj Melodioj* [One-Finger Tunes] (coll. of poems, 1960). *Humoroj* [Moods] (coll. of poems, 1969). *Dum la Noktoj kaj Aliaj Kantoj Originalaj* [During the Nights and Other Orig. Songs] (22 songs, with D. and M. Hill, 1976). *Rimleteroj* [Letters in Rhyme] (coll. of poems, with Marjorie Boulton, 1976, 2nd ed. 1986). *El Unu Verda Vivo* [From One E-ist's Life] (coll. of autobiog. poems, 1978). *Pri Lingvo kaj Aliaj Artoj* [On Lang. and Other Arts] (15 essays, 1978), incl. et al. 'La Evoluo de la Esperanta Poezio' [The Evolution of Eo Poetry], 'La Internacia Lingvo kiel Belarta Tradukilo' [The Intl Lang. as a Medium for Lit. Trans.], 'Kiel Esperanto Influis Mian Karakteron kaj Mian Karieron' [How Eo Has Influenced My Character and Career], 'Konversacia Lingvaĵo en Nia Literaturo' [Conversational Lang. in Our Lit.], 'Mitoj kaj Faktaj pri Esperanto' [Myths and Fact about Eo], 'Naciismo, Tolero, kaj la Lingvo de Zamenhof' [Nationalism, Tolerance, and the Lang. of Zamenhof]. *Enkonduko en la Originalan Literaturo de Esperanto* [Intro. to the Orig. Lit. of Eo] (lit. criticism, 1979). Rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986): 'Evoluo' [Evolution]; 'Geedzoj' [Couples] (poems). *Vereco, Distro, Stilo: Romanoj en Esperanto* [Veracity, Entertainment, Style: Novels in Eo] (lit. criticism, 1981). *Esperanta Antologio: Poemoj 1887-1981* [Eo Anth.: Poems 1887-1981] (ed. 1958, 2nd ed. 1984) incl.: *La Infana*

Raso (pts I, VIII, XIV); 'Eklogo pri la Sankta Afero' [Initial Attraction to the Holy Cause]; 'Ebrio' [Drunkenness] (from *Kvaropo*, 1952); 'Anna' (from *Kvaropo*, 1952); 'Unu el Ni' [One of Us] (1952); 'Memoro' [Memory] (1952); 'Noktaj Pensoj' [Nocturnal Thoughts] (1958); 'Mia Filino Trijara' [My Daughter at Three] (1958); 'Vi Estas Maro' [You are a Sea] (1957); 'Konĉerto por Unu Fingro kaj Orkestro: Movimento Unua: Andante kun Multa Esprimo' [Concert for One Finger and an Orchestra: First Movement: Andante with Much Expression] (1960) pt; 'Mia Filino Dektrijara' [My Daughter at Thirteen]; 'Velkoj' [Witherings]; 'Neĝo' [Snow]; 'Mankas Krotaloj' [There Aren't Any Rattlesnakes]; 'Incitnudiĝo' [Striptease]; 'Simfonieto' [Little Symphony (pt.1)]. *Kulturo kaj Internacia Lingvo* [Culture and Intl Lang.] (essays, 1986), incl. et al.: 'Kultura Tradicio kaj Esperanto' [Cultural Tradition and Eo], 'La Esperanta Kulturo' [The Eo Culture], 'Lingvo kaj Kulturo' [Lang. and Culture], 'Ni Brazu Niajn Kulturojn, Ni ne Kunfandu Ilin' [Let's Braze Our Cultures, not Fuse Them], 'Humuro en la Esperanta Literaturo' [Humour in Eo Lit.], 'La Miraklo de UEA' [The Miracle of UEA], 'Iom pri Vortordo' [A Little on Word Order], 'La Rolo de Estetiko en Lingvouzo' [The Role of Esthetics in Lang. Usage]. *En Barko Senpilota: Plena Originala Poemaro* [In a Barque without a Pilot: Complete Coll. of Orig. Poems] (1987). *La Fenomeno Esperanto* [The Phenomenon Eo] (1988). Rpt in *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse] (essays and poems) ed. W. Auld and S. Maul (1987): 'Laboristedzino' [Worker's Wife]; 'Kanto' [Song] (1951); 'La Perfidita Juno' [Betrayed Youth]; 'Kondamnite' [Condemned] (from *Kvaropo*, 1952); 'Septembra Mateno' [September Morning] (1957); 'Mankas Krotaloj' [There Aren't Any Rattlesnakes]. *Unu el Ni* [One of Us] (poems sel. by H. Alòs, 1992). In *Pajleroj kaj Stoploj: Elektitaj Prozoj* [Bits of Straw and Stubble] (sel. essays, stories, trans. and 'literary culture', 1997): 'Antonia' (story, 1986); 'Ĉu Li Venis Utopien?' [Did He Arrive in Utopia?] (story, 1987); 'Familia Rondo' [Family Circle] (short story, 1988); 'La Heroa Revuo' [The Heroic Review (on *Literatura Mondo*)] (essay, 1974); 'Kvindekjara Pilgrimo tra Fantascienca Universo' [A 50-year Pilgrimage through a SF Universe] (essay, 1988); 'Lingva Problemo' [Lang. Problem] (SF story, 1987); 'Memoroj de Hommanginto' [Memories of a Cannibal] (story, 1983); 'Natura Traduklingvo' [A Natural Lang. of Trans.] (essay, 1989); 'Ni Ne Trovos Ŝian Anstataŭanton (Nekrologo pri Hilda Dresen, 1896–1981)' [We Won't Find Her Replacement (Obituary for H.D.)] (essay, 1981); 'Paco inter Homoj – Ĉu Eblas?' [Peace among Men – Is it Possible?] (essay, 1989); 'Pluaj Agordoj' [Further Tuning] (on Stanislaw Braun – essay, 1959); 'Prozaj Tradukoj en Esperanto' [Prose Trans. in Eo] (essay, 1990); 'Tempo Fuĝas' [Time Flies] (story, 1987); 'Terura Nokto' [A Terrible Night] (story, 1948). 'La Paco Eblas' [Peace is Possible] (poem) in *Poemaro por Paco* ed. G. Konisi (1986). Rpt in *Nova Esperanta Krestomatio* ed W. Auld (1991) incl.: 'Letero Okaze de la 90-jara Jubileo de Esperanto: al Simo Milojeviĉ' [Letter on the Occasion of the 90th Anniversary of Eo: to S.M.] (poem); 'Bonan Matenon, Majstro' [Good Morning, Master] (poem); 'La Plenumo' [Fulfilment] (poem).

1953

Mattos (Gomes dos Santos), Geraldo (b.1928)

Brazilian lecturer in romance languages; learnt Esperanto in 1947-8; titular professor in the Pontifical Catholic University of Paraná; titular professor emeritus in the Federal University of Paraná. Mattos started writing in 1951, short stories, drama and poetry (28 of his poems appeared in *La Nica Literatura Revuo*). He has also collaborated in the Esperanto literary review *Fonto*, and he has produced more than 30 books in Portuguese on the teaching of Portuguese and linguistics. In 1995, he was awarded the *X Premio Paranãense de Ciencia e Tecnologia* (10th Paraná Prize for Science and Technology) in the field of Human and Social Sciences for his writing in Esperanto and Portuguese. He was elected President of the Esperanto Academy in 1998. He has a special interest in the linguistic study of Esperanto, in particular the origin and internal structure of the language. He has written an Esperanto grammar for Portuguese-speakers, and a course in Latin.

William Auld (q.v.) values Mattos as one of the seven most important poets in the 'Period of Post-Parnassianism' (*EOLE*, p.94): He follows in the footsteps of Ragnarsson (q.v.), with Sadler and Nogueira (qq.v.).

Mattos's first published original poem *La Temo de la Junulo* [The Young Man's Temptation], which appeared in 1953, displays his poetry at an immature stage. In the same year, he made his début in drama, with his highly romantic five-act historical drama *Ivan la Sesa* [Ivan VI], written in interesting, sonorous, although still immature verse. Masao Miyamoto (q.v.) penned a highly critical essay on the piece (in *Sarkasme kaj Entuziasme*, 1954, rpt 1979).

In 1955, Mattos made his début in yet another genre, this time the short story, with *La Nigra Spartako* [The Black Spartacus], in which he relates the historical rebellion of a group of black slaves.

Tazio Carlevaro (*EeP*, p.173) describes Mattos as a passionate writer whose more recent works prove him a fully mature poet, technically outstanding, with an incalculable significance for Esperanto culture. The reader feels his spirit burning, driving him on. In *Miniaturoj* [Miniatures] (1959), he shows himself a master of the Japanese tanka poem, of which he has produced several hundred. He well knows how to deal with the significance of a momentary impression, and he is just as capable of approaching complex themes, which he untangles analytically with an impulsive fellow-feeling, never using technique to veil a lack of inspiration.

Auld, who had regarded Mattos's earlier work as that of 'a competent but somewhat routine writer of sonnets ('sonetisto')' (*FeE*, p.25; also *EOLE*, p.98) draws special attention to the final two cycles of *Arĉoj* [Bows] ('1967', but publ. 1969). Here, Mattos surpasses himself in quantity and quality, reaching a completely new stage, in which his talent effloresces, even giving rise to consternation, and the suggestiveness of his language seesaws on the brink of untranslatability. This, Auld concludes, is due to Mattos's courageous faith in the real semantic content of Esperanto's linguistic elements, which from his pen seem to appropriate their own life and take off. His figures of speech on occasion abandon the limits of prudence and soar by

their own impetuosity. He 'stretches grammar to effect: ... We find ourselves at a new stage of linguistic discoveries.'

In his review in *Norda Prismo* (1974, rpt *PkS*, 1977, pp.324-5), Auld writes:

Mattos is a poet to whom the form of the sonnet is an unending provocation. He is completely at home in it. All variations within the framework of this strictly classical form are mastered and continually employed by him. He even succeeds in impressing those who thought the products of classicism worn out, ... His new collection, *Arĉoj*, 109 sonnets in seven cycles, is, however, divided into two surprisingly independent parts. In the first five cycles, the poet paints people and humours of his world, at the same time revealing a religious compassion and slightly cynical pessimism in the way he deals with the fate of his fellow human beings. If he reminds us of Baudelaire, ...; it is a matter of a similarity in attitude to and way of looking at life, as if he were an idealist made at times to despair, at times to rebel, by the crude realities of an imperfect world. It is an attitude of a profoundly religious character in the face of unhappiness, poverty (economic and spiritual) and human frailty. Some strong romanticism characterizes Mattos's intuitive recognition (*perceptojn*), a romanticism nevertheless of our time, in general unromantic (*malromantika*). An obsessively rich language (*lingvaĵo*), with an extreme frugality in elisions. Rightly he uses the terminology of a musical symphony to name these five cycles.

However, precisely in the book's final two cycles the music crescendoes symphonically. Precisely here, by an enormous jump in quantity and quality, Mattos leaves the poetic rote behind and reaches a completely new, never previously attained, stage where his talent flowers luxuriously and alarmingly... The Mattos of the final two cycles of this book ('Taktas Vivo' [Life Pulsating] and 'Finalo' [Finale]) are no longer the Mattos we had become accustomed to; his spirit has gained divine wings, his language has taken on a mystical will of its own, and now hauls us into the highest regions of art! The suggestiveness of his language now borders on impossibility of translation ... He becomes pessimistic, as if no longer a Baudelaire, but now a modern James Thomson of *The City of Dreadful Night*: ...

Auld continues: 'Here we have a masterpiece that radically differs from all other candidates for this acclamatory title. With 'Taktas Vivo' and 'Finalo', Mattos has joined, in my opinion, the privileged circle of poets who are truly great.' And he concludes: 'A volume demonstrating one culture and one cultural tradition! From pre-Esperanto to Kofman, to Kalocsay, to Mattos, that is an unbreached chain of development that is witness to the vitality and adaptability of the International Language.'

In 1985, Mattos produced two books of sonnets: *La Libro de Nejma* [The Book of Nejma] and *La Libro de Adoro* [The Book of Adoration], a continuation of the former. They consist of well over 100 sonnets, some erotic. In his review of both works - 'Enkaĝigita Pasio' [Caged Passion] (1988) -

Mauro Nervi describes them as 'dark', 'obsessive, despairing', 'wonderful lines of varying metre that lament as Lucretius':

[Passion] ... can radically alter the world view of 'a mature, otherwise austere university professor', as the preface defines the author, of a person whose already considerable and internationally recognized literary production in Esperanto suddenly soared and accelerated thanks to this earthquake of sense and feeling. Between 100 and 200 sonnets..., written in a few weeks, attest to the extraordinary experience that the poet worked on magmatically, already at the limit of reality and fantasy; occasionally these verses are unchaste, but one tends to think the poet more chaste than he himself would make us believe: in the end, those who make love a lot seldom write about it, and from our communal master Auld we know, that 'Poemo estas koito | kiu ne okazis' [a poem is coitus | that didn't take place].

In the final analysis, Mattos understands the crux, namely, that the regular, closed, form of the sonnet is symbolic of precisely that 'order and normal well-being' that passion, according to [Thomas] Mann, ought to disdain; no such conclusion was ever reached by Kalocsay [q.v., cf. *Sekretaj Sonetoj*].

Mattos's collection of poems *Ritmoj de Vivo* [Rhythms of Life] has a strong Christian feeling, using largely traditional rhythms and forms. The first of four cycles is dedicated to the Esperanto movement. In his review (1969), Winfried Schumacher comments that the language of the subsequent two cycles, 'Vivocikloj' [Life Cycles] and 'Agordoj' [Tuning], is more lively and colourful, with strong contrasts. He considers the fourth cycle, 'Relikvoj' [Relics], the best. The forms are more varied, creating 'images, metaphors and words of general validity'.

La Servorajto / La Sinmortigo de S-ro Alvaro (1997) are two comedies (1997). The one-act play is described by Paul Gubbins, in his review (1998), as lightweight and amusing. He thinks it might be interesting to produce the three-act play, although its monologues would be problematic for the director.

In his review (2002), Peter Browne recommends Mattos's *Barbaraj Sonoj kaj Sonetoj* [Barbaric Sounds and Sonnets] (2000) principally from the standpoint of modern poetry. This collection of some 70 sonnets and short poems reminds him of the work of the Spanish poets Ángel González and Gloria Fuertes.

The poems in first part imitate the classic form of the sonnet, despite their freedom from strict metre and rhyme. 'In imagery and metaphor, and not least in language, it contains great and velvet beauties.' 'Many are the nuances in emotion' - 'From mysticism to eroticism, from nebulousness to concretization.' 'Sentoperdo' [Loss of Sensation] and 'Amolerno' [Acquisition of the Skill of Love] are examples of metapoetry.

The second part of the collection is best described as epigrams, 'on the road to postmodernism ... or barbarity'. Browne picks out the poems 'Protesto' [Protest] for its compact irony, and 'Kalma' [Calm] as another effective metapoem.

Jorge Camacho (q.v.), in his review (2001), considers the literary merit of this part significantly below that of the first. The first 'explores in clear and precise words his place in the world and in life.' Camacho compares them to free translations from Classical poetry, with the combined effects of assonance, alliteration and 'titles worthy of attention, as those of paintings'.

A guiding theme is evidenced by 'Sentoperdo' – *la sento pri la morto nun alestas* 'the feeling of death is now made present'. Camacho summarizes the collection as 'crystal-like lines with the sober voice of a wise old soul, at the same time, continually getting younger.'

Studies by Mattos incl.: *La Deveno de Esperanto* [Eo's Origin] - linguistic work on the birth of the language (1987). 'Lingvistika Priskribo de la Verbo en Esperanto' [A Linguistic Description of the Eo Verb] (1987). 'Vortanalizo en Esperanto' [Word Analysis in Eo] in G. Mattos (ed.) *Centjara Esperanto* (1987). 'Prolegomenoj al la Traduko de Poemo' [Prolegomena to the Trans. of a Poem] (1999). *En la Komenco Estas la Vorto* [In the Beginning Is the Word] (linguistic study on syntax and word compounds, 2000). 'La Esperanta Literaturo de la Unua Periodo' [Eo Lit. of the First Period] (2004). *La Esperanta Vortkonsisto* [The Make-up of the Eo Word] (2006).

Other works: foreword to R. Rossetti's (q.v.) *Pinta Kraĵono* (1959). Intro. to the Eo trans. (1980) by L.H. Knoedt (q.v.) of the Portuguese epic *Os Lusíadas* by Camões. Ed. the 240-page coll. of essays *Centjara Esperanto* [100 Years of Eo] by members of the Esperanto Academy (1987). 'Esenco kaj Estonteco de la Fundamento de Esperanto' [The Essence and Future of the *Fundamento de Eo*] (1999). Ed., with C. Kiselman, the bilingual coll. of lectures *Lingva Planado kaj Leksikologio / Language Planning and Lexicology* (2001).

On Mattos: W. Auld: 'Limoj de l'Amoro' [Limits of Sexual Love] (1966, rpt 1997). G. Waringhien: foreword in *Arĉoj* (1967). W. Auld: 'Arĉoj' (review, 1970, rpt 1997). G. Mattos: 'Mia Esperantisteco' [My Life as an Esperantist] (2004).

Mattos's translations – from • Portuguese incl.: *La Manoj de Eŭridicia* (1997, trans. of the dramatic monologue *As mãos de Euridice* (1949) by the Ukrainian Brazilian Pedro Bloch. Mattos contributed to *Antologio de Brazilaj Rakontoj* [Anth. of Brazilian Stories] ed. B. Sobrinho (1952, 2nd ed. 1954). *Historia Skizo pri Barbaceno* (1956, 2-vol. history *Barbacena – 200 anos* by Altair José Savassi. *La Bagasejo* (1985, novel *A bagaceira* by José Américo de Almeida. *Joĉjo Mulato*; *La Maskoj* (1997, epic poems on love *Juca Mulato* and *As Máscaras* by Menotti del Picchia. *La Supeo de la Kardinaloj* [The Cardinals' Supper] (1997, one-act play in verse *A Ceia dos Cardeais* (1902) by Júlio Dantas (1876–1962)).

Mattos's works in Portuguese incl.: *Estilística da Língua Portuguesa* [Style in the Portuguese Lang.] (Curitiba, 1969). Autobiog.: 'Fräulein: o princípio do meu Esperanto' [Fräulein: the Principle behind My Eo] in N.G. de Carvalho (ed.) *Não só idealistas mas realizadores: coletânea de depoimentos de esperantistas* (1995).

Mattos in translation – into • Hungarian: His poetry 'Finalo 84' (1967) and 'Finalo 86' (1967) appears as 'Finálé 84' and 'Finálé 86' in M. Gergely (ed.) *Utam a világban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987) • **Italian:** poems 'Ne Tiom

Mi Admiras Vin, Ho Kristo' (sonnet) and 'Ripoze Restas' (tanka) appear as 'Io non Ti ammirò tanto, Gesù Cristo' and 'Lieve si posa' in D. Bertolini (ed.): *In quest' era omicida / En Ĉi Murdepoko* (1987) • Vietnamese: poem 'Zamenhof (Okulisto)' appears as 'Zamênhôp' in Đặng Đình Đàm's bilingual coll. *60 bài thơ esperanto dịch sang tiếng Việt* (1993).

• **Selected works:** *La Tendo de la Junulo* [The Young Man's Temptation] (poem, 1953). *Ivan la Sesa* [Ivan VI] (five-act play, 1953). *La Nigra Spartako* [The Black Spartacus] (hist. novel, 1955, 2nd ed. 1986). *Miniaturoj* [Miniatures] (tanka poems, 1959). *Arĉoj: Sonetaro* [Bows: a Coll. of Sonnets] ('1967' [1969]). *Ritmoj de Vivo* [Rhythms of Life] (coll. of poems, 1968). Rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986): 'Soneto 101' [Sonnet 101]; 'Soneto 108' [Sonnet 108]. Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Poeto de la Homaro' [Poet of Mankind]; 'Voĉo de la Maro' [Voice of the Sea]; 'De Profundis'; 'Preĝo de la Kuracisto' [The Doctor's Prayer]; 'Lasta Verso' [Last Verse]; 'Taktas Vivo' [Life Pulsating (pt.76)]; 'Finalo' [Finale (pts 84 and 86)]. *La Libro de Nejma* [The Book of Nejma] (coll. of sonnets, 1985). *La Libro de Adoro* [The Book of Adoration] (coll. of poems, 1985). 'La Lasta Ludo' [The Last Game] (poem) in *Poemaro por Paco* ed. G. Konisi (1986). *La Servorajto; La Sinmortigo de s-ro Alvaro* [The Right to Serve; The Suicide of Mr Alvares] (two comedies, 1997). *Barbaraj Sonoj kaj Sonetoj* [Barbaric Sounds and Sonnets] (coll. of poems, 2000). In *Brazila Esperanta Parnaso* [Brazilian Eo Parnassus] (anth., 2007).

1954

Thorsen, Poul (1915-2006)

Danish teacher of the Danish language and geography; learnt Esperanto in 1931. He spent his early years on the land and in industry, later dedicating himself to teaching and Esperanto literature. Like many other writers, Thorsen began his career by winning in Literary Competitions at world Esperanto congresses, notably in Haarlem in 1954. He went on to produce original poetry and translations from Danish in abundance, perhaps most notably for the *Dana Antologio* [Danish Anth.] (1961). He was co-editor, with Paul Neergaard (q.v.), of *Tra Densa Mallumo* [Through Profound Darkness] (1942), which is a collection of essays on the war-time condition of the Esperanto movement and language, *Eta Krestomatio* [Tiny Reader] (1944) and *Faktoj pri Danlando* [Facts on Denmark] (1948). He founded the publishing house Koko, managing it from 1954 to '62. He was also co-founder of the Copenhagen Komuna Konversacia Klubo [Joint Conversation Club]. He co-edited the cultural periodical *Norda Prismo* from 1957 to '74. Thorsen also collaborated in the second fascicle of *Belarto* [Fine Arts] (1961) and in the periodicals *La Nica Literatura Revuo* (1955-62), *Literatura Foiro*, *Monato* and *Fonto*. Thorsen broadcast in both Danish and Esperanto. In Danish, he wrote supplementary pedagogical works on geography and history. His doctoral thesis, in 1988, was on the evolution of the terminology of dentistry and its development in Esperanto.

Thorsen's first collection of poems, 30 original and 36 translated, *Rozoj kaj Urtikoj* [Roses and Nettles], appeared in 1954. William Auld (q.v.)

comments (p.6) that in general Thorsen's poetry is characterized by 'a good-humoured tone, gay, witty'. 'Poul Thorsen is unfailingly a poet (*nepra poeto*), with a poetic sensibility for his instrument, the language. Note how he can turn a phrase to add subtle wit to an amusing concept!'

Tomáš Pumpr (q.v.), in his review (1956) of the same collection, considers the poet:

a supreme verse technician who knows how to find very pertinent turns of speech, ...: here gracefully easy-flowing, there violent or comic. His amusing little sonnet 'Kismiso' is unforgettable, ...

Thorsen's *Sen Paraŝuto: Testamento de Poul Thorsen* [Without a Parachute: Poul Thorsen's Testament] of 1963 contains three groups of original poems and 20 translations from Danish. Henri Baupierre (H. Vatré, q.v.), in his foreword 'Konfidence al la Leganto' [To the Reader in Confidence], comments (pp.10-11) that:

Poul Thorsen's shocks will have a somewhat faradizing effect. He has himself defined the two components of his poetic writing in the following way:

1. Concise, clear presentation, based most frequently on social indignation, antiracism, anti-prejudice.
2. Somewhat provocative, debauched, audaciously indecent presentation, necessary in counterbalancing excessive prudery, hypocrisy, silencing.

... Thorsen's poetry is essentially light, like the powerful explosives. It does not adhere to the skin. With delicate fingers, he smashes whole rows of porcelain cups beautifully, ... And yet 'tolerance' remains one of his guiding key-words.

Baupierre continues:

With a well-tested talent, our poet practises purposeful humour of a satirical sort, which the French call *humour engagé*. His epigrams, often spiced and cleverly dosed with eroticism, reveal a sharply piquant, miraculously concise style at the service of great, courageous clarity of vision. They give the impression of being lightweight, elegantly neat, like the scores of a diamond on glass or a skater on ice. Using traditional metre and lexicographically classic means, he knows how to suggest a lively fantasy and give his thought a completely fresh, individual turn, a surprisingly new tone.

Thorsen's *Pluk* [Pluck] (1960) is written in the manner of the celebrated Danish satirist Kumbel, whose collection *Gruk* he translated into Esperanto in 1956. *Pluk* is a collection of 'point-scoring, rhyming verses of more or less philosophical aphorisms with a surprising, often grotesque wit.' (*GpSE*, pp.223-4).

Thorsen has a preference for the satirical poem. And, just as Kumbel has been described as a 'serious wit', 'Szilágyi (q.v.) called Thorsen 'our most serious humorist', but he also knows how to sing an elegy (*Madrigalo*) and a ballad (*Annika*).' (*GpSE*, p.224).

Du El [Two Among / Duel] (1985) is a collection of varied, socially aware and humorous poetry, written in tandem with Marjorie Boulton (q.v.).

Stokita Vino [Stored Wine] (short stories, 1995) is a collection of 23 of Thorsen's stories on his travels in 72 countries. It was awarded the EVA-Edistudio Prize in 1996.

In 1996, Thorsen's collection of light-hearted autobiographical pieces *Babile kun Mi Mem: Rememoroj* [Chatting with Myself: Reminiscences] came out. Nikolao Gudskov, in his review (2000), comments that:

On a background of Danish history, the life of the author, a famous itinerant Esperantist, poet and member of the movement, is well portrayed. Danish life and traditions (*moroj*) are painted with sparing, but for all that more eloquent, brush strokes... Poems and old reviews enrich the weave of the text quite coherently.

Ragnarsson (*PA*, p.8) calls Thorsen a master of what he labels *rekta poezio* 'direct poetry' – concise, clear, and avoiding words rich in associations that might detract from the immediate impression. In support of this, he quotes from Thorsen's 'Inter la Bulgaroj' [Among Bulgarians] in *Rozoj kaj Urlikoj* (p.93), adding a lament on neglect among poets for this type of verse.

Other works: Review of *Vojaĝo al Kazohinio* by S. Szathmári (q.v.) (1958). Foreword to Štefo Urban's (q.v.) coll. of poetry *Nova Ezopo* (1961). 'Vid-al-vid kun Kolomano' [Face-to-face with Kálmán {Kalocsay (q.v.)}] (1982). Also noteworthy is Thorsen's recording on 'Knud Rasmussen kaj la Eskima Poezio' [K.R. and Eskimo Poetry]. SF story 'Vitaliumo' [Vitalium] in *Sferoj* 3 ed. M. Gutiérrez (1984). 'Eskima Poezo – Pratempe' [Eskimo Poetry – in Ancient Times] (1988). 'La Hungara/Sveda Fenomeno en Nia Prozo' [The Hungarian/Swedish Phenomenon in Our Prose] (on F. Szilágyi, 1995).

Thorsen's translations incl.: *Rozoj kaj Urlikoj* [Roses and Nettles] (1954) incl. trans. of 36 poems by 17 Danish poets, with brief biog., 'from the comic fables of Wessel to the expressionism of Munch-Petersen', and Eskimo songs interpreted by Knud Rasmussen. *Gruk* (1956) by the 'serious wit' Kumbel (Piet Hein) – a coll. of short, satirical poems, 'fixed-form lyrics with refined rhythm and surprising rhyme'. Most of the contents of *Dana Antologio* [Danish Anth.] (1961) was trans. by Thorsen. *Sen Paraŝuto* [Without a Parachute] (1963) contains 20 trans. of Danish poems.

Works in Danish: *Det internationale sprog Esperanto: en aktuel redegørelse* [The Intl Lang. Eo: a Current Account] (1951, 2nd ed. 1952).

Thorsen in translation – into • French: His poem 'Por Tomboŝtono sur Batalkampo' appears as 'Pour une pierre tombale', trans. by C. Piron (q.v.), in *Poesie vivante* (No.4, 1964; p.8) • **Hungarian:** *Pluk* appeared as *Szilánkok* (1995), trans. by T. Szabadi.

• **SELECTED WORK:** *Tra Densa Mallumo* [Through Profound Darkness] (essays on the movement and language, with others, 1942). *Eta Krestomatio* [Little Reader] (1944). In L. Friis (comp.) *Novaj Esperanto-historietoj* (1947, 2nd ed. 1956): stories 'Ĉe la Doganisto' [At Customs], 'Deca Loko' [A Decent Place], 'La Duelo' [The Duel], 'Flegmo' [Phlegm], 'La Longa Parolado' [The Long Talk], 'Miskompreno' [Misunderstanding], 'La Perdita Kapo' [The Lost Head], 'Pli da Cindro' [More Ash], 'Vengo' [Revenge]. *Bibliografio pri Dana*

Literaturo Tradukita en Esperanto [Bibliog. of Danish Lit. Trans. into Eo] (1952). *Rozoj kaj Urtikoj* [Roses and Nettles] (orig. and trans. poems, 1954). *Pluk* [Pluck] (93 aphorisms in verse, 1960). *Sen Paraŝuto* [Without a Parachute] (orig. and trans. poems, 1963). 'Mi Metos Kandelon' [I'll Place a Candle] (poem) rpt in *Baza Literatura Krestomatia* ed. V. Benczik (1979; 3rd ed. 1986). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Matena Distriĝemo' [Morning Inclination to Diversion]; 'Frua Mateno en Sarajevo' [Early Morning in Sarajevo]; 'Al Josephine Baker' [To Josephine Baker]; 'Inter la Bulgaroj' [Among the Bulgarians]; 'Rimportreto' [Rhyming Portrait]; 'Madrigalo' [Madrigal]; *Du El* [Two Among] (poetry, with Marjorie Boulton (q.v.), 1985). Rpt in *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse] (poems) ed. W. Auld and S. Maul (1987): 'Amnestio' [Amnesty]; 'Apartheid' [Apartheid]; 'Ankaŭ Hodiaŭ' [Today Also]; 'Turismo. Jam Nur por Millionuloj, Nun por Milionoj' [Tourism. Once Just for Millionaires, Now for Millions] (essay). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'La Nano' [The Dwarf]; 'La Fervojo Malaperinta' [The Vanished Railway / Railroad]. Rpt in *Nova Esperanta Krestomatia* (1991) ed. W. Auld: '15.12. 1959' (poem). 'Perdita Filo' [Lost Son] (story) in *Tempo Fuĝas: Dudek Kvin Rakontoj el Monato 1980-1994* ed. W. Auld (1995). *Stokita Vino* [Stored Wine] (short stories, 1995). *Babile kun Mi Mem* [Chatting with Myself] (autobiog. pieces, 1996).

Suchardová-Seemannová, Eva (*née* Šubrtová) (1920-99)

Czech actress; learnt Esperanto in 1946. In 1954 Suchardová, with actor-director and playwright Antonín Seemann (1907-73), founded the drama group 'La Verda Ĉaro de Julio Baghy [q.v.]' [J.B.'s Green Chariot], which presented many world-famous dramas in Esperanto, some of which she translated herself. The group functioned until 1959. Suchardová's own Esperanto poetry appeared in a few periodicals, principally the Czechoslovak *Esperantista*, and received several prizes.

Suchardová-Seemannová in translation into • Ukrainian: poem 'En Pluva Tago' appears as 'Doŝkovij den' in *Sova* (Ternopil, 2000), trans. by P. Timočko.

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Virino' [A Woman]; 'En Pluva Tago' [On a Rainy Day].

1955

Mora i Arana, Gabriel (b.1925)

Catalan head clerk; learnt Esperanto in 1951. A certified teacher of Esperanto, Mora i Arana was several times a prizewinner in literary competitions for both poetry and short stories. His works appeared in various periodicals. He was also a principal figure behind the revival of the Internaciaj Floraj Ludoj [Intl Floral Games] in 1967, more than 100 times a laureate in the 'Games', and the secretary of their jury.

Work in Catalan: *Calidoscopi de Sol i de Cielstia* (poems, 1981).

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Tri Nudajoj de Modigliano' [Three Nudes by Modigliani]. Rpt in

Sub la Signo de Socia Muzo ed. W. Auld and S. Maul (1987): 'Kie Troviĝas la Paco?' [Where's Peace to Be Found?] (poem).

Rosbach, Johan Hammond (1921-2004)

Norwegian high-school teacher of Italian and Esperanto; learnt Esperanto in 1938. Rosbach studied Latin, with French and German, at Oslo University. During the Nazi occupation of Norway he worked for two years in a mine and spent a year in a German concentration camp. Rosbach contributed to *Belarto* [Fine Arts], co-edited *Norda Prismo* (1955-72) and *Monda Kulturo*, and for 25 years edited *Norvega Esperantisto* [Norwegian E-ist]. He was chairman of the Oslo Esperanto Club. For many years he was a member of the Committee for the Literary Competitions at world Esperanto congresses and was for two years secretary of the 'Internacia Somera Universitato' [Intl Summer University]. Rosbach initiated the official teaching of Esperanto at high-school level in Norway and was contracted by the Norwegian Ministry of Education as a consultant on the language. Rosbach is a popular storyteller. He also translated *Bellum Gallicum* (*The Gallic Wars*) by Julius Caesar into Norwegian, as *Gallerkrigen* (Oslo, 1964), and has had many other works published in Norwegian, including an extensive work on etymology.

In 1955, Rosbach won a prize for his story 'La Junulino, la Ĉapelo kaj Mi' [The Girl, the Hat and Me] at the World Esperanto Congress in Bologna. It was subsequently chosen for the anthology 33 *Rakontoj - La Esperanta Novelarto* [33 Stories - The Art of the Short Story in Eo] (1964).

William Auld (q.v.) considers Rosbach's work of both high quality and interest (*EOLE*, pp.76-7). As with Szilágyi (q.v.), Rosbach's outstanding characteristic is truth, but he deceives us with his apparent tranquillity and assuredness. In his foreword to Rosbach's collection of stories *Disko* (1970), Auld underlines Rosbach's 'capacity to capture the reader's attention', and he calls the author's qualities in his first volume, *Bagatelaro* [Trifles] (1951), 'eternal'.

On his second collection, *Homoj kaj Riveroj* [People and Rivers] (1957), containing 20 stories, Auld writes:

He draws from his own life experiences without sensation, describing young people and simultaneously the terrors of war from the viewpoint of a person who knows both environments well. The (real and seemingly) biographical tone works extremely warmly and warmingly. The pleasure that is derived from his stories is simple and satisfying; his personality - benign, with a strong soul - shines through.

Rosbach's third collection of stories, *La Mirinda Eliksiro* [The Amazing Elixir], containing 14 short stories, followed in 1968. Masao Ueyama (q.v.), in his review (1968), comments that they are distilled with a witty pen, clothed chicly, satirically, occasionally humorously, but the author never misses the main point. 'What more could one wish from a short story?' he asks. Ueyama picks out the stories 'Uniformo' [Uniform] and 'La Ruĝa Slipo' [The Red Slip] as particularly amusing.

The fourth, *Disko* [Disc], came out in 1970 with 17 stories, each leading on to the next under the general question: 'Does death solve everything?'

Auld draws a parallel in Rosbach's talent for story-telling with that of the English writer William Somerset Maugham. Vilmos Benczik (q.v.) points out Rosbach's use of free association (*SpEL*, p.31).

Tazio Carlevaro (*EeP*, p.180) praises Rosbach's style as 'simple, familiar, never passionate or in any way violent', but he finds the occasional lack of a defined theme detrimental to the structure of Rosbach's collections. He deems *Disko* less successful for this reason, thus disagreeing with Auld's judgement.

In 1974, Rosbach produced a short novel, *Verda Robo aŭ Ordinaraĵ Indianoj* [Green Dress or Ordinary Indians]. Francisko Simonnet, in his review (1978), writes that: 'In *Verda Robo*, an intentionally lustreless nearly-novel with a maladroitness quality, what is more important than the incredible criminal activities, and the unequally witty episodes that somehow connect them are features of people's behaviour, and above all the reflections on these ...' And 'The unhurried reader will be inclined to think on, and will begin to appreciate the interlocutors.' He confesses, however, to being unsure whether there is a delicate art present in the construction of the narrative or not.

Rosbach's novel *Fianĉo de l' Sorto* [Engaged to Fate] (1977) 'describes the life of two Norwegian babies, cousins, from infancy to adulthood. They bear the same name but are different in character and environment', writes Auld (*VDS*, p.91). As a whole, he judges the work 'very successful from all the viewpoints of veracity, entertainment and style' (*VDS*, p.18). On the other hand, Jacques Le Puil, in his study 'La Romano en Esperanto ekde la Jaro 1968' [The Novel in Eo from the Year 1968] (1988), considers it 'somewhat out-of-date, but ... still readable'.

Carlo Minnaja, in his review (1978) of *Fianĉo de l' Sorto*, describes Rosbach as faithful to himself 'and to the genre of novel that almost only he is capable of dealing with'. On the format, Minnaja writes: 'in his various works Rosbach has constructed a series of short stories that are strung together on a line to constitute a novel, or in any case an extensive episode in a life.' Minnaja is of the opinion that: 'Rosbach is a great artist.'

Silka Kuseno [A Silk Cushion] (1991) is a collection of 18 short stories. In his review (1995), Aleksandar Šivarov calls them similar to nostalgic reminiscences, and it is an atmosphere of reflection that characterizes Rosbach's style, often with a humorous tone. His novel *Unumane* [With One Hand], which came out the same year, is essentially a continuation, though it provides 'an unusual form for the genre'. The first four of its five parts are devoted to four young people from differing countries who happen to meet. Each protagonist has his own handicap, social, mental or physical. In the attempt of each to find a solution to the greatest problem in their lives, the main pressure comes from society, which imposes its own false morality.

Šivarov considers the most commendable aspects of Rosbach's writing to be his regard for people, despite their imperfections, and its quiet plea for respect for individuals' differences, for the right to be different.

Rosbach has also written a reader for a progressive course: *Vibraĵ Momentoj* [Thrilling Moments] (1981), which contains 12 sketches.

On Rosbach: A.J. Middelkoop: *Humoristische trekken in de Esperanto-literatuur* (nl) [Humorous Traits in Eo Lit.] (1969). Bibliog. of works by Rosbach in *Literatura Foiro* No.211 (Oct. 2004) – four orig. poems, one orig. short story, trans. of two poems by Knut Hamsun, a short story by Hjalmar Söderberg, two articles – one on the poet Hamsun, and reviews.

Rosbach's translation from Norwegian incl. the poem 'Dryaden' [The Dryad] by Olaf Bull (1883-1933), which appears as 'La Driado' in *Nova Esperanta Krestomatio* ed. W. Auld (1991).

Rosbach's works in Norwegian incl.: *Levende ord: etymologi for alle* (Oslo, 1996), *Ord i flukt* (Oslo, 1996), *Polydoras bok, etymologi: kunnskap og kuriositeter* (Oslo, 1997), *Dostojevskij og teddybjørnen* (Oslo, 1998), *Ord og begreper: norsk tesaurus* (Oslo, 2001).

Rosbach in translation – into • Croatian: story 'La Junulino, la Ĉapelo kaj Mi' appears as 'Djevojka, šesir i ja' in Z. Tišljar (ed./trans.) *Sve dugine boje* (1988) • **Hungarian:** story 'La Ruĝa Slipo' as 'A piros cédula' in *Szabad Szombat, Romániai Magyar Szó* (Bucharest, 29 Dec. 1995), and 'Uniformo' as 'Egyenruha' (13 Jan. 1995), trans. by J.E. Nagy • **Japanese:** 'La Junulino, la Ĉapelo kaj Mi' appears as 'Musume to bōsi to wataši' in M. Miyamoto (trans./comp.) *Facilaj Legajoj / Yasasii esuperanto no yomimono* (1962) • **Polish:** 'Li Devas Morti' as 'Musi umrzeć', and 'Nekonatulino' as 'Znajoma z autobusu', trans. by T. Tyblewski (q.v.), in *Nowiny Jeleniogórskie* Nos. 24 and 27 (1968) • **Portuguese:** 'La Junulino, la Ĉapelo kaj Mi' appears as 'A jovem, o chapéu e eu' in *Tarde* (12 Mar. 1960), trans. by L.H. Knoedt. • **SELECTED WORK:** *Bagatelaro* [Trifles] (short stories, 1951). *Homoj kaj Riveroj* [People and Rivers] (short stories, 1957). 'La Junulino, la Ĉapelo kaj Mi' [The Girl, the Hat and Me] (short story, 1955) in 33 *Rakontoj – La Esperanta Novelarto* eds R. Rossetti and F. Szilágyi (anth., 1964). *La Mirinda Eliksiro* [The Amazing Elixir] (short stories, 1968). *Disko* [Disc] (short stories, 1970). *El Propra kaj Fremda* [From My Own and Others] (orig. and trans. pieces, 1971). *Verda Robo* [A Green Dress] (short novel, 1974). *Fianĉino de l' Sorto* [Engaged to Fate] (novel, 1977). 'Uniformo' [Uniform] (short story, 1955) in 25 *Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'La Lasta Tagiĝo' [The Last Dawn]; 'Triopo' [Trio]; 'La Kurba Betulo' [The Bent Birch]; 'Gazelaj Kruroj' [Gazelle Legs]. *Silka Kuseno* [A Silk Cushion] (18 short stories, 1991). *Unumane* [With One Hand] (novel, 1991). *Nomoj* [Names] (short stories, 1999). *Fajrejo: Skizoj kaj Noveloj* [Hearth: Sketches and Short Stories] (2002).

Boulton, Marjorie (b.1924)

English, teacher, writer, graduated at Somerville College, Oxford (M.A. 1947; B.Litt. 1948; doctorate on the novelist Charles Reade, 1976); learnt Esperanto in 1949. Boulton was principle of a teacher training college from 1962 to '70. She has written some 30 works, of which many in English. Boulton's first Esperanto poem appeared in *Esperanto en Skotlando*. She was later a prizewinner in the Literary Competitions of world Esperanto congresses, over time taking more than 20 such prizes. She was also a regular contributor of lectures to the 'International Congress University', such as

'Interkulturaj Rilatoj en Furora Romanserio Direktita Unue al Geknaboj' [Intercultural Relations in a Bestselling Series of Novels Directed Primarily at Children] (2001) – on J.K. Rowling's Harry Potter books. Boulton's literary work encompasses poetry, plays, short stories, biography and literary criticism, and she has contributed literary, journalistic and didactic works to nearly all contemporary international and many national Esperanto periodicals.

Tazio Carlevaro (q.v.) writes (*EeP*, p.171) that Boulton's outstanding poetry is suffused with the warm sense of her deep sincerity, exhibiting 'an impulsive capacity for finding the right form':

From her familiarity with herself, she allows her passions and torments to present themselves, uncovering her soul before the reader. On the other hand, she is also a socially conscious poet with a profound feeling of humanity, who, through her emotional-lyrical works presents and defends her idealistic humanism.

William Auld (q.v.) considers Boulton a successor to Baghy (q.v.), but with a talent infinitely more cultured and disciplined. From her first collection of poetry, *Kontralte* [In Contralto] (1955), he in particular praises (*EOLE*, p.89) the sonnet cycles *Amaraj Sonetoj* [Bitter Sonnets] and *Trista Tenereco* [Sad Tender-heartedness], which are tonally different but equally impressive. Auld appends the comment that Sylvia Plath's most famous poem, 'Daddy', ends with the line 'Daddy, daddy, you bastard, I'm through'; Boulton had already dealt with the same subject more skilfully.

Kálmán Kalocsay (q.v.) comments (*GpSE*, p.214) that *Trista Tenereco*, which consists of '28 perfectly expressed sonnets':

speaks of a teacher among her disciples with a profoundly tragic sense of sympathy for the problems of these young souls; in the cycles *Unu Virina Koro* [The Heart of One Woman], *La Ora Branĉo* [The Golden Branch], *Amaraj Sonetoj* there copiously erupt the feelings of a woman with consternating, occasionally soul-shaking power: the sincerity of a naked wound cojoins with maturity in language, vitality in speech and directness of voice.

In his *Omaĝo* [Laudation] (p.23) of Boulton's work, on the occasion of her being awarded the 6th Aalen Prize for Esperanto Culture by the FAME-Stiftung in 1998, Baldur Ragnarsson (q.v.) said:

... *Kontralte*, comprising no less than 273 pages of poems, [are] poems extraordinary in Esperanto literature, poems of femininity in the most profound sense, poems that would awaken a sensational (*furoran*) reaction even now were the like to appear in a widely known national language.

He adds (p.23):

... Marjorie Boulton had written poems in ... English. But there are strong indications that it was Esperanto that fully opened the source of her creative ability. This I am disposed to consider evidence that Esperanto has, at least for naturally creative poets, some sort of

power to liberate the spirit, which on occasion is more easily evoked and exploited than in languages under the aegis of traditions acquired through centuries.

In her foreword to Baghy's verse drama *Songe sub Pomarbo*, Boulton refers to *Kontralte*, as 'my perhaps promising, but, as I am very aware, artistically immature first book in Esperanto ...' (p.13).

From 1953 to '54, Auld and Boulton corresponded with each other in rondels, which were later published as *Rimleteroj* [Letters in Rhyme] (1976). In his review in *World Literature Today* (1977), Humphrey Tonkin comments that:

This rather extraordinary collection of poems, their fixed forms shuttling back and forth by Royal Mail ..., ... are the poetic asides of two extraordinary poets at an important stage in their development, and as such, merit our careful and loving attention. But technically they are astoundingly good. Humdrum subjects find witty expression within the taxing limits of the form. ... The very ephemeral quality of the verse, never designed for publication or written with a wider audience in mind, makes it the more attractive and the more utterly convincing of its authors' talents.

Boulton's three main literary themes are her personal chronicle, consisting of an outflowing of her own emotions and experiences; her social conscience and distaste for injustice, cruelty and indifference; and observation of nature. Auld considers her a technical master in each.

Ragnarsson compares Boulton's nature poetry with that of male Esperanto poets (*PA*, pp.41-2). He concurs with Auld's judgement of her skill, adding that she clearly refuses to accept identification of nature with woman. Instead, she produces pertinent observations of nature's phenomena, often in candid images with altered comments, or using original, completely authentic metaphors. He quotes 'Imagoj de Potencoj' [Imagings of Powers] and 'Vintra Aŭroro' [Winter Aurora] as examples.

Ragnarsson sees Boulton's ultimate triumph in a new style for expressing emotions – a phraseology by a woman liberated from the male way of perception. Coupled with the creative freedom that Boulton discovered in Esperanto as a language: 'she has introduced into [Esperanto] poetry a new, assuredly modernist trait: courage (*maltimon*) faced with the facts of the human soul'. Ragnarsson illustrates this with quotation from 'Obsedo' [Obsession].

Georgi Mihalkov (q.v.) comments (*BE*, pp.34-44) on Boulton's efforts to decipher the female psyche, for instance in *Amaraj Sonetoj* and 'La Triopa Memo' (1953) [The Triple Self]. In her poem 'Retro', we see:

... a decisive, even painful cry, we feel the centuries-old desire of woman to be free, to live a free, blood-boiling life and to be mistress of her own life. ... Boulton feels that as an individual she must fight not merely for self-realization but also against hypocrisy and philistinism [cf. 'Unua Amo, Simpla, Vibra, Klara [First Love, Simple, Vibrant, Clear]].

Mihalkov goes on to comment that Estonian poet Hilda Dresen (q.v.) did not know conflict between body and soul, but Boulton expounds this conflict explicitly and with powerful imagery in 'La Karna Ĉevalo' [The Carnal Horse]. She explores the secrets of her soul, of love, and the fate of woman.

In the introduction to *Cent Ĝojkantoj* [100 Songs of Joy] (1957), her second collection of poems, Boulton explains:

I have to struggle a lot against pessimism and melancholy; I often write on unhappy themes and painful problems. But now, in this little volume, I want to dispense laughter, beauty and happy emotions. Many of these little poems are trifles; but anything at all that adds to the sum of human joy cannot be wholly unimportant.

Gaston Waringhien (q.v.), in his review in *La Nica Literatura Revuo* (1958), reprimanded her for using the word 'trifles' (*bagatelaj*); he calls the booklet 'a masterwork on micro-psychology'. Some of the poems remind him of Japanese poetry, while others present snapshots of ordinary life with 'mild humour', 'picturesque fantasy' or 'some sort of Dutch proclivity for painting'. And finally, 'we reach the terrain of human interrelations, sketched with the same delicacy and smiling emotionality'.

In 1958, at the World Esperanto Congress in Mainz, Boulton was awarded the 'Ārgenta Sprono' (Silver Spur) by the publishing house Koko for the 'perfect form of her poems, but also for the beautiful example of their freedom of spirit'.

Boulton's third collection of poems, *Eroj* [Fragments] (1959), totalling 349 pages, consists of four parts: *Tero* [Earth], *Libero* [Freedom], *Vero* [Truth] and *Mistero* [Mystery]. The first is dedicated to Tibor Sekelj (q.v.), the second to Ivo Lapenna (q.v.) and the third to Reto Rossetti (q.v.). Boulton herself considers *Eroj* her best work.

In his review in *Monda Kulturo* (1966), Carmel Mallia (q.v.) calls *Eroj*:

... a symphonic collection of poems, noble not just in its highly refined notions but even in its rich, multicoloured figures. ... the reader finds himself, ..., before a puzzle, or better, a chain of puzzles, describable with the words: mankind, reciprocal love, torment.

Mallia continues:

She only sings for and by means of her sincerity. Her thoughts and words reflect deep waters. If one then wishes to drink from the pure source of poetry, ..., ... sip, sip: line after line until slaked, until you feel yourself a complete human being, having comprehended the mysterious earth on which man is obliged to walk in slavery to the truth in order to acquire freedom.

In her review in *La Nica Literatura Revuo* (1960), Clelia Conterno comments on Boulton's 'noble and tormented spirit'. A comparison with Petrarch, she maintains, is not audacious. She also sees lesser comparisons with work of Catullus, [Count] Giacomo Leopardi, Paul Verlaine and François Villon. And it is Boulton's inclination for synthesis that: 'transforms her thoughts into a crystal pure, sublime poetry; ...'

No verse is without rhyme: 'how sweetly they lull, how naturally they emerge. ... She throws them in handfuls, like gold coins, with the gesture of a queen.' Conterno does, however, disapprove of the inclusion of the poetic portraits 'Bildoj el Mia Albumo' [Pictures from My Album] for lowering the tone.

Kalocsay wrote (*GpSE*, p.214) that in *Eroj* are to be found:

the main problems of the century, the ways and wherefores of life (*vivkialoj kaj vivkieloj*), consternation and anguish, 'ŝovo de la nazo de l' homaro en la ekskrementon, per kiu li malpurigadas sian planedon' [pushing the nose of man in the excrement with which he continues to foul his planet] (Auld); alternating, however, ..., here and there, with little idylls and a lovely animation of the beauties of nature, as a proof that life is nevertheless worthy of living; several short poems strike with a final surprise, or are curiously witty or agreeably original.

Ragnarsson writes in *Omaĝo* (p.25):

Marjorie Boulton's poetry is intensely personal. Mostly. She accents this herself in the introductory words to her second great collection of poems, *Eroj*. There she suggests that her poems have 'both the shortcomings (*mankojn*) and the merits of drastically subjective art'. Presumably she is right, but I would prefer to accent the merits, those merits that are expressed by an intimately sincere artistic expression of feelings that is simultaneously personal and common to all mankind. But Marjorie Boulton's themes also have an objective concern. Her first book of poems already contained a window to the world, a widely opened window, where sharp observations go hand-in-hand with a warm, humanitarian fellow-feeling... Marjorie Boulton never expresses herself in a single dimension. Already in the beginning ... she spoke of her awareness of her 'triple self': the professional, the feminine and the poetic... However, I am inclined to consider [her] creative process ... through the decades on an even higher level, as a constant operation of powers of synthesis, objective and subjective, aiming for integration of perceptions and concepts in support of the dignity of man. Because Marjorie Boulton, in her poetry, expresses herself neither unidimensionally nor multidimensionally in any geometric sense, she expresses herself in the manner of an explorer of terrain that is ... known only superficially ...

In his essay 'Eroj en Mia Persona Vivo' [*Eroj* in My Personal Life], Gerrit Berveling (q.v.) recounts the influence this cycle of Boulton's poetry has had on him (*LA*, p.21):

... I suddenly realized that *for me* ... it has the effect of a sort of Creed. Perhaps not connected with any religion, certainly not dogmatic Christianity – but yes: *a Creed*. Belief in Life. Belief in a sort of Worthiness, even if hardly recognizable, hardly definable... Belief in a sort of most profound, most basic Mystery.

Verloren van Themaat (q.v.) writes of Boulton and her poetry (BNTEL):

Our greatest poetess is incontestably the Englishwoman Marjorie Boulton ... Within a relatively short period she brought forth two extensive collections of poems, *Kontralte* (1955) and *Eroj* (1959), which obtained her a place no longer contestable on the Esperanto Parnassus. Her themes are multifarious like life, but in particular her poems on love and cats have become famous. However, to mention just one example: if the autonomous cycle *Eroj*, which overtures the book of the same title, were to be published as a separate book and in a different language it would possibly acquire the author world fame. It contains concern for ecology, political justice, the continued existence of mankind, and so on – in verse wonderfully selected for its form.

In 1985, Boulton and Poul Thorsen (q.v.) published a joint collection of socially aware and humorous poetry, *Du El* [Two Among / Duel]. The title alludes to Zamenhof's (q.v.) pseudonym Unuel.

Boulton's poems 'Konko' [Shell], 'Memnon', 'Neĝo' [Snow] and 'Tajpado' [Typing] have been put to music by Frank Merrick.

One of the most productive and well-liked authors in Esperanto, Boulton is also a socially engaged writer of prose who knows both how to use her ample sense of humour to advantage and how to teach. Her early works *Dekdu Piedetoj* [Twelve Little Paws] (1964), on her beloved cats, and the collection of short stories *Okuloj* [Eyes] (1967) already showed her to be a fully mature wordsmith with a keen talent for analysis, moderated by her sense of compassion and her amity or humorous participation in the narrative (Tazio Carlevaro: *EeP*, pp.179–80). Kalocsay wrote (*GpSE*, p.215) that *Okuloj* displays 'a lively imagination and, moreover, is well founded from a psychoanalytical viewpoint'.

Boulton is author of the important English-language biography *Zamenhof: Creator of Esperanto* (1960, rpt 1980). Its Esperanto version *Zamenhof: Aŭtoro de Esperanto* – not a translation – appeared in 1962.

Boulton is one of Esperanto's most prolific playwrights. Her multifaceted dramas range from humorous or farcical short plays through to valuable pieces for the radio, and longer, more ambitious works in verse.

Virino ĉe la Landlimo [A Woman at the Frontier] (1959) is a collection of her one-act plays. Kalocsay wrote (*GpSE*, p.215) that they 'capture and present problems in miniature: a lyrical piece, tragic pieces with high tension, a piece of science fiction, even a piece for children with a moral for grown-ups.' It also contains work with pedagogical intent. Clella Conterno, in her review (1960), considers 'La Fremduloj' [The Foreigners] 'wonderfully graceful', and 'Liberigo' [Freeing] a 'master-work', although not too easy to stage.

Paul Gubbins (q.v.) writes (*PG*) that 'Virino ĉe la Landlimo' is 'a model verse drama that is worthy of both study and presentation'. It is suffused with humanity, sympathy and compassion. With great sensibility, Boulton puts suffering and tragedy into words that are at the same time laconic and poetic, as well as being dramatic. 'La Morto de Kabir' [Kabir's Death] is also one of the best in this collection.

Nia Sango [Our Blood] (1970) is a short political tragedy situated in the Cold War years.

Several of Boulton's plays have been performed more than once.

As a teacher, Boulton is always conscious of her role as educator. The three short farces in *Ni Aktoras ...* [We Perform] (1971) are intended as educational material.

Literary criticism and other works:

On Auld: 'Lia Multflanka Servemo' [His Many-sided Attentiveness] (2006). *On Baghy*: Poetic portrait in 'Bildoj el Mia Albumo', *Eroj* (1959). 'Intervorto' [Interword] in the combined ed. of Julio Baghy's (q.v.) *Viktimoj* and *Sur Sanga Tero*, republ. in 1971, and her coll. of lectures (1979) on Baghy, publ. as *Poeto Fajrakora: La Verkaro de Julio Baghy* [Fiery-hearted Poet: The Works of J.B.] (1983). In his review 'Boulton pri Baghy – Objektiva Ama Analizo' [Boulton on Baghy – an Objective Loving Analysis] of 1986, Vilmos Benczik (q.v.) comments that the lectures 'are not dry science but themselves works of art'. There is 'a particularly detailed and convincing analysis' of Baghy's play *Songe sub Pomarbo*, to which she also wrote the foreword. The last lecture deals with 'A Poetic Personality as an Autonomous Work of Art'. Benczik points out several errors in the provisional biog. summary. Intro. to *Verdaj Donkilotoj* (2nd ed., 1996). *On Balbin*: intro. to his coll. of poems *Imperio de l' Koroj* (1989). *On De' Giorgi*: intro. to his coll. of poems *Pretertempe* (1982). *On Francis*: 'Grandskala Romano' [A Large-scale Novel] (1978) on his *La Granda Kaldrono*. *On B. Golden*: intro. to the plays *Antaŭ la Kulisoj* (1994). *On Goodheir*: foreword to coll. of poetry *Merlo sur Menhiro* (1974). *On Jung*: poetic portrait in 'Bildoj el Mia Albumo', *Eroj* (1959). *On de Kock*: foreword to book of poetry *Ombroj de la Kvara Dimensio* (1969). *On Lapenna*: poetic portrait in 'Bildoj el Mia Albumo', *Eroj* (1959). 'Etaj Memoroj pri Granda Homo' [Little Memories of a Great Man] (2001). *On Mallia*: intro. to coll. of poetry *Kontrastoj* (1980). *On Mattos*: poetic portrait in 'Bildoj el Mia Albumo', *Eroj* (1959). Prologue to coll. of poetry *Miniaturoj* (1959). *On Neergaard*: poetic portrait in 'Bildoj el Mia Albumo', *Eroj* (1959). *On Potts*: poetic portrait in 'Bildoj el Mia Albumo', *Eroj* (1959). *On Ragnarsson*: 'Etaj Pensoj antaŭ Ega Kolekto' [Small Thoughts before an Enormous Collection] (2007). *On Régulo*: poetic portrait in 'Bildoj el Mia Albumo', *Eroj* (1959). *On Rossetti*: 'Majstro de Multaj Stiloj. Reto Rossetti 1909-1994' [Master of Many Styles. ...] (1995). *On Schwartz*: 'Raymond Schwartz, Granda Ridiga Verkisto' [R.S., a Great Humorous Author] (1983). *On Sekelj*: poetic portrait in 'Bildoj el Mia Albumo', *Eroj* (1959). *On Szilágyi*: poetic portrait in 'Bildoj el Mia Albumo', *Eroj* (1959). *On Thorsen*: poetic portrait in 'Bildoj el Mia Albumo', *Eroj* (1959). *On Waringhien*: poetic portrait in 'Bildoj el Mia Albumo', *Eroj* (1959). *On Zamenhof*: masterly analysis of his work as a pioneering poet and lyricist in 'L.L. Zamenhof, Pionira Poeto' (Eng. trans.: 'L.L.Z., Pioneer Poet', 1959) (1960, rpt 1982).

Intro. to the coll. of Yugoslav Eo poetry *Reĥoj* (1961). 'Kelkaj Pensoj pri Dramverkado' [Some Thoughts on Writing Drama] (1974). 'Laiko Ek-esploras Nomenklaturon por Koloroj en Esperanto' [A Non-professional Begins to Explore Esperanto's Nomenclature for Colour] (1981). 'Cent Jaroj de Originala kaj Traduka Esperanto-prozo' [100 Years of Orig. and Trans. Eo

Prose] (also on audio cassette, 1987). 'Nacilingvaj Literaturaj Inluoj sur la Poemojn de William Auld' [National-lang. Lit. Influences on the Poems of W.A.] (1987). *Faktoj kaj Fantazioj* [Facts and Fantasies] (popular reader, 1984; 2nd ed. 1993). 'La Evoluado de Esperanto Observita tra Tradukoj de Ŝekspiraj Dramoj' [The Evolution of Eo Observed through Trans. of Shakespearian Dramas] (1987). Intro. essays on English lit. before and after 1800 in *Angla Antologio* [Anth. of English Lit.], vol.1 ed. W. Auld (1957), vol.2 ed. A. Goodheir (1987). 'Franca kaj Esperanta Versioj de Komedio de Ŝekspiro' [French and Eo Versions of a Shakespearian Comedy] (2000). 'La Unika Situacio de Esperanta Verkisto' [The Unique Situation of the Eo Writer] (2004).

Boulton's booklet *Ne Nur Leteroj de Plumamikoj: Esperanta Literaturo – Fenomeno Unika* [Not Just Letters of Pen Friends: Eo Lit. – a Unique Phenomenon] of 1984 is a useful intro. to the lit. for those who have recently learnt the language.

On Boulton: S. Szathmári: review (1968) of *Okuloj*. K. Kalocsay: 'Marjorie Boulton' (*GpSE*, 1979; pp.214–16). A.J. Middelkoop: *Humoristische trekken in de Esperanto-literatuur* (nl) [Humorous Traits in Eo Lit.] (1969). K. Kalocsay: 'La Esperanta Novelo' [The Eo Short Story] (1974). W. Auld: 'Marjorie – Energio Nerva' [M. – Nervous Energy] (1981). G. Mihalkov: 'La Poezia Mondo de Esperanto-Poetinoj' [The Poetic World of Female Eo Poets] (1987). Two works by B. Ragnarsson: *La Poezia Arto* [The Art of Poetry] (1988, rpt 2007) and *Omago* (1998, rpt 2007). R. Jaderstrom: 'Marjorie Boulton. Feministino kaj Pli: Fruaj Verkoj' [M.B., Feminist and More: Early Works] (1999). 'La Ĵurnalistoj' [The Journalists] (1999). B. Ragnarsson: 'Boulton: Subtila Arto, Sincero kaj Humanismo' [B.: Subtle Art, Sincerity and Humanism] (2004, rpt 2007).

Boulton's translations: Tibor Sekelj's travelogue *Nepalo Malfermas la Pordon* (1960) into English as *Window on Nepal* (1959). *Pri Sentemo por Ĉies Situacio* (1971, *On Having a Sense of All Conditions* (Swarthmore Lecture) by Charles F. Carter). 'Dua Ŝanco' (1982, SF story 'Second Chance' by Denis Sissons). Contr. to *Aŭstralia Antologio* ed. A. Towsey (1988). Her trans. of the Middle English poem *Pearl* into Eo ('Perlo'), which she considers to be her best, still awaits publication. Boulton has also trans. parts of works by the novelist Iris Murdoch (1919–99), a life-long friend, i.e. 'Kiel Ŝteli Valoran Hundon?', from her first novel *Under the Net*, in *Hungara Vivo* Nos. 2 & 4 (1963); and 'Homo Alfrontas la Morton', an episode (ch.20) from her novel *The Unicorn* (in *Monda Kulturo*, No.10, 1965). Boulton's trans. of Jorge Camacho's (q.v.) sonnet 'Oksfordo', as 'Oxford', is lodged with the Bodleian Library in that university city.

Boulton's other works in English incl.: *Preliminaries* (coll. of poetry; London, 1949), and *The Anatomy of Poetry* (London, 1953; 2nd ed. 1983), *The Anatomy of Prose* (London, 1954; 5th imp. 1968), *The Anatomy of Language* (1959), *Saying What We Mean: The Anatomy of Language* (London, 1959), *The Anatomy of Drama* (London, 1960, 1988), *Words in Real Life* (London, 1965), *Reading for Real Life* (London, 1971), *The Anatomy of the Novel* (London, 1975) and *The Anatomy of Literary Studies* (London, 1980).

Boulton in translation – into • English: nine poems appear in *Ten Esperanto Poets in English Translation* (1991): 'Memnon', 'Dum Prelego'

[During a Lecture], 'Aĝlo' [Eagle], 'Sunlumo' [Sunlight], 'Retro' [Backwards], 'Aligilo' [Application], 'Du Kariatidoj' [Two Caryatids], 'Riĉo' [Richness] and 'Stranga Forto' [A Strange Force]. 'Retro' appeared earlier as 'Retrogression' in M. Hagler *The Esperanto Language as a Literary Medium* (1971) • **Croatian:** *Ne Nur Leteroj de Plumamikoj: Esperanta Literaturo – Fenomeno Unika* appeared as *Esperantska književnost – jedinstven fenomen* (1988). Short story 'Interne kaj Ekstere' appears as 'Unutra i vani', trans. by L. Borčić, in Z. Tišljar (ed.) *Sve dugine boje* (1988) • **Italian:** two bilingual coll. of Boulton's Eo poems ed. by Dante Bertolini: *Dal nuovo giardino / El la Nova Ĝardeno* (1979, 2nd ed. 1985) contains 'Soneto XIII el "Trista Tenereco"', 'Marborda Ŝtono', 'Mi Lernas Ludi la Bekfluton', 'Beethoven surda' trans. as 'Sonnetto XIII da "Malinconica tenerezza"', 'Ciottolo in riva al mare', 'Imparo a suonare il flauto dolce' and 'Beethoven sordo'; *In quest'era omicida / En Ĉi Murdepoko* (1987) contains 'Ĉe la Marbordo', 'Ĉe la muro de Hadriano', 'Ĉion Vivantan, Vivon Mem, Respekti' (terza rima), 'Flor' de Galanto', 'Frumatena Flugo', 'Gaston Waringhien' (rondel), 'Ĝentila Konversacio', 'Inter Blindaj Infanoj', 'Kiel Hirundoj', 'Malsekuro', 'Mia Kredo', 'Nesto de Hemotopo', 'Primoloj', 'Studentino', 'Superfluoj' trans. as 'Sulla spiaggia del mare', 'Presso il vallo di Adriano', 'D'ogni essere la vita rispettare', 'Fiore tremante', 'Volo di buon mattino', 'Gastone Waringhien', 'Conversazione gentile', 'Fra bambini ciechi', 'Como rondinelli', 'Insicurezza', 'Il mio credo', 'Nido di beccaccia marina', 'Primule', 'Studentessa', 'Superfui doni' • **Hungarian:** 'La Triopa Memo' and 'Dormi kun Vi' (1955) [To Sleep with You] appear as 'A hármás én' and 'Véled aludni' in M. Gergely (ed.) *Utam a világban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987). Story 'La Kaptilo de Dio' [God's Trap] as 'Isten egérfogója' in *Szabad Szombat, Romániai Magyar Szó* (Bucharest, 3 Feb. 1996), trans. by J.E. Nagy • **Japanese:** English-language biog. *Zamenhof: Creator of Esperanto* (1960) as *Esuperanto no sousisya Zamenhohu* (1993) • **Lithuanian:** biog. *Zamenhof: Aŭtoro de Esperanto* (1962) appeared as *Zamenhofas: Esperanto kalbos autorius* (2004) • **Portuguese:** poem 'Studentino' as 'Estudante' trans. by L. Knoedt in *Tarde*, 13 Feb. 1960. In Sylla Chaves's *Por Pli Bona Mondo / Por um mundo melhor* (1970) there appears the poem 'La Triopa Memo' as 'Ego Tríplice' • **Romanian:** poem 'Ĉe la Muro de Hadriano' as 'La valul lui Hadrianus' in anth. *Din lirica de expresie esperanto* trans. C. Dominte (bilingual, 2005) • **Slovenian:** *Zamenhof oĉe esperanta* (1987) is a trans. from the Eng. Z.: *Creator of Eo* (1960) • **Ukrainian:** story 'La Dia Kaptilo' as 'Boža pastka', trans. by V. Pajuk in *Nauka i Suspil'stvo* (No.1, 2001) • **Vietnamese:** 'Adiaŭ' [Adieu – in Honour of Gaston Waringhien] appears as 'Vinh biệt' in Đặng Đình Đàm's bilingual coll. *60 bài thơ esperanto dịch sang tiếng Việt* (1993).

Boulton has also written two successful detective novels in English. They were trans. into • **Polish:** the Eng. orig. have not been publ.: *List Zza Grobu* ['Dead Letter'] (1959, 2nd ed. 1989) and *Szantaż* ['Subjects for Blackmail'] (1960).

• **SELECTED WORK:** *Kontralte* [In Contralto] (poems, 1955). *Kvarpieda Kamarado: Taglibro de Siam-a Katido* [Four-legged Friend: Diary of a Siamese Kitten] (1956). *Cent Ĝojkantoj* [A Hundred Songs of Joy] (poems, 1957, rpt

1977). *Eroj kaj Aliaj Poemoj* [Fragments and Other Poems] (1959). *Virino ĉe la Landlimo: Drametoj kaj Skeĉoj* [A Woman at the Frontier: Plays and Sketches] (1959). *Dekdu Piedetoj* [Twelve Little Paws] (story, 1964). *Okuloj* [Eyes] (short stories, 1967). *Rimletero* [Letters in Rhyme] (coll. of poems, with W. Auld, 1976; 2nd ed. 1986). *Zamenhof, Aŭtoro de Esperanto* [Z., Author of Eo] (biog., 1962). *Nia Sango: Teatraĵo por 8 Personoj* [Our Blood: a Play for 8 People] (1970). *Ni Aktoras: 3 Komedietoj* [We're Playing: 3 Little Comedies] (1971). 'Alvoko al Amo' [A Call to Love] and 'La Sekreto de la Lernejestrino' [The Head Mistress's Secret] (1962–3) in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). Rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986): 'Nenaskotaj Infanoj' [Children Never to Be Born]; 'Luno' [Moon]; 'Ĉe la Muro de Hadriano' [At Hadrian's Wall]; 'Dormi kun Vi' [To Sleep with You]. *Poeto Fajrakora: La Verkaro de Julio Baghy* [Fiery-hearted Poet: The Works of J.B.] (biog., with bibliog., 1983). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Trista Tenereco' [Sad Tender-heartedness (pts XVIII, XXIV, XXV)]; 'Amaraj Sonetoj' [Bitter Sonnets]; 'Retro'; 'Flagrema Amikeco' [Flickering Friendship]; 'Memnon'; 'Aliĝilo' [Application Form]; 'Sorĉo por Dormi' [A Spell for Sleeping]; 'Via Kato' [Your Cat]; 'Imagoj de Potencoj' [Imaginations of Powers (pt.II)]; 'Vintra Aŭroro' [Winter Aurora]; 'Buĉotoj' [To Be Butchered]; 'Gratvundoj' [Grazes]; 'Paĉjo' [Daddy]; 'Almozo' [Alms]; 'Ke Amikeco Similas al Steloj' [That Friendship is as Stars]; 'Mustelo' [Marten]; 'Kiel Hirundoj' [Like Swallows]; 'Lernantino kaj Instruistino' [Pupil and Teacher]; 'Erudicia kaj Sola, Li Parolas al Virino' [Erudite and Alone, He Speaks to a Woman]. Rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991): 'Tiel, Kiel Ĝi Ne Okazis' [As It Didn't Happen] (prose piece from *Okuloj*); 'La Okulisto' [The Optician] (poem); 'Omage' [In Tribute] (poem); 'Preseraroj' [Misprints] (poem). *Faktoj kaj Fantazioj* [Facts and Fantasies] (progressive reader, 1984; 2nd ed. 1993). *Ne Nur Leteroj de Plumamikoj: Esperanta Literaturo – Fenomeno Unika* [Not Just Letters of Pen Friends: Eo Lit. – a Unique Phenomenon] (1984). *Du El* [Two Among / Dual] (poetry, with P. Thorsen, 1985). 'Elspezoj' [Expenditure] (poem) in *Poemaro por Paco* ed. G. Konisi (1986). Rpt in *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse] (poems) ed. W. Auld and S. Maul (1987): 'Poemoj por Hiroŝimo I' [Poems for Hiroshima] pt; 'Hipokriteco' [Hypocrisy]; 'Senŝtata' [Stateless]; 'Dum Internacia Krizo' [During an Intl Crisis]; 'Landlimoj' [Borders]; 'Hejmo' [Home]. 'La Kaptulo de Dio' [God's Trap] (1954) rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989). *Lumo, Mallumo kaj Kelkaj Memoroj* [Light, Darkness and Some Memories] (talk on receipt of Onisaburo Degučić Prize (2004), 2005).

1956

Tuwim, Julian (1894–1953)

Polish poet; learnt Esperanto in 1910. Tuwim is an outstanding name in Polish poetry and translation. Although he did not produce original literary work in Esperanto, he did translate Polish poetry into Esperanto. His stature in Polish literature makes this noteworthy. He wrote:

I learnt Esperanto and thanks to it I came in contact with Leopold Staff [1878-1957]... I became some sort of ambassador of the poet in the town of Łódź and district and with Esperanto I wanted to disseminate Staff throughout the world ... Before my eyes there appeared the world of completely different experiences, joy and admiration. (*Poeziaĵoj*, p.9).

A little booklet of his translations from Staff came out as *Aŭtunaj Agordoj* [Autumn Tunings] in 1912. Tuwim's translations also appeared in the periodical *Pola Esperantisto* and were posthumously reprinted in the collection *Poeziaĵoj: Versaĵoj Propraj kaj Tradukitaj* [Poetic Pieces: Own and Trans. Poems]. It contains two poems by Juliusz Słowacki (1809-49), one by Kazimierz Przerwa-Tetmajer (1865-1940), seven by Leopold Staff, and one from French, by Jean Arthur Rimbaud (1854-91).

The collection also contains translations of Tuwim's work into Esperanto by Belmont (q.v.), Hodakowski, Karolczyk, Lejzerowicz (q.v.), Rajski, Jadwiga Rydyger, Eugen(iusz) Rytenberg and others, as well as an introduction on the author and his work by Artur Międzyrzecki (trans. into Eo by Isaj Dratwer).

• **SELECTED WORK:** *Poeziaĵoj: Versaĵoj Propraj kaj Tradukitaj* [Poetic Pieces: Own and Trans. Poems] (1956, rpt 1999).

Ribillard, Jean (1904-62)

French major in the Foreign Legion; learnt Esperanto in 1948. Ribillard left the army immediately after the Second World War. He collaborated with the periodicals *Esperanto*, *Heroldo de Esperanto* and *La Nica Literatura Revuo*. He also wrote for French-language periodicals. His major contribution to Esperanto literature is two outstanding prose works based on his experiences in the North African desert.

Ribillard also edited *La Budha Lumo* [The Light of Buddha] from its inception. '... he had a lot of time to read and acquired a great deal of learning about ancient peoples, religions and philosophy', notes Raymond Fiquet in his introductory letter to Ribillard's second book. Georgi Mihalkov (q.v.) adds (*BE*, p.68):

Ribillard's style and philosophical concepts are also very close to Arab philosophy and now and again remind one of Omar Khayyám, but Ribillard's world-view is dominated by the philosophical principles of Rousseau.

Ribillard's first novel was *Vagado sub Palmoj* [Wandering under Palms] (1956), which is essentially a series of autobiographical sketches and adventures from Ribillard's life in the French Foreign Legion. However, it fascinates not only for its narrative content but also for its style. To quote from *33 Rakontoj - La Esperanta Novelarto* [33 Stories - The Art of the Short Story in Eo] (eds Reto Rossetti and F. Szilágyi, 1964; p.317): '... humour, charm and a poetically beautiful crafting of style, a mixture of dream, reality and fantasy raise his two books up among the most highly valued [in Esperanto literature].' Auld (q.v.) comments (*EOLE*, p.77) that the mood,

good humour and wit of the author ensure the reader's intense interest.

'Preĝo de M'Saud' [M.'s Prayer] and 'Salomono kaj la Oaza Nimfo' [Solomon and the Oasis Nymph] have frequently been selected for anthologies.

Reto Rossetti (q.v.) writes (*SdES*, pp.116–17) that:

[Ribillard] breathes a sort of effortless eloquence that tolerantly touches on human failings and captivates the reader with an easy enchantment. His style varies from pleasant chat and blarney to self-indulgent good humour, in which he plays voluptuous pranks with Esperanto's means of expression.

Auld considers Ribillard's style renders his prose the most difficult to translate from Esperanto due to his selection of means of expression that are so densely charged with meaning. Also Tazio Carlevaro (q.v.) comments (*EeP*, p.182) on Ribillard's talent for drawing on Esperanto's latent powers of expressiveness with elegance and vigour, creating a wholly personal, highly rich style.

Although Ribillard's second novel *Vivo kaj Opinioj de Majstro M'Saud* [Life and Thoughts of Master M'Saud] (1963) is born of the same milieu, it presents desert life from quite a different perspective, more abstract, more philosophical. It is a mild but lively satire through the mouth of the Master M'Saud, a local oasis donkey. This likeable beast of burden has his fair share of shrewdness and an ability for sharp observation. Indeed, Master M'Saud, who lives among so many instinct-led and irrational human beings, is the sole representative of true human wisdom. Auld goes on to comment (*VDS*, 1981; p.60):

... this satire is always most good-humoured (if that is not in itself a contradiction)... The author knows the Arab world well, and he describes it with affection. But undoubtedly the chief merit of this book is its style; Ribillard is the most lyrical of our prose writers, and to read his book is as if to sit comfortably and listen to the easy conversation of a fluent but unhurried old hand.

Georgi Mihalkov thinks it the first modern philosophical novel in Esperanto literature (*BE*, p.70–3). Ribillard observes life's problems, but he is not quick to present solutions, leaving the reader to draw his own conclusions from his rich associations and novel assertions.

... Ribillard endeavours to penetrate nature in a conscious, rational and poetic manner. He seeks to perceive the most delicate shifts in nature. He wishes to penetrate the unseen boundaries between contrasts. He seeks to perceive the moment when day ends and night begins or the boundary between emotion and logical perception. Ribillard searches for the causes of spiritual (*anima*) harmony and disharmony. He seeks to define the boundary between happiness and unhappiness.

Mihalkov adds (*BE*, p.74) that Ribillard's sole weapon is 'an original mode of thought and flexible use of language, which reflects even the merest and least perceivable shifts in his thinking.' 'He possesses an uncommon

sensitivity for the rhythm of the sentence. In his hands, his thoughts and words are truly and fully adequate.'

Vilmos Benczik (q.v.) points out Ribillard's use of many inventions by Proust, including free association (*SpEL*, p.31), adding that: 'this book is undoubtedly the representative of the most modern style existing in Esperanto [1973]. Its value is lessened only by moderate overuse of neologisms.' Unfortunately, Ribillard died before he could finish this masterly novel.

On Ribillard: A.J. Middelkoop: *Humoristische trekken in de Esperanto-literatuur* (nl) [Humorous Traits in Eo Lit.] (1969). G. Mihalkov: 'La Filozofia Romano de Jean Ribillard' [J.R.'s Philosophical Novel] (1987).

Ribillard in translation – into • Croatian: Pt of *Vivo kaj Opinioj de Majstro M'Saud* appears as 'Život i pogledi M'Saudovi' in Z. Tišljarić (ed./trans.) *Sve dugine boje* (1988) • **Estonian:** *Vivo kaj Opinioj de Majstro M'Saud* has been publ. as *Isand M'Saudi olui ja mõte* (1968) • **Hungarian:** 'Salomono kaj la Oaza Nimfo' (1956) [Solomon and the Oasis Nymph] appears as 'Salamon és az oázis nimfája' in M. Gergely (ed.) *Utam a világban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987), and as 'Salomono kaj la Oaza Nimfo' as 'Salamon és az oázisi nimfa' in *Szabad Szombat, Romániai Magyar Szó* (Bucharest, 18 Nov. 1995), trans. by J.E. Nagy.

• **SELECTED WORK:** *Vagado sub Palmoj* [Wandering under Palms] (novel, 1956, 2nd ed. 1977). *Vivo kaj Opinioj de Majstro M'Saud* [Life and Thoughts of Master M'Saud] (novel, 1963, rpt 1994).

Novobilský, Vlastimil (b.1935)

Czech professor of physical chemistry and rector of the University Jan Evangelista Purkyně, Ústí nad Labem. Novobilský was rector of the 'Congress University' at the 81st World Esperanto Congress in Prague (1996).

Novobilský was the first to attempt to write a systematic history of Esperanto literature: his 74-page *Skizo pri la Esperanta Literaturo* [An Outline of Eo Lit.] (1956). As a pioneer work, it suffers from the lack of previous methodically compiled material but includes specimen texts.

Other works: *Bibliografio de Esperantlingva Literaturo pri Comenius* [Bibliog. of Eo-lang. Lit. on Comenius] (with U. Lins, 1971). *Comenius kaj Internacia Komprenigo* (1971) and its Eng. trans. *Comenius and International Understanding* of the same year. *Česká literatura v Esperantu. Esperantská díla českých autoru. Bibliografie 1880-1980 / Ĉeĥa Literaturo en Esperanto. Esperantaj Verkoj far Ĉeĥaj Aŭtoroj. Bibliografio 1890-1980* [Czech Lit. in Eo. Eo Works by Czech Authors, Bibliog. 1890-80] (bilingual ed.: Czech/Eo ed., 1983). 'Kontribuo de Ĉeĥaj Verkistoj al la Esperanta Literaturo' [Contr. by Czech Writers to Eo Lit.] (1987). 'D-ro Tomáš Pumpr (1906-1972) kiel Beletra Tradukanto' [Dr. T.P. ... as a Lit. Translator] (1998).

• **SELECTED WORK:** *Skizo pri la Esperanta Literaturo* [Outline of Eo's Lit.] (1956).

1957

Clark, Brendon H. (1904-56)

New Zealand school teacher. Clark taught Esperanto to both pupils and parents while headmaster of schools in Makarau and Dargaville. He was

vice-president of the New Zealand Esperanto Association. He won the John Buchanan Award from Liverpool University's lectureship in Esperanto, England, and twice the Isor Masel Prize, Western Australia. Clark wrote in the periodical *Esperanto*, and in English in *National Education* and *The New Zealand School Journal*. He also wrote some English-language poetry.

Clark is noted for propounding his own theory of Esperanto metre, which was published a year after his death in his book *Kien la Poezio?* [Whither Poetry?]. He cites many examples of both translated and original English-language poems to back up his arguments, including his own heroic poem in hexameters, 'La Vojaĝo de la Maorioj al Nov-Zelando' [The Voyage of the Maoris to New Zealand]. This is undoubtedly an impressive poem, and Tazio Carlevaro (q.v.) (*EeP*, pp.171–2) describes his writing as characterized by smoothly polished verses and romantic themes, strongly influenced by the Second Period of Esperanto poetry. But Clark's theory of Esperanto metre stands in opposition to Kalocsay's and Waringhien's (qq.v) *Parnasa Gvidlibro* [A Guidebook to Parnassus] (1932, 3rd ed. 1984) and today is almost forgotten.

In criticism of Clark's theory, Henri Vatré (q.v.) wrote the witty but essentially serious pieces 'Letero al Brenda pri la Afiksoj' [Letter to Brenda on the Affixes] and 'Kien la Elizio?' [Whither Elision?] in *La Nica Literatura Revuo*. Clark's complaints about 'too [semantically] dense language and more often than not bare roots without the necessary affixes' were set against statistical research by Vatré on the frequency of use of affixes and elision in various works (*LkN*, p.36). Notably, William Auld (q.v.) in *Norda Prismo* (No.4, 1970) (rpt *PkS*, p.320) adds a proviso:

Brendon Clark, on the basis of incorrect reasoning, attacked the use of iambic metre, and in order to prove the superiority of the trochee and the amphibrach wrote many tedious verses that prove mainly that Clark was not a poet. One could leave him to the desert of oblivion if something strange had not happened: his proposition was read by the young Edwin de Kock [q.v.], who found it at least partly convincing. At the time, de Kock was not well acquainted with the classical school. But he, in contrast to Clark, was a poet, and he began to write poetry that truly merited attention and inevitably gained it for his theories.

Auld nevertheless chose an extract from Clark's epic 'La Vojaĝo de la Maorioj al Nov-Zelando' [The Voyage of the Maoris to New Zealand] for inclusion in his *Esperanta Antologio* (1958; 2nd ed. 1984), despite damnation by *Parnasa Gvidlibro* (3rd ed., p.19):

Four such feet in one verse is the maximum a somewhat sensitive ear is able to tolerate; further, the effect is ruinous, as one can see in the adventure of those unfortunate Maoris, condemned by Clark to death by yawning: ...

Clark also had a play published: *La Liberigo* [The Escape] (c.1978). Paul Gubbins (q.v.) calls it (PG): 'a psychological little comedy with a strong rational background: of no literary significance, yet one of the structurally

most competent one-act plays in the Esperanto repertoire.'

On Clark: W.H. King: *Esperanto in New Zealand 1904-1963* (1973; pp.134, 208-9). King states that Clark's trans. of 'Not Understood' by Thomas Bracken (1843-98) is a 'masterpiece' but omits to mention where it was published.

Clark in translation – into • English: opening and closing passages of 'La Vojaĝo de la Maorioj al Nov-Zelando' appear as 'The Voyage of the Maoris to New Zealand' in Margaret Hagler's *The Esperanto Language as a Literary Medium* (1970; pp.360-2) • **French:** poems 'Du Manoj' and 'Venas la Vento' appear in J.-P. Danvy (trans.) *Poezio Internacia / Poésie en Espéranto avec traduction en français* (1998) as 'Deux mains' and 'Le Vent'.

• **SELECTED WORK:** *Kien la Poezio? [Whither Poetry?]* (orig. and trans. poetry with Clark's theory of Eo metre), 1957). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'La Vojaĝo de la Maorioj al Nov-Zelando' (pt) [The Voyage of the Maoris to New Zealand].

Applebaum, Jakob David (1877-1964)

Polish, Jewish, businessman, migrated to Britain in 1900, later British citizen; learnt Esperanto in 1909. He was instrumental in getting a monument constructed on the grave of L.L. Zamenhof (q.v.) (World Esperanto Congress, Prague, 1921). He was a Rotarian and a pacifist, and had several offices in the British Esperanto Association.

Applebaum's most important work is his four-act verse drama *Jozefo* [Joseph] in non-classical hexameters (six accented syllables and an unfixed number of unaccented syllables), published in 1957. It retells the biblical story of Joseph and the wife of Potiphar (cf. Vinař).

Reto Rossetti (q.v.) in his foreword (p.11) calls Applebaum's drama:

simultaneously majestic and unaffectedly human (*homsimpla*).
'Instead of clichéd romanticism, ... *Jozefo* presents us with people clearly aware of their cultural environment but also animated by personal motives and passions. The majestic subject is suited to the plastic scheme of the hexameter, whose variations come near to the rhythms of spontaneous speech. A classically simple style carries the drama elastically and pulsating with life to its powerful climax.

Although Masao Miyamoto (q.v.), in his review (1958), praises Applebaum for his easy and fluent style, he complains that the story lacks 'the breath of life'.

Arieh Ben Guni (pseud. of Gaston Waringhien (q.v.)) in his review in *La Nica Literatura Revuo* (1958) calls *Jozefo* more of a poem than a drama: 'one never knows whether the subject is Joseph's triumph, the love plot with Annat or the family relations between him, his brothers and his father. This work has to be regarded as a series of tableaux ..., each with its own atmosphere and subject.' And despite Applebaum's intimate knowledge of the original text, Waringhien criticizes him for what he considers to be inaccuracies.

Applebaum's translations incl.: from • English: *Vojaĝoj kaj Mirigaj Aventuroj de Barono de Munchhausen* (1927, *Baron Munchhausen's Narrative of*

his *Marvellous Travels and Campaigns in Russia* (1785) by Rudolf Erich Raspe
 • German: *Struvelpetro* (1921, 2nd ed. 1971, children's story *Der Struwwelpeter* by Heinrich Hoffmann (1809–94) • Yiddish: 'Hebrea Infano' (1933, short story 'A yidish kind' by Shalom Asch).

• **SELECTED WORK:** *Jozefo: Drama Poemo en Kvar Aktoj kaj Epilogo, Bazita sur la Biblia Rakonto* [Joseph: a Dramatic Poem in Four Acts and Epilogue, Based on the Biblical Story] (1957).

Rašan, Đuro [pseud. Đurina Novogradec] (1912–83)

Croatian journalist; learnt Esperanto in 1932. At 24, he became co-editor of the Croatian daily *Hrvatski dnevnik*, and collaborated with the periodicals *Danica* and *Hrvatska istina*. During 1940–1 he was editor and publisher of the weekly *Podravec* in Virje. On the political left, he was sent to the Jasenovac concentration camp in 1942, from which he was rescued by his father-in-law. His first Croatian-language collection of poetry, *Lirika*, had appeared in 1932. This was followed by two further collections: *Pjesme kao kapi* [Poems Like Drops] (1943) and *Na beskrajnim putevima* [On Unending Ways] (1944).

Josip Pleadin points out (cf. below) that Rašan may have written Esperanto poetry in his youth, but after 1941 Esperanto and Esperantists were persecuted by the Fascists, and Esperanto books confiscated or burnt. Rašan had taught Esperanto in 1938 and 1940, but it was not until 1956 that he began teaching again. In 1963, he collaborated with local radio stations under the pseudonym.

His poem 'Ĉie Puloj kaj Pedikoj' [Fleas and Lice Everywhere] appeared in *La Suda Stelo* (No.1, 1957). It is known to be from his lost collection 'Amaraj Poemoj' [Bitter Poems]. His poem 'Terura Sonĝo' [Terrible Dream] was printed in the anthology of Esperanto poetry by Yugoslav poets *Reehoj* [Re-echoes] (1961; p.35). Pleadin considers Rašan's poem 'Nokta Melodio' [Nocturnal Melody] a masterpiece (lit. periodical *Koko* [Cock, Am. Rooster] No.1, 1988, from Djurdjevac, Croatia).

Pleadin comments further:

... in total we know of some twenty of his Esperanto poems – a collection that is not large but of interest for its quality and themes. It reveals an expert on poetry, melody, metre, and a knowledge of the essential Esperanto poets, such as Kalocsay [q.v.]. It is clear that his writing was greatly influenced by them. Occasionally ... he is lascivious, even common, occasionally tender, sensitive, or realistic without restraint (*senbride reala*). In any case, like many other poets, he was not understood in his time.

A collection of 17 of Rašan's poems came out as *Dorno en la Koro* [Thorn in the Heart] in 2006.

On Rašan: J. Pleadin: 'Poeto Certe Li Ja Estis!' [A Poet He Most Certainly Was!] (2005, rpt 2006).

• **SELECTED WORK:** in *Reehoj: Jugoslavia Poemaro* [Re-echoes: A Coll. of Poems from Yugoslavia] ed. Gjivoje (1961). *Dorno en la Koro* [Thorn in the Heart] (17 poems, 2006).

1958

Samyn, Albert (b.1925)

Belgian civil servant; learnt Esperanto in 1950. From 1958, Samyn won several prizes in the Literary Competitions at world Esperanto congresses for original and translated poetry, stories, radio dramas and an essay. He also collaborated with the review *Monda Kulturo* (1962-6).

Samyn's work was well known but never published in book form. He ceased writing in 1971. His translation of a poem from the Dutch by Julius Vuylstreke appears in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977).

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Intimo' [Intimacy].

Szathmári Sándor (1897-1974)

Hungarian mechanical engineer; acquainted with Esperanto in 1911, he learnt it in 1937. In his short autobiography – in *Perfekta Civitano: Plena Novelaro* [Perfect Citizen: Complete Coll. of Stories] (1988) – Szathmári writes that his father, a clerk in the State Finance Department, was several times required to move his place of employment. Thus, as a boy Szathmári attended schools not only in Hungary but also in what is now Slovakia and Romania: 'I had to get to know the national antagonisms, which I could never comprehend and from the start considered a senseless hindrance in life. These experiences provided the initial stimulus for my becoming an Esperantist.'

Szathmári's first article in Esperanto appeared in 1932 in *Sennaciulo*, probably translated by Emba (q.v.). From 1937 to '42, Szathmári was chairman of the Hungarian Esperanto Society. However, it was only after the Second World War that he regularly contributed to periodicals, with many of his philosophically thought-provoking and satirically cutting short stories appearing in *Monda Kulturo* (1962-6), *La Nica Literatura Revuo*, *Esperanto*, *Norda Prismo*, *Progreso*, *Belarto* [Fine Arts] (1961), and later *Hungara Vivo*.

Szathmári was to become known as an author of science fiction, although he always protested at such a classification. Vilmos Benczik (q.v.) – in his Afterword (pp.440-52) to the above-mentioned *Perfekta Civitano* – calls Szathmári, whom he knew personally, a bilingual author, adding 'but his culture, world-view and the quantity of his Esperanto-language works bind him to Esperanto literature.'

Éva Tófalvi (q.v.) mentions in her essay 'La Du Testamentoj de Sándor Szathmári' [S.Sz.'s Two Legacies] (1995; pt rpt 1997 as 'Szathmári, la Hungara Orwell' [Sz., the Hungarian Orwell]) that Szathmári often mentioned he had written a Hungarian-language trilogy at the beginning of the 1930s on mankind's hopeless attempts to better his fate. He related that his inspiration originated from his artist friend Péter Illésy (1902-62). Illésy told Szathmári that he had a subject for a painting: above, in the left corner, sits Buddha in his typical pose and meditates. In the right-hand corner Jesus is preaching. Below sits the silent Sphinx, half-covered by sand. In the middle is the waning moon. He asked Szathmári to come up with a title. 'In Vain', he replied.

Illésy never completed the painting, but between 1931 and '32 it inspired Szathmári to write the trilogy *Hiába* [In Vain] on a future anti-Utopia of 2082. Its theme, also inspired by Imre Madách's work *Az ember tragédiája* (The Tragedy of Man), is his conviction that mankind's nature is fatally flawed, condemning him to eternal unhappiness.

Tófalvi tells us that Szathmári gave the manuscript to a friend, Kálmán Pandur. The anti-Communist tendency of the novel could have caused serious difficulties. Pandur (d.1995) passed the work to Tófalvi, who was finally able to get it published in 1991. She comments:

The structure of the novel is somewhat similar to that of *Animal Farm* by Orwell [1903–50], and the totalitarian atmosphere reminds one of his novel *1984*. But I should emphasize that Szathmári put his work on to paper 17 years before Orwell published *1984*. Perhaps Szathmári, had he not abandoned publishing his novel in time, would not now be referred to by the epithet 'the Hungarian Orwell', but Orwell would be called 'the English Szathmári'.

Szathmári explained in his short autobiography that he began working on his novel *Vojaĝo al Kazohinio* [Voyage to Kazohinia] in 1935, but the rise of Naziism and war made publication by the Budapest Esperanto publishing house Literatura Mondo impossible. Then in 1941 he succeeded in publishing a Hungarian version that was, however, crippled by military censorship, 'which struck out the best parts'. Despite this, the book was a success, and further Hungarian editions followed in 1946, '57 and '72. And, although Szathmári had sent a copy of the Esperanto version to SAT in Paris in 1939, the war yet again made publication unrealizable. SAT were finally able to publish it in 1958. It instantly made his name known worldwide.

Szathmári's biting satire is, William Auld (q.v.) writes (*EOLE*, p.73), unique in tone and intention due to its profound intellectuality. His spiritual father is the English satirist and poet Jonathan Swift, best known for *Gulliver's Travels* (1726). Indeed, Szathmári sends Gulliver on a new journey, to 'Kazohinia' (*Kazohinio*).

Benczik calls *Vojaĝo al Kazohinio* 'cutting, pitiless, witty satire. It aims to mock the unnaturalness of human nature – it is in fact a brilliantly constructed anticapitalist satire.'

Auld writes (*VDS*, pp.55–8):

The distinctive characteristic of utopian novelists is their longing for a perfect order; for this reason the utopias are dominated by reason, and the emotions are subordinated or subjugated. Szathmári shows us the sterility of such an order, but he also shows the obverse of the medallion; the chaos of a completely rational society. ...

Szathmári uses the profitable convention of Jonathan Swift's character, the traveller Gulliver, to be the *I* of the novel. Gulliver is, of course, a naive conservative (despite his many experiences in several very strange lands!), and consequently a perfect instrument of contrast to the new societies. He finds himself first in the perfectly rational world of the Hins, where, for example, there is no money –

one receives everything necessary, and in turn simply contributes work to the society – and annoying taboos, like sexual modesty [*pudoro*], are unknown. ...

Well, Gulliver spent some time among the rational 'Hinoj', and becomes acquainted with their philosophy of life, to which he finds he has a strong dislike – in so far as he is able to comprehend it. Then he hears of a colony of Behins, which the Hins have to quarantine because they suffer from 'a brain disease' (that is to say they are unable to live according to the Hins' concepts). ...

Of course, neither art nor individuality would be accepted by the Hins! But to Gulliver such a society seems more normal, so he elects to be among them. Alas! He is unable to understand or to adapt there either, because the Behins are not only completely anarchic but they also have their own logic, which is contrary to Gulliver's. They try to teach him the customs of the country, but he is unable to comprehend even their terminology ...

Behinian society turns all Gulliver's prejudices on their head such that he cannot do otherwise than act incorrectly ...

... Szathmári satirizes our society from two flanks, showing where our weaknesses lie, whether in aspiration or mores. He is critical of the contemporary world, and he certainly does not find a solution in the frigid reason of the Hins or the mad disorder of the Behins. ...

however you interpret it, the novel is most certainly a literary masterpiece, and universally valid.

The work was reviewed by the popular Emil Kolozsvári Grandpierre in the prestigious literary periodical *Nyugat* (1941). Benczik informs that the writer and editor '... Mihály Babits [1883-1941] had a very high regard for the first Hungarian edition of *Vojaĝo al Kazohinio* ... He even wanted to award Szathmári the prestigious Baumgarten Prize but finally did not have the courage to do this as it was rumoured Szathmári was a Communist. The rumour was unfounded.

On the other hand, Benczik notes that many have pointed out that the style of *Vojaĝo al Kazohinio* is not of the best (*bravaĵo*). 'Szathmári's novel,' he writes, 'is in fact a work of reasoning by an absorbingly (*atentkatene*) intelligent, in some respects masterly (*genia*) thinker.'

Benczik also draws our attention to influence on Szathmári by the work of the Hungarian writer Frigyes Karinthy (1888-1938) and his revival of Swift's character Gulliver. Szathmári regarded Karinthy as his 'spiritual father'.

It has long been debated whether *Vojaĝo al Kazohinio* was written originally in Esperanto or in Hungarian. In what is a curiously convoluted story, Tófalvi provides what is probably a definitive answer with her study 'Kontribuajo al la Demando pri la Estiĝo de *Vojaĝo al Kazohinio*' [Contr. to the Question of the Genesis of *V. al K.*], which appeared in the literary review *Fonto* in 1989. Szathmári's first novel was initially written in Hungarian and later put into Esperanto by Szathmári himself with Kálmán Kalocsay's (q.v.) extensive help. Tófalvi concludes her study with an attempt to explain some of Szathmári's reasons for writing in Esperanto:

Although he was not prohibited from publishing his works, he did not want to write things that would please the oppressors. Besides, he well knew that works with their own ideas, dissimilar to the pretences of the Zhdanovist cultural policy had no chance of being published. For this reason he did not offer his works for publication in Hungary.

In fact, during the 1950s, when he had no hope of being published in Hungarian, he became an Esperanto writer.

The world of Esperanto appeared to him to be that free country where he could not be pursued by unfaithful friend or censure. He was not betrayed by this his belief. For this reason we can appreciate him equally as a Hungarian and an Esperanto writer.

Henri Vatré's (q.v.) brief study on the social novel in Esperanto, *La Socia Romano en Esperanto* (1973), considers the 'rebus-like symbolism' (*rebusa simboligo*) of *Vojaĝo al Kazohino* a potential problem for the reader. He continues (pp.13–14):

It has been said that the book is amusing. Indeed, the description of so many absurdities often makes the reader laugh. However, in a similar way to Swift's satire (*Gulliver's Travels* [1726]) it is essentially disquieting, terrible, hopeless, because it shows the incapacity of mankind to live together on a harmonious and rational basis. If, as individuals, some of us succeed in attuning our heart with our head, in society we are not able to adapt our emotional needs and instincts to the galloping development of technology.

Like the novels of Voltaire (*Candide*, *Zadig* and others) *Kazohinio* is mainly a philosophical novel, but its philosophy makes a much more pessimistic impression than that of Voltaire.

Deszö Keresztury, in his postscript to the English translation of the Hungarian version comments (p.372): 'The literature generated by *Utopia*, by *Gulliver's Travels* and science fiction generally would fill libraries. The main feature of Szathmári's novel is that it fused these three genres into one vision, a vision not carefully devised but rather inspired.'

Szathmári's second novel *Maŝinmondo kaj Aliaj Rakontoj* [Machine World and Other Stories] was published in 1964 – and there is no doubt it was written in Esperanto! Benczik believes the main story is incontestably one of Szathmári's most important pieces:

which can serve as a model of philosophical science fiction. *Vojaĝo al Kazohinio* is a philosophical novel, going the same way of Voltaire and Swift, while in *Maŝinmondo* we meet authentic science fiction despite the philosophical character of its problems. ...

The principal message of the story ... is an admonishment: what awaits us if by applying the results of science and technology we forget good sense and, aiming for things essentially of second-rate importance – e.g. military –, we allow the helm to pass out of our hands.

In contrast to *Vojaĝo al Kazohinio*, Benczik praises the style of *Maŝinmondo*: 'in many ways a pinnacle of Szathmári's work, and belonging to the cream of Esperanto literature.'

Szathmári himself concludes (*Perfekta Civitano*, 1988; p.429) that: 'If we are not able to accommodate our instincts to our technological (*maŝinigita*) environment – as the *hinoj* in the novel, we will sooner or later exterminate ourselves by technology.'

It has been pointed out that *Maŝinmondo* bears a striking resemblance to American novelist Fredric Brown's (1906-54) story 'Answer' (1954).

On some of the most prominent of Szathmári's other stories, Benczik (*Perfekta Civitano*, p.446) calls 'Liriko' [Lyrical Poetry] (1964), his satire on the eccentricities of modern poetry, wittier than *Maŝinmondo*. Another highly successful satire is *Supermilaj Noktoj* [More than a Thousand Nights], 'which with equal sharpness attacks the cruelty of power and the ovine patience, foolish gullibility of the oppressed.'

Benczik insists: 'We must make special mention of the pseudohistorical story *Vincenzo*, which is possibly Szathmári's most artistic work. It is a story written in a warm, human tone, with a classically beautiful construction.' And Benczik notes: 'it is not difficult to recognize the author himself in the truth-loving, upright – although occasionally errant – Galileo Galilei. This story,' Benczik continues,

provides a key to his pessimism: Szathmári is not a malicious preacher of world catastrophe with a Mephistophelian pose, but a creator, fully aware of the social responsibility of art: in vain Vincenzo insists that the faith Galilei puts in the favourable judgement of posterity is naive. Yet, his faith proves justified, posterity admires and *makes use of his work*, while 'history knows nothing about Galileo Galilei ever having a brother called Vincenzo.' The firm optimism of these few words throws totally new light on his whole collection of works. Indeed, Szathmári appeals here to the people of the future, whom in *Maŝinmondo* he condemned to death.

Szathmári worked on *Vincenzo* in both Esperanto and Hungarian and it was finally put into Esperanto by Kalocsay. Thus it cannot be considered an original work of Esperanto literature in the purest sense, but by the same criteria it could not be considered Hungarian either!

Benczik calls *Honorigo* [A Conferring of Dignity] (1963) Szathmári's only negative utopia:

'It is related in its atmosphere to the novel *Elza pilóta* [Pilot Elza] by the Hungarian poet and writer Mihály Babits and, of course, to *Brave New World* by Huxley [1932]. It is predominantly an extremely precisely applied satire on alienated society in which, thanks to the great development of science and technology, state power has become unlimited: private life has become impossible.'

In his Afterword to the collection *Perfekta Civitano* (p.450), Benczik concludes with the judgement:

... undoubtedly Szathmári was not an adroit artisan of the pen: the weaving of his stories is almost always monolinear, he is unable to create plots, and his style also very seldom reaches an exemplary height. One thing, however, is certain: the tenets (*pensaro*) of his works are admirably in harmony with the aims of the language in which he wrote, they exhale a warm desire for a world that is more *rational*, that will guarantee mankind a long life on this earth.

Auld believes (*EOLE*, p.73) that:

... Szathmári's genius lies partly in his not being content to show us the weaknesses of just one side of human activity – he exposes, in his work as a whole, the multifaceted weaknesses and hypocrisies of mankind.

Other works: review of *Okuloj* by M. Boulton (q.v.) (1968). 'Esperanto kiel Lingvo de la Moderna Tekniko' [Eo as a Lang. of Modern Technology] (1969). **Biography:** Szathmári contributed a study on Julio Baghy (q.v.) to *Ora Duopo* [Golden Duo] (1966), the jubilee coll. of his and Kalocsay's poetry. On Kalocsay, he wrote 'Kalocsay 75-jara' [K. 75 Years Old]; variation: 'Tri kvarono de Jarcento' [Three-quarters of a C.] (1966). 'Sur Bordo de Danubo' [On a Bank of the Danube] (pt of 'Mozaiko pri Julio Baghy' [Mosaic on J.B.], 1968). 'Emba' [on I. Baranyai (q.v.)] (1972).

Autobiography: 'Mi Ĉiam Skribis pri la Homo ...' [I Have Always Written about the Human] – interview with V. Benczik (1973). Szathmári wrote a five-page autobiog. 'Mia Vivo kaj Verkado' [My Life and Works] for *Perfekta Civitano: Plena Novelaro* (1988).

On Szathmári: K. Kalocsay: 'Pretekste de Antaŭparolo' [On the Pretext of a Foreword] to *Vojaĝo al Kazohinio* (1958). Reviews of *Vojaĝo al Kazohinio*: P. Thorsen (1958); G. Waringhien (1959); T. Pump: (1960); V. Setälä (1967). W Auld: Intro. to *Maŝinmondo* (1964). Reviews of *Maŝinmondo*: 'Teknozoismo' [Technozoism] by F. de Diego; 'Ĉu Kreskdoloro?' [A Growing Pain?] by M. Groth (1964); 'Homaro kontraŭ Tekniko' [Mankind v. Technology] by G. Konisi (1965); by L. Lesznai (1965). M. Duc Goninaz: 'Pri la Verkaro de Sándor Szathmári' [On the Works of S.Sz.] (1967). A.J. Middelkoop: *Humoristische trekken in de Esperanto-literatuur* (nl) [Humorous Traits in Eo Lit.] (1969). V. Benczik: 'Sobriga Humanismo' [A Sobering Humanism] (1970). H. Vatré: *La Socia Romano en Esperanto* (1973) incl. critique of *Vojaĝo al Kazohinio*. Asterisko: 'Lasta Gullivero Foriris' [Final Gulliver Has Departed] (1974). V. Benczik: 'Sándor Szathmári 1897–1974' [obituary] (1974). G. Silfer: 'Pri la Stilo de *Maŝinmondo*' [On the Style of M.] (1976). Maria Berczki: 'Sándor Szathmári kaj Lia Ĉefverko *Vojaĝo al Kazohinio*' [S.Sz. and His Master-work] (1977). V. Benczik: 'Sándor Szathmári' (1977) in *Studoj pri la Esperanta Literaturo* (1980) and 'Postparolo' [Afterword] in *Perfekta Civitano: Plena Novelaro* (1988). István Nemere: 'La Stranga Verkisto' [The Odd Author] (1984). J. Camacho: review of *Perfekta Civitano* (1989). É. Tófalvi: 'Kontribuaĵo al la Demando pri la Estiĝo de *Vojaĝo al Kazohinio*' [Contr. to the Question of the Genesis of V. al K.] (1989). É. Tófalvi: 'La Du Testamentoj de Sándor Szathmári' [S. Sz.'s Two Legacies]

(1995), on which is based: É. Tófalvi: 'Szathmári, la Hungara Orwell' [Sz., the Hungarian O.] (1997) in • **Hungarian:** Emil Kolozsvári Grandpierre: 'Gulliver utazása Kazohiniába' [review of 1st Hu. ed. of *Vojaĝo al Kazohinio*] (1941). V. Benczik: 'Az elfelejtett író' [The Forgotten Author] (1975). Péter Kuczka: 'Szathmári Sándor' in *Galaktika* (1975). É. Tófalvi: 'Az író, mérnök és próféta' [The Writer, Engineer and Prophet] (1987); 'A Kazohinia írója' [The Author of Kazohinia] (1987).

Szathmári's translations incl.: from • **Esperanto:** autobiog. novel *Kredu Min, Sinjorino!* (1950) by C. Rossetti (q.v.) into Hungarian as *Trefán kívül* (1958) • **Hungarian:** a children's book (1966) by Eva Janikovszky into Esperanto.

Szathmári's work in Hungarian incl.: *Kazohinia* (5th ed. Budapest, 1980). Trilogy *Hiidba* [In Vain] (1991), on which see É. Tófalvi: 'Sz., la Hungara Orwell' (1997), incl. fragment in *Eo*, trans. by Lariko Golden.

Szathmári in translation – into • English: 'The Perfect Citizen' trans. by Colin H. Hewitt in *The British Esperantist* (1973; rpt in J. Grum et al. *Short Stories from Eo*, 1991). *Kazohinia* trans. by I. Kemenes from the Hungarian version (1975). This trans. was reviewed by H. Tonkin in *World Literature Today* (No.51, 1977; pp.140-1) • **Hungarian:** *Gépvilág és más fantasztikus történetek* [Mašinmondo and Other Fantastic Stories] (1972). 'Perfekta Civitano' (1956) appears as 'Tökéletes alattvaló', in the author's own trans., in M. Gergely (ed.) *Utam a világban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farnon: Antologio el la Esperanta Literaturo* (1987). Story 'La Fluidumo de la Ĉiovido', trans. by V. Benczik, as 'Az asztrálfuidum' (1987) • **Polish:** satire 'Liriko' appears as 'Liryka', trans. by T. Tyblewski, in *Nowiny Jelenio-górskie* No.11 (1967) • **Ukrainian:** story 'Muŝoj', trans. by V. Pajuk, as 'Muhí' in *Čas i podiji* (Chicago, 2005).

• **SELECTED WORK:** 'Perfekta Civitano' [Perfect Citizen] (short story, 1956, rpt 1964, 1988). *Vojaĝo al Kazohinio* [Journey to Kazohinia] (novel, 1958, rpt 1998). 'Klarigoj al *Vojaĝo al Kazohinio*' [Explanations to *V. al K.*] (1960, rpt 1974). 'Verdikto' [Verdict] (short story, 1960). 'Arto de la Penso' [Art of Thought] and 'Logos' (short story, rpt 1988) in *Belarto* (1961). 'Feliĉa Amo' [Happy Love] (short story, 1962, rpt 1988). 'La Fluidumo de la Ĉiovido' [The Astral Fluidum] (short story, 1962, rpt 1988). 'Urania' (short story, 1962-3, rpt 1973, 1988). *Budapeŝta Ekzameno*' [Budapest Examination] (short play, 1966, rpt 1988; also video). 'Liriko' [Lyrical Poetry] (short story, 1964; variation 1966; rpt 1988). *Maŝinmondo kaj Aliaj Novelaj* [Machine World and Other Stories] (1964). 'Genezo' [Genesis] (short story, 1965, rpt 1972, 1988). 'Du Maksimoj' [Two Maxims] (short story, 1966, rpt 1988). 'Enciklopeditis' [Encyclopeditis] (1966, rpt 1988). 'La Falsa Aŭguro' [The False Dawn] (short story, 1970, rpt 1988). 'La Guarbo' [The Goo Tree] (short story, 1970, rpt 1988). 'La Barbaro' [The Barbarian] (short story, 1972, rpt 1988). 'Kuracistaj Historioj' [Doctors' Stories] (short story, 1972, rpt 1988). 'Muŝoj' [Flies] (short story, 1972, rpt 1988) in *Trezoro: la Esperanta Novelarto 1887-1986* (1989). *Kain kaj Abel* [Cain and Abel] (collection of 23 stories and plays, 1977). *Perfekta Civitano: Plena Novelaro* [Perfect Citizen: Complete Coll. of Stories] (including a complete bibliography, 1988).

Albert, Antonija [Antonia-Maria] (1901-92)

Croatian secondary school teacher; learnt Esperanto in 1956. Albert was three times a prizewinner in the Literary Competitions at world Esperanto congresses. She moved to Germany in 1960. Albert has had poems and prose published in several periodicals, including *La Nica Literatura Revuo* (1955-62), *Oomoto*, and *Monda Kulturo* (1962-6). She contributed to *Reeĥoj* [Re-echoes] (1961), a collection of poems from Yugoslavia, on which Kálmán Kalocsay (q.v.) (*GpSE*, p.253) praises her for 'her delicate feminine power of suggestion', and later to *Utafesta Poemaro* [A Celebratory Coll. of Uta Poems] (1966).

Tazio Carlevaro (q.v.) (*EeP*, p.178) considers Albert an interesting experimental poet who gives her poems a mathematical structure that can geometrically bind the eyes, i.e. the sense of form with the sense of poetry.

Poems by Albert also appear in *Kroatia Esperanta Poemaro* [Coll. of Eo Poems from Croatia] ed. L. Borčić (1991).

• **SELECTED WORK:** in *Reeĥoj: Jugoslavia Poemaro* ed. Gjivoje (1961). In *Utafesta Poemaro* (1966). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Vokaloj' [Vowels].

Tvarožek, Eduard Vladimír [pseud. Vladimír Gazda] (1920-99)

Slovak teacher, editor, translator; learnt Esperanto around 1933. Tvarožek was active in writers' circles both at home and abroad. He was a well-known translator from Slovak literature and wrote Slovak-language textbooks.

Almanaketo [Little Almanac] (1958) contains two of Tvarožek's poems and a piece of prose, with original Esperanto works by eight other Slovak writers. He won several prizes in the Literary Competitions at world Esperanto congresses. He was particularly fond of writing children's poetry. Work by Tvarožek also appeared in the literary periodical *Fonto*.

Tvarožek's collection *Sola en Sunsubiro* [Alone in a Sunset] (1992) contains several of his prize-winning poems.

Tvarožek's little guide *Skizo de la Esperanta Literaturo* [An Outline of Eo Lit.] (1998, 2nd ed. 2004) is a valuable first step to the subject. However, it often does little more than list later works.

Tvarožek was also a playwright: 'Nokta Vizito' [A Nocturnal Visit], 'Koluma Maŝo' [Noose], 'Samsortanoj' [Fellow Sufferers], 'Ĉe Stratangulo' [On a Street Corner]. He also wrote one-act plays for local groups: *Ni Ludas Teatrajojn* [We're Performing] (1971).

Tvarožek's translations incl.: contributions to the 538-page *Slovaka Antologio* [Slovak Anthology] (1977, 2nd ed. 1980). Play *Mohérový pléd* (1963) as *Mohajra Plejdo: Grotosko en 2 Partoj* [Mohair Plaid: Grotesque in 2 Pts] (1968) by Ján Kákoš (1927-96). Esperanto-Slovak songbook *Kvarteto Esperanto* (1999).

Tvarožek in translation into • Vietnamese: poems 'Fundamentisto' [Devotee of the 'Fundamento'] and 'Verda Fenomeno' [Green Phenomenon] appear as 'Vj suy tôn nền móng' and 'Hiện tượng xanh' in Đặng Đình Dàm's bilingual coll. *60 bài thơ esperanto dịch sang tiếng Việt* (1993).

• **SELECTED WORK:** 'Al la Vento' [To the Wind] (poem) in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). *Sola en Sunsubiro*

[Alone in a Sunset] (coll. of poetry, 1992). *Skizo de la Esperanta Literaturo* [An Outline of Eo Lit.] (1998, 2nd ed. 2004).

Grum, Jerzy (1933-93)

Polish journalist and translator; learnt Esperanto in 1949. Grum has had some 15 books published. Grum collaborated in the second fascicle of *Belarto* [Fine Arts] (1961) and with the periodicals *La Suda Stelo* and *Norda Prismo*. He was a member of the editorial staff of *Pola Esperantisto*.

Kálmán Kalocsay praises the 'impressive style' of Grum's prize-winning short stories (*GpSE*, p.207).

Grum has translated several thousand pages of Polish classical and contemporary prose, mainly for the daily Esperanto broadcasts of Radio Warsaw.

Grum's translations incl.: from • Polish: 'La Fumo' (1964, short story 'Dym' by Maria Konopnicka. *Kiel Esti Amata* (1964, novel *Jak być kochana* by Kazimierz Brandys (1916-2000)). *Proksima Nekonato* (1972, play *Bliski nieznamomy* by Aleksander Ścibor-Rylski (1928-83). This trans. is praised by Kalocsay (*GpSE*, p.258)). *La Kvarteto de Mendelssohn kaj Aliaj Rakontoj* (1982) is a collection of stories, incl. *Kwartet Mendelssohna*, by Jarosław Iwaszkiewicz (1894-1980)).

Grum in translation into • English: 'La Krucoj de l' Espero' appears as 'Hope and Crosses', trans. by J.C. Wells, in J. Grum et al. *Short Stories from Esperanto* (1991).

• SELECTED WORK: rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'La Krucoj de l' Espero' [The Crosses of Hope] (1959).

1959

Vatré, Henri Paul [pseud. Henri Baupierre] (1908-98)

French administrator of a residential co-operative; learnt Esperanto in 1927. Vatré was employed for two years in the library of the World Esperanto Association (Universala Esperanto-Asocio), then in Geneva, and later for two years with the editorial department of the publishing house *Literatura Mondo* in Budapest from 1933 to '34. His poetry was first published in its review *Literatura Mondo*. He contributed to various periodicals, also collaborating in the literary magazine *Monda Kulturo* under his pseudonym, and to *Belarto*. Poems, prose and reviews also appeared in *La Nica Literatura Revuo* (1955-62). Vatré also regularly checked and proof-read for the publishing house *Stafeto*, as well as for the encyclopedic *Esperanto en Perspektivo* [Eo in Perspective] (1974).

In 1989, Henri Vatré's collected poems were published under the title *Disaj Gutoj* [Scattered Drops] – some 60 poems written over some 60 years, around half of which had already been published elsewhere. Gaston Waringhien (q.v.), in his foreword, praises them for their 'fluency, subtle sentimentality and delicate attenuation of expression (to avoid the pedantic: *litotes*)'. In his review (1991), Jorge Camacho (q.v.) commented that Vatré: 'did not write an abundance of poetry, but nevertheless always most expressively, most tickling to the imagination and exciting to the senses.'

In 1962, Vatré's *Specimene* [Singling It Out] presented a collection of parodies and satirical pastiches under his pseudonym, Henri Baupierre, supposedly a French gardener. It caricatures poems and stories in the typical styles and on the favourite themes of at least 42 well-known Esperanto authors. Waringhien, in his review (1961-2), called *Specimene*: 'In a rigid form, ... true Esperanto stylistics.' William Auld (q.v.) (*EOLE*, p.80) calls the work 'in a sense a basic handbook' to the contemporary styles in Esperanto literature. In his earlier review in *Monda Kulturo* (1962, rpt *PkS*, p.265), Auld explains the implications of parody – and cannot resist taking a decisive swipe at the Pharisees of the literary world:

According to the author of *Specimene*, parody is a minor art. I think this is perhaps an underestimation; in any case, parody is assuredly a *mature* and *intimate* art. It is mature because it supposes the existence of a mature culture – that is to say, something worth parodying – and it is intimate because it implies a vast communal treasure-house of cultural knowledge... Thus maturity and communality are necessary premises for serious parody. And precisely these two qualities are allegedly denied to Esperanto according to its shallow opponents. How then was it possible to write and publish such a collection of parodies and pastiches such as *Specimene*; and how then was it possible that the enthusiasm of the readership for the work immediately led to [the publishing house] Koko naming Mr Baupierre 'Author of the Year'? If Esperanto were at all a code, if it were not possible to write literature in Esperanto, how would the literary styles of our authors be so individual and recognizable to an extensive public that it was at all possible to parody them?

Auld sets out three criteria necessary for successful parody (*PkS*, p.266). That it, in short: (i) imitate immaculately; (ii) enlighten on the strengths and weaknesses of the authors; (iii) be itself interesting, with its own literary value. He continues:

Almost all [the parodies] are successful according to criterion (iii) ...; except possibly those on Emba, Jean Forge and Lapenna [qqq.v.]. The treatment of Lapenna is cruel ... also inane; ... Under criterion (i), the most striking failure is Kalocsay [q.v.]... Highly successful are, amongst others: Baghy [q.v.], Engholm [q.v.], Francis [q.v.], Rossetti [q.v.], Boulton [q.v.], Szilágyi [q.v.], Sturmer [q.v.], Stojan and Cart... In one or two places, mainly poetic, the works of Baupierre exceed even the parodied works.

Auld praises Vatré (*PkS*, p.267):

Quite clearly, his fantasy is lively and his humour fountainous. Just as clearly, he knows how to juggle with words most wittily; it is worth noting that this juggling extends to several languages, ... He knows how to spin themes, and he has a high level of poetic talent, which shows itself, for example, in [his parodies of] Hilda Dresen [q.v.], or Tárkony [q.v.].

In response to Brendon Clark's (q.v.) ideas in *Kien la Poezio?* [Whither Poetry?], Vatré wrote the witty but essentially serious pieces 'Letero al Brenda pri la Afiksoj' [Letter to Brenda on the Affixes] and 'Kien la Elizio?' [Whither Elision?] in *La Nica Literatura Revuo* (1960-1), pretending they were written to a woman. Clarke's complaints about 'too dense language and more often than not bare roots without the necessary affixes' were set against statistical research (*LkN*, p.36).

In 1966, Vatré and Pál Balkányi (q.v.) helped to produce the valuable chapter 'Skizo de Esperanta Literaturhistorio' [An Outline of the History of Eo Lit.] written by Kalocsay for *Gvidlibro por Supera Ekzameno* [Guidebook for a Higher Examination].

In 1973, Vatré's short literary study on the social novel, *La Socia Romano en Esperanto*, was published, dealing principally with three works: *Metro-politeno* by Varankin (q.v.), *Tur-strato 4* by Weinhengst (q.v.) and *Vojaĝo al Kazohinio* by Szathmári (q.v.).

The year 1988 saw the publication of *Speciale por Henri Vatré* [Specially for H.V.] on the occasion of his 80th birthday.

Studies and other works: Afterword to L.N.M. Newell's short stories *Bakŝiŝ* (1938). 'Recenza Letero' [Review Letter] (1960) on *Vitrato* by J. Francis. 'Julio Baghy, la Sekreta' [The Secret J.B.] (1960-1). 'Kien la Elizio?' [Whither Elision?] (1960-1). 'Letero al Brenda pri la Afiksoj' [Letter to Brenda on the Affixes] - on B. Clark (1960-1). 'Kalomano Kalocsay kaj Ni' [K.K. and Us] (1961). Intro. note in E. Privat's autobiog. *Aventuroj de Pioniro* (1963). 'Konfidence al la Leganto' [To the Reader in Confidence] in *Sen Paraŝuto* by P. Thorsen (1963). Review (1963-4) of *Homoj sur la Tero* by S. Engholm. Foreword to coll. of poems *Humoroj* by W. Auld (1969). Foreword to F. de Diego's trans. (1969) of *La tierra de Alvargonzález* by Antonio Machado. Foreword to collection of poems *Malmalice* by C. Piron (1977). 'Gaston Waringhien, Amiko al Kiu Mi Multe Ŝuldas' [G.W., a Friend to whom I Owe a Lot] (with complete bibliog., 1981). 'Mozaiko pri lama Budapeŝta Itinero' [In the Manner of a Mosaic on an Erstwhile Itinerary to Budapest] - on Kalocsay and Baghy (1981). Forewords to novels *La Mortsonorilo de Chamblay* (1983) and *Klaĉejo* (1987) by Karolo Piĉ. *Neologisma Glosaro* [Glossary of Neologisms] (1983, 4th ed. 1997) - lexicographer Gaston Waringhien considered the later editions of more importance. 'Vort-statistikaj Esploroj (ĉe 15 Novelistoj)' [Statistical Research into the Words of 15 Novelists] (1986; rev. 1987). 'Kial Timi la Vortojn?' [Why Be Afraid of Words?] (1987). 'Vort-statistikaj Esploroj en Poemoj de William Auld' [Statistical Research into Words in Poems of W.A.] (1987). *Indekso por la Nica Literatura Revuo (1955/56 - 1961/62)* [Index to ...] (1988). Co-ed. prose anth. *Trezoro: la Esperanta Novelarto 1887-1986* [Treasure: the Art of the Short Story in Eo 1887-1986] (1989). 'Esploro pri la Uzado de Kelkaj Vort-kunmetoj' [An Examination of the Use of Some Word Compounds] (2000).

On Henri Vatré: A.J. Middelkoop: *Humoristische trekken in de Esperanto-literatuur* (nl) [Humorous Traits in Eo Lit.] (1969). R. Hauptenthal: *Bibliografio de la Verkaro de Henri Vatré* [Bibliog. of the Works of H.V.] (1994). His collected works were published in 1995 under the title *Tekste kaj Pretekste* [In Text and on the Pretext].

Vatré's translations incl.: co-translated *Les Fleurs du mal* by Charles Baudelaire, as *La Floroj de l' Malbono* (1957). 'Mi Aŭdas Ilin Proksimiĝi' from *Ŝtupoj sen Nomo* (lacks one line) by Baldur Ragnarsson, as 'Je les attends qui s'approchent', and 'Aforismoj' by Armand Su, as 'Aphorismes, choisis' in *Poésie vivante* No.28 (1968); other trans. for this periodical appear under the relevant authors. Novels *Nokta Flugo* (1983, 2nd ed. 1985, *Vol de nuit*) and *Tero de la Homoj* (1985, *Terre des hommes*) by Antoine de Saint-Exupéry.

Vatré in translation – into • English: story 'Malkovro' appears as 'Exposure', trans. by Brian R. Bishop, in J. Grum et al. *Short Stories from Eo* (1991) • **Icelandic:** 'Malkovro' as 'Afhjúpun' in *La Tradukisto* No.43 (Nov. 2002), trans. by B. Ragnarsson • **Hungarian:** story *La Kimra Biblio* (NLR, No.23, 1959, pp.175–9) [The Welsh Bible] appears as *A walesi biblia*, trans. by K. Kalocsay, in M. Gergely (ed.) *Utam a világban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987). • **SELECTED WORK:** 'Malkovro' [Exposure] (1959) rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989). *Specimene: Parodioj kaj Pasticĵoj* [Singling It Out: Parodies and Pastiches] (1962). *La Socia Romano en Esperanto* [The Social Novel in Eo] (lit. criticism, 1973). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Zodiako' [Zodiac]; 'Madrigalo' [Madrigal]; 'Lasta Lunkvarono' [The Last Quarter of the Moon]; 'Provencaj Ferinotoj' [Provençal Holiday (Am. Vacation) Notes]. *Disaj Gutoj* [Scattered Drops] (collected poems, 1989). 'Tekste kaj Pretekste: Kolektitaj Verkoj' [In Text and on the Pretext: Coll. Works] (1995).

Jervis, Gerald Charles (1915–?)

English grain merchant. Jervis was secretary of the Literary Competitions at world Esperanto congresses from 1959 to '61. He was also one of the translators who worked on *Angla Antologio* [English Anthology] (1957). Two of his poems appeared in *La Nica Literatura Revuo*. Jervis's poem selected for *Esperanta Antologio* is amusingly on the theme of the lords Sandwich and Raglan.

• **SELECTED WORK:** 'Fraŭlina Pudoro Similas al Oro' [A Young Woman's Sense of Decency is Like Gold] in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Du Lordoj kaj Du Vortoj (aŭ: Kiom Valoras Etimologio?)' [Two Lords and Two Words (or: How Much is Etymology Worth?)].

Sekelj, Tibor (1912–88)

Yugoslav citizen, born in Slovakia, with Hungarian as his mother tongue; trained in law but never practised; explorer, journalist and writer, lecturer and museum curator; learnt Esperanto in 1929. Sekelj worked as a journalist in Argentina from 1939, where he twice climbed Mount Aconcagua (7,035m); took part in various expeditions in South America, which included finding the Tupari tribe in Amazonia, later also to Central America. Tens of books have resulted from Sekelj's extensive travels throughout the world, written in Spanish, Serbo-Croatian and Esperanto. He was awarded the order of the Golden Condor in Argentina, and he was elected a Fellow

of the British Royal Geographical Society in 1948. Sekelj initiated many Esperanto clubs and several national associations. He also wrote and helped in the production of many textbooks. Sekelj returned to Yugoslavia in 1954, later travelling on expeditions to Asia and Africa. He was founder (1955) and chairman of the Internacia Geografia Asocio [Intl Geographic Assn] and edited *Geografia Revuo* [Geographical Review] (1956-64) and *Esperanto-Gazeto* (1965-72). Sekelj also represented the World Esperanto Association (UEA) in contacts with the movement of Non-aligned Countries and at many Unesco conferences, and was instrumental in achieving additional recognition of Esperanto at the 23rd General Conference of Unesco in Sofia, 1985 (cf. also Lapenna).

Apart from his travelogues and geographical articles, Sekelj's literary work includes short stories and some poetry, much inspired by his world travels. Commercially, Sekelj is the most successful Esperanto author. He also wrote in Spanish.

Sekelj's first work in Esperanto was the story *La Trovita Feliĉo* [Happiness Discovered] (1945), published in Argentina. His travelogue *Nepalo Malfermas la Pordon* came out in 1959, and was translated into English by Marjorie Boulton (q.v.) as *Window on Nepal* the same year.

In 1961, Sekelj was instrumental in the publication of the volume *Reĉoj - Jugoslavia Poemaro* [Re-echoes - A Coll. of Poems from Yugoslavia] (1961), presenting some of the best original work of 19 Yugoslav poets, including a poem by himself.

A collection of six of Sekelj's short stories came out in 1974 as *Premiitaj kaj Aliaj Noveloj* [Prize-Winning and Other Short Stories]. In his review (1975) Alec Venture comments that they confirm Sekelj's reputation as 'a born storyteller'.

In 1979, Sekelj's novel *Kumeŝaŝa, la Filo de la Ĝangalo* [Kumewawa, Son of the Jungle] on adventures among Indian tribes in Brazil was published. This has been translated into 22 languages. The Ukrainian translation was printed in 115,000 copies. It is also required reading for 10-to-13-year-olds in Japanese schools; its 1983 edition was published in 300,000 copies. In commercial terms, *Kumeŝaŝa* is certainly the most successful book yet written in Esperanto.

A significant work by Sekelj is his anthology of oral poetry from lesser-known cultures around the world: *Elpafu la Sagon: El la Buŝa Poezio de la Mondo* [Loose the Arrow: From the World's Oral Poetry] (1983).

Posthumously, Sekelj's experiences on a caravan through Africa, *Ĝambo Rafiki*, came out in 1991.

Kolektanto de Ĉielarkoj [Rainbow-collector], was published the following year. It contains a further 16 of Sekelj's short stories, together with seven often naive and prose-like poems. The stories are not for children, although teenagers should enjoy several of them. They display a world-traveller's profound understanding of other cultures, often with delicate irony, from the Incas, Australian aborigines or Borneo shamans.

Other work: *La Lingva Problemo de la Movado de Nealiancigitaj Landoj kaj Ĝia Ebla Solvo* [The Lang. Problem in the Movement of Non-Aligned Countries and Its Possible Solution] (1981). Contr. to *Dictionarium museologicum*

(ed. I. Eri. Budapest, 1986). 'Lingvaj Problemoj Kadre de la Serĉado de Afrika Identeco' [Lang. Problems in Connection with the Search for African Identity] (1986). 'Kelkaj Soci-politikaj Aspektoj de la Rezolucio de Unesco en la Jaro 1985' [Some Socio-political Aspects of the Resolution by Unesco in 1985] (1988).

Autobiography: 'Skizo por Aŭtobiografio' [Outline for an Autobiog.] in *Mondo de Travivaĵoj* (1981, 2nd ed. 1991).

On Sekelj: *Tibor Sekelj: Pioniro de la Dua Jarcento* [Tibor Sekelj: Pioneer of the 2nd C.] – intimate biog. sketch by S. Štimec (1989). B. Miliĉević: 'Tibor Sekelj (1912-1988)' (bibliog., 2000).

Sekelj's translations incl.: from • **Serbo-Croatian:** short stories by Ćamil Sijarić and Mirko Marjanović in *Antologio de la Moderna Bosnia-Hercegovina Novelo* [Anthology of Modern Short Stories from Bosnia-Hercegovina] comp. Ć. Alić (1989).

Works in ethnic languages: • **Serbo-Croatian:** *Džingis kan* ('Genghis Khan'. Belgrade, 1966). *Temuĉzin – deĉak stepe* (Subotica, 1975, '79) into Eo as *Temuĝino, la Filo de la Stepo* (1993). *Padma, mala igraĉica* (short novel. Osijek, 1977). *Papuaniski dnevnik* (Papuan diary, 1978). *Djeca ŝirom svijeta* (school book, 'Children throughout the World'. Zagreb, 1981) • **Spanish:** *Cuentos de hadas yugoeslavas* (Buenos Aires, 1944, '45). *Tempestad sobre el Aconcagua* (Buenos Aires, 1944, '53; México, 1948, '54) into Eo as *Tempesto super Akonkagvo* (1959). *La conquista de las cumbres* (Buenos Aires, 1945). *Por tierras de indios* (Buenos Aires, 1946, '67) into Eo as *Tra Lando de Indianoj* (1970). *Donde la civilización termina* (Buenos Aires, 1949). *Viaje fuera del tiempo* (La Paz, 1949). *La importancia del idioma internacional en la educación para un mundo mejor* (1953). *Ocaso en el Paraíso* (México, 1954).

Sekelj in translation: *Kumeŭaŭa, la Filo de la Ĝangalo* – into • **Albanian:** 1962 • **Chinese:** 1958, '80 • **Gujarati:** 1958 • **Hebrew:** 1958 • **Hindi:** 1958 • **Hungarian:** 1987; '88 • **Icelandic:** read on Icelandic State Radio, by its trans. Stefán Sigurðsson, as 'Kumeuaua, sonur frumskógarins', 1981 • **Japanese:** 1984; '94 • **Kanarese:** 1958 • **Macedonian:** 1959 • **Maltese:** serialized 1995–6 • **Marathi:** 1958 • **Nepali:** 1987, '89 • **Russian:** 1985 • **Serbo-Croatian:** not trans. but parallel version, 1975, '87 • **Slovenian:** (1987) • **Spanish:** 1991 • **Swedish:** 1988 • **Tamil:** 1958 • **Telugu:** 1958 • **Turkish:** 1957 • **Ukrainian:** 1989.

Other works translated – into • **English:** travelogue *Nepalo Malfermas la Pordon* (1959, *Window on Nepal*, trans. by M. Boulton). *The International Language Esperanto, Common Language for Africa, Common Language for the World* (1962). *The Language Problem in the Non-Aligned Movement and Its Possible Solution* (1981, rpt 1982) • **Albanian:** travelogue *Ĝambo Rafiki: La Karavano de Amikeco tra Afriko as Ĝjambo rafiki – karavani i misqsis nëpër Afrikë* (1994) • **Croatian:** story 'La Kolektanto de Ĉielarkoj' as 'Skupljač duga' in Z. Tišljar (ed.) *Sve dugine boje* (1988) • **French:** *La Langue internationale Espéranto, la langue commune pour l'Afrique, la langue commune pour le monde entier*. (1962). *Le Problème linguistique au sein du mouvement des pays non alignés et la possibilité de la résoudre* (1981) • **German:** story *Neghomo: eine Erzählung mit Kommentar* (bilingual, with commentary, 1988) • **Hungarian:** poem 'Mi Vizitas Mian Farmon' (1961) appears as 'Utam a világban'

in M. Gergely (ed.) *Utam a világban: Esperanto irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987). Ĝambo Rafiki ... as *Gyambo rafiki – A barátságkaraván Afrikában* (1995). Stories 'Kolektanto de Ĉielarkoj' as 'A szivárványgyűjtő' in *Szabad Szombat, Romániai Magyar Szó* (Bucharest, 11 Nov. 1995), and 'Neordinara Menuo' [An Unusual Menu] as 'Szokatlan menü' (27 Feb. 1996), trans. by J.E. Nagy • **Serbo-Croatian:** *Nepalo Malfermas la Pordon* as *Nepal otvara vrata* (1959) by A. Sekelj. *Ĝambo Rafiki ... as Karavana prijateljstva* (1965). *Mondo de Travivaĵoj* (1976, as *Na tragu doživljaja*). Poem 'Mi Vizitas Mian Farmon' as 'Posećujem svoju farmu' in *Rukovet* No.5 (1984). *Elpafu la Sagon* as *Odapni strelu put zvezda* (1986). 'Lingvaj Problemoj Kadre de la Serĉado de Afrika Identeco' as 'Jezični problemi u okviru traženja afričkog identiteta' (1986) • **Slovenian:** *Nepalo Malfermas la Pordon* as *Nepal odpira vrata* (1960). *Ĝambo Rafiki ... as Djambo rafiki – Pot Karavane prijateljstva po Afriki* (1965) • **Spanish:** *Nepalo Malfermas la Pordon* (1960, *Nepal abre la puerta*, trans. by S. Ferrari) • **Ukrainian:** stories 'Neĝa Homo' and 'Trezo-ro de Inkaoj' appeared as 'Snigova ljudina' and 'Skarb inkiv', trans. by N. Andrianova-Hordijenko, in *Vsesvit* (No.7, 1986).

• **SELECTED WORK:** *La Trovita Feliĉo* [Happiness Discovered] (1945). *Nepalo Malfermas la Pordon* (*Window on Nepal*) (travelogue, 1959). Poem in *Reĥoj – Jugoslavio Poemaro* ed. Gjivoje (1961): 'Mi Vizitas Mian Farmon' [Visiting My Farm]. *Premiitaj kaj Aliaj Noveloj* [Prize-Winning and Other Short Stories] (1974). *Kumeĉaĉia, la Filo de la Ĝangalo* (novel, 1979; 2nd ed. 1994). *Neĝhomo* [Snowman] (story) in W. Auld and V. Benczik (eds) *25 Jaroj: Antologio de Belartaj Konkursoj* (1977; 1988). *Mondo de Travivaĵoj* [A World of Experiences] (1981, 2nd ed. 1990). Rpt in *Trezo-ro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'Tra Subtera Rivero' [Through an Underground River]; 'Kaptitoj en Neĝa Ŝtormo' [Captives in a Snow Storm]. *Ĝambo Rafiki* (travelogue, 1991). In *Kroatia Esperanta Poemaro* [Coll. of Eo Poems from Croatia] ed. L. Borčić (poems, 1991). *Kolektanto de Ĉielarkoj* [Rainbow-collector] (short stories and poems, 1992).

Chaves, Sylla Magalhães (b.1929)

Brazilian lawyer; studied political science in Paris and took a master's degree in communication in California; had learnt Esperanto in the late 1930s. Chaves worked for the United Nations in New York (1950-3) and for the Secretariat of Unesco in Paris (1957-60); teacher of public administration from 1953. On visits to Paris he regularly took part in the famous Esperanto cabaret 'La Tri Koboldoj' (cf. Schwartz). Chaves was President of the Brazil Esperanto-Ligo [Brazilian Eo League] from 1978 to '82. He won first prize for poetry in the Literary Competition at the World Esperanto Congress in 1962 for his *Homara Epopeo* [Epic of Mankind] (publ. 1977). His work began appearing in the periodical *La Nica Literatura Revuo*. Chaves is known for many collections of original and translated songs. He has also worked as a lexicographer, and has produced many teaching aids and readers.

Chaves's first collection of poetry, *Animo Prisma* [A Prismatic Mind], came out in 1959. Tazio Carlevaro (q.v.) comments (*EeP*, p.173) that with his use of style Chaves creates poetry for the times, but this 'is not lean or

minimalist, as in the case of many European writers, principally the Scots [cf. Auld, Dinwoodie, Francis, R. Rossetti]. On the contrary, it pulses with life, and has a strong tendency towards the baroque, not mannerist, but with character and instinct.'

Animo Prisma consists of four cycles: Cycle of Aspiration, of Setting-out, of Desire, and of Delirium. These are followed by 18 sonnets and a few other poems, all in classical form. In his review (1961), Ferenc Szilágyi (q.v.) considers them all of high quality: 'The innermost kernel of this poetry is a soul whose prism dissolves life's light into constituents, most important of which is love and yearning for love, with its gains and losses.' Szilágyi terms it 'male poetry', in which Chaves 'explores himself with scientific curiosity, and this lends a kind of interesting, subjectively objective aspect to this poetry'.

In 1970, his book *Por Pli Bona Mondo* [For a Better World] appeared, bilingually. It contains valuable essays, and translated and original pieces, including his original poetry *Kvin Dronintoj* [Five Castaways] / *Cinco naufragos*, the first two cantos of *Homara Epopeo* (unfinished) / *Epopéia da humanidade*, nine selections from *Animo Prisma* (*Alma prismática*) and six sonnets. The second part contains both the original and • **Portuguese translations** of poetry by Zamenhof, Hohlov, Kalocsay, Boulton, Schwartz, Auld, Miyamoto and Matkowski - see details under the relevant authors. There are also Esperanto translations of poems by 10 Brazilian poets, among whom Castro Alves.

Autobiography: 'O Esperanto e eu' [Eo and Me] (in Portuguese, 1995).

Other translations incl.: 'Celoj', story from the coll. *Alma Bárbara* by Alcides Maia in *Antologio de Brazilaj Rakontoj* ed. B. Sobrinho (1953, 2nd ed. 1954). A poem by Carlos Drummond de Andrade appears rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991). *Plurnacia Bukedo* is a collection of mainly European songs, and *Karnavale* a collection of Brazilian songs, translated into Esperanto, both 1981.

• **SELECTED WORK:** *Animo Prisma* [A Prismatic Mind] (coll. of poetry, 1959). *Por Pli Bona Mondo* / *Por um mundo melhor* [For a Better World] (poems, songs, etc. also in Portuguese, 1970). *Homara Epopeo* [Epic of Mankind] in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). *100 Jaroj da Kantado en Esperanto* [100 Years of Singing in Eo] (with A. Aragón, 1989). In *Brazilia Esperanta Parnaso* [Brazilian Eo Parnassus] (poetry anth., 2007).

Ragnarsson, Baldur (b.1930)

Icelandic university and high-school teacher; for several years chief school inspector of the teaching of Icelandic; learnt Esperanto in 1949. Ragnarsson has been president of the *Islanda Esperanto-Asocio* [Icelandic Eo Assn], president of the Literary Competitions at world Esperanto congresses (1975-85) and vice-president of the World Esperanto Association (UEA) (1980-3). In 1964, he won the 'Argenta Sprono' [Silver Spur] of the publishing house Koko for his original Esperanto writing. A member of the Icelandic Writers' Association, Ragnarsson has had over twenty specialist books and collections of poems published in Icelandic, particularly on

Icelandic language and literature. Original work of his and many translations have been published in a host of cultural periodicals, including *Voĉo de Islando* [Voice of Iceland] (1949-50, 1959-60), *La Nica Literatura Revuo*, *Norda Prismo*, *Ilitis-Forumo* [Ilitis Forum] and *Beletra Almanako* [Literary Almanac]. He also collaborated in the second fascicle of *Belarto* [Fine Arts] (1961). The Icelandic quarterly *La Tradukisto* [The Translator], founded in 1988, is noteworthy for its translations of Icelandic literature into Esperanto and Esperanto literature into Icelandic, to which Ragnarsson has been a regular contributor. He is also author of an Esperanto textbook for Icelandic-speakers (1987). From 1999, he has contributed short pieces on Esperanto writers and their work for the youth magazine *Juna Amiko* [Young Friend]. Ragnarsson was nominated for the Nobel Prize for Literature in 2007.

William Auld (q.v.) ranks Ragnarsson as one of the language's seven most important poets of the Post-Parnassian Period (*EOLE*, p.94). He is one of the important explorers and exploiters of Esperanto's poetic language, following in the footsteps of Grabowski, Kofman and Mikhalski (qqq.v.). In his wake come Sadler, and the Brazilians Mattos and Nogueira (qqq.v.). Indeed, his poetry was so revolutionary that Kálman Kalocsay (q.v.) advised Juan Régulo (q.v.) against its publication by Stafeto. The greater part of Ragnarsson's poetry marked the first breaches in Esperanto literature by true modernism (LRS; *La Lingvo Serena*: p.31, pp.79-80, 116).

Tazio Carlevaro (q.v.) calls Ragnarsson (*EeP*, p.172) a difficult, instinctive poet with a multifarious imagination. Influenced by the Scottish School, his poetry has been described as 'multicoloured', composed using metaphors and symbolism. It has an impressive, musical tone. Carlevaro, a psychologist, surmises that his inspiration emanates from that deepest part of the psyche where the individual subconscious and the collective subconscious connect.

Auld comments in his essay *The Development of Poetic Language in Esperanto* (1976, p.7) / 'Evoluo de la Poezia Lingvaĵo de Esperanto' (*FdE*, p.22):

... we are already able to observe such a condensation of the language – by means of compound words, verbs formed from adjectives and nouns, and direct formation of metaphors – that the influence of the thought patterns of ethnic languages is quite absent, and the result is an unadulterated Esperanto which throws strong doubt upon the widely accepted supposition that Esperanto is an Indo-European language.

To illustrate this, Auld quotes examples from Ragnarsson's *Ŝtupoj sen Nomo* (pp.77, 107).

R.P. Nogueira (1969) complains of Ragnarsson's 'overdriven philosophicality and residual insistence on rules of verse' in the first part of the work, adding: 'These defects are also to be found in *La Infana Raso* [by Auld]'. However, Nogueira continues: 'Is it by chance that Ragnarsson's most intense poems are completely contrary to the classical traditions of [Esperanto]? I think not. Truly, in such examples, he uses our language as it ought to be used: with the words allowed total freedom, such that they themselves give rise to the poetic ethos.'

On *Ŝtupoj sen Nomo* [Stairs with No Name], Marjorie Boulton (q.v.) has written (*EOLE*, p.95) that Ragnarsson seems to have been influenced by the modern phenomena of space travel and nuclear weapons. In particular, she praises the sonnet 'De Ter' Sendita Penta Esplorist' [Repentant Research Scientist Sent from Earth] on the space traveller who fails to reach a planet early enough to stop the crucifixion of its own Christ. Ragnarsson's immensely powerful words accord with the enormity of the subject matter.

'Ragnarsson,' she writes, 'in the hammering rhythm of the *Dies Irae* [The Day of Wrath', the 13th-c. mass of the dead by Thomas of Celano] reminds us of the possibility of mankind's own suicide', and she quotes one of his 'tender, touching and suggestive' images: the death of a child which also, ironically, suggests the balls that so-called 'mature' people are capable of throwing, nuclear weapons. But Boulton does not consider Ragnarsson pessimistic, just realistic.

Steven Hawkes-Teeples writes (*EC*, p.136): 'Death, and by connection suffering and the tragedies of life, are major themes of the poet, ... Yet death as the limit of life does not provoke terror; on the contrary, it is seen as a source of tranquillity: ...'. He continues (p.138):

The tragedies of life are not absolute. In conformity with his spiritual viewpoint, the poet refuses to accept the mechanistic scientific theories about the world and man, e.g. Auld. He proposes a more soulful theory, ... Ragnarsson does not postulate clearly a life after death, but this concept of the spiritedness of all things imprecisely suggests such a conclusion, ...

The poet does not propose a clear program of life during or after such an 'opening up', to which he invites the reader; he offers only a few general indications. He advises moderation (*Ŝtupoj*, p.29) and constant attention to the physical world and nature (*Esploroj*, p.92), against blind dogmatism (*Ŝtupoj*, p.54).

Hawkes-Teeples points out (p.140-1) that three poems end 'with ironic lines, which gently poke fun at the poet. The discussion on spiritedness and cosmic unity is concluded as follows: '(Finigas jen kun Di' la intervjuo)' (*Ŝtupoj*, p.47) [(Here ends the interview with God)].

His own theories and beliefs, then, are not too sacrosanct for jokes. It is worth noting that the poetic humor of Ragnarsson is not aimed at others, but only at the poet himself.

The only absolute belief that comes across in these two collections is the value of love.

On this central theme, Hawkes-Teeples concludes (p.142):

The adherence to the value of love, including sexual love, with its roots in his own experience makes one think of the philosophical style of Gabriel Marcel, who built his philosophy out of reflections on the experiences of love, faith and fidelity. Whether consciously or unconsciously, Ragnarsson writes under a profound influence of modern existentialism. He can indeed correctly be called an existentialist poet.

In his second collection of poems, *Esploroj* [Explorations] (1973), Ragnarsson maintains that poetry is an exploration of something already extant, but previously unknown, or unexperienced, or unnoticed. It only appears to be a creation. He describes his equipment for the purpose – the language:

One may consider it an advantage that the Esperanto poet has at his disposal a language whose word-generating (and structural) capabilities are probably uniquely dynamic among languages; and as a consequence powerful mechanisms for exploration.

In an essay on Boulton and her work (rpt in *La Lingvo Serena*, p.390), Ragnarsson explains why Esperanto is especially effective for his poetry:

Esperanto depends less on language custom and clichés than the national languages. And not just that: as a transnational language it also enables liberation from those unseen bonds that more or less accompany the environment of national languages. From this it follows that a serious poet is able to feel himself freer and more secure in expressing his most intimate feelings and thoughts by the Esperanto word.

Michel Duc Goninaz (q.v.), in his review (1974) of *Esploroj*, remarks on Ragnarsson's untiring meditation on mankind, nature and life. The notion that only *kresko validas* 'growth is valid' is extensively and expressively worked on in the cycles *Difinoj* [Definitions], *Ce la Rando* [At the Edge] and *Glacio* [Ice]. Duc Goninaz comments:

... the questions, lyrical and poetic in nature, but simultaneously metaphysical, ... find a provisional, uncertain, frail reply, in the yearning for a world without corners, without shocks (*abruptoj*), without the verticals of the *Odo al la Ruĝa Koro* [Ode to the Red Heart]: a more precise reply in stoicism (or hedonism, or both?) of the *Celo sen Difino* [The Destination Undefined] (the 'most liberating') and perhaps chiefly in the abandonment of all ambitions, expressed in the *Cerizarboj de Lucullo* [Lucullus's Cherry Trees] and in the last lines of *Nerimarkitaj Herboj* [Unnoticed Grasses].

Humphrey Tonkin, in his review in *Books Abroad* (1975), notes that in these 'journeys into the mind', the occasional landscapes and natural objects serve more as points of reference than as the focus for the reader's attention. These ... poems explore the relationship of man to his own aspirations, his search for the light that plays so important a symbolic role in many of Ragnarsson's meditations, ...'

Tonkin also notes the predomination of freer poetic forms, 'many of them display an extraordinary richness of sound and texture – 'Nova Vivo' (New Life), for example, or the sequence 'Glacio' (Ice) ...'

In his introduction to *Esploroj*, Ragnarsson declares (p.11) his personal view:

That poetry is also 'a way of catching an outpouring of feeling in order to fix it in space and time': this assertion is certainly very

personal; and will remain such. ... and I certainly wish to give, not merely to display myself (*mian memon*) on a public table for profane dissection. I wish to give, and I have to trust in the trust-giving (*fidiga*) fact of parallels.

Later, in his study *La Poezia Arto* [The Art of Poetry] (1988) – one of the most outstanding examples of literary criticism in Esperanto – Ragnarsson explains (p.39) that *Esploroj*, in his opinion, belongs wholly to the modernist school of poetry, although he is striving to find new ways to more direct expression than elsewhere, and he points to his 'gaining greater understanding of concepts of the poet's social role'.

In 2007 a complete collection of Ragnarsson's work appeared under the title *La Lingvo Serena* [The Serene Lang.]. It is prefaced with several commentaries. Marjorie Boulton, in her prologue, deems Ragnarsson is a poet more original than most. On reading *Ŝtupoj sen Nomo*, she already discerned four important qualities. He commands traditional poetic forms 'with a renaissance power and precision'; he has a mastery of unusual free forms; the content of his poetry is unconventional, interesting; and: 'I read in those verses about a man who is at times perplexed, most often disquieted, whose psyche is somewhat torn, mostly by the foolishness of our human race, but who retains a sort of essential dignity – dignity of a thinker, artist, seeker after truth ...'

Esploroj is concerned more with emotions, ideas and relationships. The poems are highly varied in both their themes and means. There is free verse, often short, occasionally longer. Yet Ragnarsson returns to more conventional forms, with autonomous, individual thoughts and styles. The image of a world-ending catastrophe, or Ragnarök, of *Ŝtupoj* is no longer obsessive. The author of the first collection was a tormented prophet, while that of the second exhibits a multitude of experiences of life and feelings (p.23).

Boulton considers the poem 'Odo al Mia Edzino' [Ode to My Wife] one of the most beautiful poems on mature love – 'a masterly use of conventional verse'.

In his prologue, Jorge Camacho (q.v.) distils (p.32) a single, immeasurable theme: '*la stranga vojo | inter esto | kaj neesto*' [the strange way | between being | and not being] – metaphysics without neologisms, free verse in which every word is of significance, every silence, every pause. And only from Ragnarsson, Camacho adds, could one expect an intimate comparison like *mezvoje inter glacio kaj akvo* 'midway between ice and water', with the sense 'between reality and illusion'.

Camacho sees in Ragnarsson's 'Anstataŭ Prologo' [In Place of a Prologue] to *Esploroj* a text that 'perfectly, simply and clearly defines the slippery concept 'poetry'. From it, it is possible to follow the threads that connect our poet, on the one side, to authors such as the Greek Kavafes or the Portuguese Pessoa, and, on the other side, also to the Esperanto Nervi (q.v.), Neves (q.v.) or Mao (q.v.), a subtle gossamer freely floating out from the web of world poetry.'

Edwin de Kock (q.v.) comments (p.51) that Ragnarsson's ever deeper excavation into the depths of the soul, above all in *Ŝtupoj*, often fascinate by their striking images and technics, which nevertheless are not always

immediately comprehensible. Later, in *Esploraj*, de Kock writes, he sought other ways for the *kielo* [how; in what way], outside the use of metaphor.

In his prologue, Nicola Ruggiero considers the influence of the Greek writer Konstantinos Kavafes (1863-1933), which he considers even more frequent than Ragnarsson himself admits, 'also when their philosophies fail to coincide with each other' (p.58).

However, Ruggiero sees (p.62) in Ragnarsson's journey - exemplified by his poem 'La Celo sen Difino' [The Destination Undefined] - a cathartic side that is lacking in the journey to Ithaca by Kavafes's Odysseus. 'The Icelander travels to purify his soul', for which he requires 'a stout heart because only such a heart could undertake a pilgrimage (*animpurigan iron*) abounding in obstacles, ... because he will reach that undefined goal only after passing through imposing monuments of Nature.' Both Ragnarsson's and Kavafes's journeys are symbols of life itself - the way is the true goal. However, while Kavafes is sceptical about purifying the soul by the journey of life, Ragnarsson, on the other hand, progresses through Nature, confronts the obstacles and puts questions to himself on existence.

Ragnarsson does not wish to convey a message about life after death. 'He intends a kind of awakening of mankind by the instruction of Nature, which almost certainly symbolizes the landscapes of the soul, as with Kavafes'.

Humphrey Tonkin, in his prologue 'La Poezio de Baldur Ragnarsson: Tradiciismo Renkontas Modernismon' [The Poetry of B.R.: Traditionalism Meets Modernism] traces (pp.77-8) influences from many other sources - from Shakespeare and Milton to Dante, Gerard Manley Hopkins, Wallace Stevens, Longfellow, T.S. Eliot, Baudelaire, Kalocsay and Mikhalski, among others - and he questions (p.79) whether Ragnarsson's poetry would be possible without the attainments of the Scottish School.

Tonkin emphasizes (p.76) that Ragnarsson's poetry requires involvement with the intellect and emotions. Neither does he ease the way for the reader. In *La Poezia Arto* Ragnarsson has written: 'An intelligent attitude to poetry has a bearing above all on the sense, more specifically, the poetic sense of poetry.'

Despite this, however, Ragnarsson is undoubtedly interested in prosody. Tonkin points out that 'a striking characteristic of *Stupoj sen Nomo* is the diversity in approaches to poetic expression and the abundance of forms'.

In *Stupoj sen Nomo* the speaker in the poems is concerned with the complicated internal landscape of his own mind. Yet this internal landscape is at the same time an external, in a metaphorical sense the cosmic arena of human existence. As Ragnarsson expresses it, some universal *penspavimo* 'thought pavement'.

In Tonkin's opinion (p.82), a key poem in *Stupoj* is 1 XXII, on the theme of an essay by Icelandic philosopher Helgi Pjeturss (1879-1949). Although Ragnarsson himself calls Pjeturss's ideas 'somewhat extravagant', Tonkin sees them as forming 'a suitable determining principle (*bazo*) for the world that Ragnarsson enters in many of his poems.' Other poems explore the relationship between the single living organism and the cosmic whole, launching the reader into some sort of cosmic space, with a precedent in

Auld's *La Infana Raso* [The Child Race] and Francis's (q.v.) cycle *La Kosmo* [The Cosmos].

Another thread is Ragnarsson's interest in the boundaries between life and death (*Ŝtupoj* 2 XII). Tonkin considers (p.85): 'The question is most directly dealt with by a very skilful poem [1 XVII], which was originally called 'Intervjuo kun Dio' [Interview with God] (*Voĉo de Islando*, 1958). 'The removal of this title in the book easily gives the reader the impression – until the last line – that it is the voice of the poet speaking, which, by the way, in such distichs brilliantly reproduces the style of the English poet Alexander Pope.'

When Ragnarsson succeeds, it is brilliant, writes Tonkin (p.90), who goes on to select the technical success of the sestina 'Filozofio' [Philosophy], 'the delicate reworkings of Classical myths', in 'Glacio' [Ice], or in 'Odino' [Odin] and 'Medo' [Mead], 'the beautiful tracing' of Kavafes in 'La Ĉerizarbo de Lucullo' [Lucullus's Cherry Tree], the reawakening of spring in *Ŝtupoj sen Nomo* (2 XXII) and the brilliant 'Nova Vivo' [New Life].

In his prologue, Mauro Nervi, like Boulton, considers (p.105) the easily gained impression that Ragnarsson's viewpoint is essentially pessimistic as a fundamental misinterpretation. Ragnarsson explicitly dismisses the emotional extremes in favour of sober moderation and quietude, as exemplified in *Ŝtupoj* 1 V and 1 XIX.

'Hope,' Nervi comments (p.108), 'comes from equilibrium, and to attain it one is obliged to widen one's outlook, no longer focused on our insignificant planet, but directed towards the cosmic whole... Only that expansion of perspective allows the poet to reach a higher knowledge of the last and final equilibrium that controls events' (p.108–09).

Ragnarsson prefers to ask himself 'how to relate to man'. In this, Nervi identifies (p.109) the fount of Ragnarsson's ethics, which with keen insight and devoid of illusion enable him to perceive the essence of our species in the gaze of a child, in the relationship with a friend, or in marital love.

Ragnarsson continually meditates on science in an attempt to explain the behaviour of matter (p.109). In *Ŝtupoj* 1 XIV Ragnarsson turns science on its head to give us a higher insight into the human spirit, with an almost joking hypothesis. He throws a stone into the air. Science instructs us that gravity pulls it back to earth, *sed mi proponas – la rezultoj samas: | prefere puŝas io la rokeron!* [but I propose – the results are the same: | preferably, something is pushing the rock!] His perspective allows a new interpretation of the same results: first comes spirit, then matter. This allows a quietening of the soul, which rediscovers a place in the universe.

'In a wonderful poem' (*Ŝtupoj* 2 XIII), writes Nervi (p.110–), 'whose untranslatable, almost Lorca-like beginning belongs to the wonders of Esperanto literature, Ragnarsson symbolically and delicately presents the contrast between a rational mind and aesthetic intuition': *Vidante neĝon cigni krudosubon ...* (cf. p.589).

Ragnarsson's inclination for a style that is *rekta, fakta, senornamita* [direct, factual, unornamented], as he himself describes it, is also found in the typically Icelandic narrative form, namely the ancient sagas.

The semantic density of Ragnarsson's poetry has the natural conse-

quence that, as Nervi puts it in *La Lingvo Serena* (p.116): 'wording fragments under the poetic pressure, classic metre explodes into rhythmic bits, which have to be read and savoured with an attention proportionate to the intensity of the idea.'

Ragnarsson's poetic technique 'inaugurated a poetic tradition that still bears fruit today ... among the most sensitive and serious Esperanto-speaking poets.' (p.117).

Other works: review (1957, rpt 2007) of W. Auld's epic poem *La Infana Raso*. Forewords to *Kvin Elementoj* (written 1958, but not publ. until 1986; rpt 2007) and *Fajro sur Mia Lango* (1967) by Edwin de Kock. Foreword to Julia Pióro's poems *El Tero kaj Etero* (1964). Among his many reviews (1968) is that of *Memkritiko* [Self-criticism] by Victor Sadler. 'La Belartaj Konkursoj – Mallonga Skizo' [The Lit. Competitions – a Brief Sketch] (1977). Prologue to Kalocsay's coll. of trans. of world poetry *Tutmonda Sonoro* (ed. V. Benczik, 1981). *La Sagaoj kaj Zamenhof: Stabiligaj Faktoroj* [The Sagas and Zamenhof: Stabilizing Factors] (lecture, also on audio cassette, 1982). 'Cent Jaroj de Poezio en Esperanto' [100 Years of Poetry in Eo] (1987, also on audio cassette; rpt 2007). 'Esperanto kiel Anti-lingvo' [Eo as an Anti-lang.] (1985, '87), compares social and literary aspects of Esperanto in the light of English linguist M.A.K. Halliday's study 'Anti-languages' (1976). 'La Proza Poemo: la Ĝenro, Ĝiaj Latencioj kaj Aplikoj' [The Prose Poem: the Genre, Its Latencies and Applications] (1987). 'Unika Disvolviĝanta Eposo pri la Dia Volo' [Unique Evolving Epic Poem on God's Will] – review of *La Konflikto de la Epokoj; Libro 2* by E. de Kock (1987). *La Poezia Arto* [The Art of Poesy] (five talks on the 'passive-romantic' and 'active-intellectual' attitudes to poetry, 1988; rpt 2007). 'Poemo de Utnoa: Kombino de Poeta Virtuozeco kaj Ties Instrumento' [Utnoa's Poem: A Combination of a Poet's Virtuosity and Its Instrument] on Montagut (1994, rpt 2007). *Omaĝo* in honour of Marjorie Boulton on the occasion of her being awarded the 6th Aalen Prize for Culture by the FAME-Stiftung in 1998 (rpt 2007). Tradukante la Antikvan Islandan Literaturon en Esperanton' [Translating Ancient Icelandic Lit. into Eo] (1998). 'Profunda, Tamen Embarasa Subjektivemo' [Profound, but Embarrassing Subjectivity] – review of *La Bona Lingvo* by C. Piron. 'La Fono kaj la Fronto: Kelkaj Konsideroj pri Semiotikaj Aspektoj de la Esperanta Poezio' [The Background and the Foreground: Some Considerations on Semiotic Aspects of Eo Poetry] (1999). 'Grabowski – la Patro de la Esperanta Poezio' [G. – Father of Eo Poetry] (1999, rpt 2007). 'La Unua Grava Verkisto en Esperanto' [Eo's First Significant Author] (on Zamenhof, 1999; rpt 2007). 'Baghy – la Plej Esperanta Verkisto el Ĉiuj' [B. – the Most Esp-ist of All Writers] (2000, rpt 2007). '16-jarulo kiu Impresis la Bulonjan Kongreson' [16-Year-Old who Impressed the Boulogne Congress] on Privat (2000, rpt 2007). 'Kabe – Nia Unua Vortaristo' [K. – Our First Lexicographer] (2000, rpt 2007). 'La Poezio de la Skaldoj' [The Poetry of the Skálds] (2000). 'Esperanto-literaturo: Iluzio, Miraklo aŭ Simpla Faktoro' [Eo Lit.: Illusion, Miracle or Simple Fact] (2005, rpt 2007). 'Kalocsay – la Klara Fonto de la Esperanta Literaturo' [K. – the Clear Fount of Eo Lit.] (2001, rpt 2007). 'Mihalski – Libera Torento Katenita' [M. – a Free Torrent Shackled] (2001, rpt 2007). 'Nikolai Hohlov

- Vivo kiel Senfine Krea Poeto' [N.H. - Life as a Poet Endlessly under Creation] (2001, rpt 2007). 'Nikolai Kurzens - Ĉu Tio Do - la Vivo?' [N.K. - Is That It Then - Life?] (2001, rpt 2007). 'Raymond Schwartz - la Serioza Humuristo' [R.S. - the Serious Humorist] (2001, rpt 2007). 'bórbergur bórðarson, Verkisto kaj Esperantisto' [b.b, Writer and E-ist] (2001). 'Ferenc Szilágyi: Novelisto kun Du Hejmlandoj' [F.S.: Short-story writer with Two Homelands] (2002, rpt 2007). 'Tárkony - la Fondinto de Literatura Kritiko en Esperanto' [T. - the Founder of Lit. Criticism in Eo] (2002, rpt 2007). 'Engholm - Sveda Realisto en Esperanta Vesto' [E. - Swedish Realist in Eo Clothing] (2003, rpt 2007). 'Gaston Waringhien - la Vortaristo' [G.W. - the Lexicographer] (2003, rpt 2007). 'Auld: Epokfara Aŭtoro de la Esperanta Ĉefverko' [A.: Epoch-making Author of the Eo Masterwork] (2004, rpt 2007). 'Boulton: Subtila Arto, Sincero kaj Humanismo' [B.: Subtle Art, Sincerity and Humanism] (2004, rpt 2007). 'La Fratoj Rossetti: Sperto Saĝon Akrigas' [The Rossetti Brothers: Experience Sharpens Wisdom] (2005, rpt 2007). 'Miyamoto Masao: Idealisto kun Meditema Klarvido' [M.M.: Idealist with an Environmental Clear-sightedness] (2005, rpt 2007). 'Hilda Dresen Rimarkis la Nerimarkatan' [H.D. Noticed the Unnoticed] (2006, rpt 2007). 'John Francis: Pintulo Bezonas Reeldonon' [J.F.: Top Author Needs Republication] (2006, rpt 2007). 'Persona Adiaŭo' [A Personal Goodbye] to W. Auld (2006). 'Ŝekspiraj Tradukoj: Kelkaj Konsideroj' [Shakespeare Translations: Some Considerations] (2006, rpt 2007). Afterword to *Eklipsas* (2007) by J. Camacho. 'Elstara Literatura Evento de 2006' [Outstanding Lit. Event of 2006] - review of *Kantoj de Anteo* by Mao Zifu (2007). "eta vivo ina sengraveca" [on Clelia Conterno] (2007). 'La Libera Linio' (essay on free verse, 2007). 'La Revuo *Literatura Mondo* kaj Kontribuoj de Islanda Verkisto' [L.M. and Contr. by an Icelandic Writer] on Jón Dan (2007).

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Ragnarsson's translations incl. - into Icelandic: in *La Tradukisto*: Jorge Camacho's poems 'ĉies' appears as 'Ævi sérhvers manns' in No.39 (Nov. 2001) p.23 and 'Datreveno' as 'Merkisdagur' in No.51 (Nov. 2005) pp.18-22; Gonçalo Neves's poem 'Preteco' as 'Skáldvera' in No.46 (Mar. 2004); William Auld's story 'Memoroj de Hommanginto' as 'Endurminningar mannætu' in No.41 (Jun. 2002); Henri Vatré's (Baupierre) story 'Malkovro' as 'Afhjúpun' in No.43 (Nov. 2002); Raymond Schwartz's story 'La Forno-tubo de Familio Ŝmirman' as 'Ofnþípa herra Smyrmanns' in No.40 (Mar. 2002).

- **from Icelandic incl.:** story 'Lilja' by Halldór Kiljan Laxness appeared as 'Lilio - Rakonto pri Nebukadnesar Nekukadnesarson en Vivo kaj Morto' in *Norda Prismo* (No.5, 1955). *Sub Stelo Rigida* [Under a Rigid Star] (1963, two

books of poems *Tannfé handa nyjum heimi* and *Lifandi manna land* by Þorsteinn Jónsson [Þorsteinn frá Hamri] (b.1938). *Islandaj Pravoĉoj: Tri Rakontoj kaj Unu Poemo el Antikva Islando* [Ancient Icelandic Voices: Three Stories and a Poem [Völuspá] from Ancient Iceland] (1964). Snorri Hjartarson's poem *Þorp í Sabenafjöllum* [A Village in the Sabine Hills] as 'Vilaĝo en la Sabenaj Montoj' in *NEK* (1991). *Sagao de Njal* (2003, trans. of *Njáls saga* [Nyal's Saga] – the oldest of the Icelandic sagas.

Ragnarsson has also trans. two chapters of William Auld's *La Infana Raso*: pt I appeared in *Birtingur* No.4 (1956), rpt in bilingual (eo, is) *La Tradukisto* No.30 (1998); pt XXII appeared in *Esperanto, alĵóðlegi samskiptamál* (2004).

Sendependaj Homoj (2007, novel *Sjálfstætt fólk* by Halldór Laxness; pt rpt in *Beletra Almanako* No.1 (2007).

Ragnarsson's works in Icelandic incl.: *Undir veggjum veðra* [Under Walls of Weathers] (coll. of poems; Reykjavík, 1962). *Mál og málnotkun* [Language and Lang. Use] (Reykjavík, 1965). *Skólaritgerðir* [School Essays] (Reykjavík, 1969). *Íslensk hljóðfræði* [Icelandic Phonetics] (Reykjavík, 1969). *Töf* [Delay] (coll. of poems; Reykjavík, 1970). *Mál og ritleikni I - II* [Lang. and the Art of Writing] (1971, 1972). *Mál og leikur: handbók handa móðurmáls-kennurum* [Lang. and Play: A Handbook for Teachers] (Reykjavík, 1973). *Greinarmerkjasetning: reglur og verkefni* [Punctuation: Rules and Tasks] (Reykjavík, 1974). *Móðurmál: Leiðarvísir handa kennurum og kennaraefnum* [Mother Tongue: A Guide for Teachers and University Students] (Reykjavík, 1977). *Ljóðlist: Kennslubók handa framhaldskólanemendum og öðru áhugafólki* [Poetics: A Textbook for Secondary Students and Other Aspirants] (Reykjavík, 1983). *Stílfraði* [Stylistics] (Reykjavík, 1985). *Bókmenntafræðileg hugtök* [Literary Terms] (Reykjavík, 1988). *Mál og málsaga* [Language and Language History] (Reykjavík, 1992). *Starefni í málfræði með vísun til Íslensku og nokkurra fleiri tungumála* [A Comparative Grammar of the Icelandic Lang. and a Few Other Langs] (Reykjavík, 1994). *Tungumál veraldar* [The Languages of the World] (Reykjavík, 1999). *Skýringar við Snorra-Eddu* [Explanations to Snorri Sturluson's *Edda*] (Reykjavík, 2000). *Íslensk setningafræði* [Icelandic Syntax] (Reykjavík, 2004). *Esperanto, alĵóðlegi samskiptamál* [Esperanto, Int'l Lang. of Communication] (Reykjavík, 2004).

Ragnarsson in translation – into • **English**: poems 'La Kondamnitoj' [The Condemned Men] and 'La Celo sen Difino' [The Destination Undefined] appear in *Ten Esperanto Poets in English Translation* (1991), trans. by William Auld, as 'The Condemned Men' and 'The Destination Undefined' • **Dutch**: poems 'Gabriel' kaj la Floro', 'Stale Griza Fluo', 'Mi Estas la Suno', 'La Filozofio' from *Ŝupoj sen Nomo* appear in *Verloren van Themaat's* trans. in T. Trolsky (ed.) *Zeg, Luister Eens: Poëzie in Vertaling* (1981, pp.194–9) as 'Gabriel en de bloem', 'Zondvloed', 'De rode zon', 'De filosofie' • **French**: 'Mi Aŭdas Ilin Proksimiĝi' from *Ŝupoj sen Nomo* (lacks one line), trans. by H. Vatré, as 'Je les attends qui s'approchent' in *Poésie vivante* No.28 (1968) • **Hungarian**: poems 'Ploro' (1958) [Weeping], 'Je Sunleviĝo, Kiam Benas Dormo' (1973) [At Sunrise, When Sleep Blesses], 'Nerimarkitaj Herboj' (1973) [Unnoticed Grasses] appear as 'Sírás', 'Napkeltekor, ha áldó még az álom' and 'Észrevétlen füvek' in M. Gergely (ed.) *Utam a világban: Eszperantó*

irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo (1987) • Italian: poem 'Malvirgigo' appears in the bilingual coll. by D. Bertolini *Dal nuovo giardino / El la Nova Ĝardeno* (1979, 2nd ed. 1985) as 'Deflorazione' • Polish: poems 'Akvo', 'Ĉe la Rando', 'Aksiomo', as well as three fragments, appear in trans. by Wojciech Usakiewicz as 'Wody', 'Na krawędzi', 'Aksjomat' in *Literatura na Świecie* (Nos.217–18, 1989; pp.340–50, 359–61), and 'Prokrasto' as 'Odkładam', trans. by Barbara Sokalówna (p.360). • SELECTED WORK: *Ŝtupoj sen Nomo* [Stairs with No Name] (coll. of poems, 1959). *Esploroj* [Explorations] (coll. of poems, 1973). 'Vi Skribis pri la Vitroj' [You Wrote about the Glass] (poem) rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Ploro' [Weeping]; 'Gabriel' kaj la Floro' [Gabriel and the Flower]; 'Al Ni Genez' Proklamas' [To Us Genesis Proclaims]; 'Mare Imbrium'; 'Kalejdoskope' [Kaleidoscopically]; 'Malvirgigo' [A Deflowering]; 'La Amo kaj l' Amebo' [Love and the Amoeba]; 'La Filozofio' [The Philosophy]; 'Difinoj' [Definitions]; 'Odo al la Ruĝa Koro' [Ode to the Red Heart]; 'La Kondamnitoj' [The Condemned Men]; 'La Celo sen Difino' [The Destination Undefined]; 'Nerimarkitaj Herboj' [Unnoticed Grasses]. *La Lingvo Serena* [The Serene Lang.] (complete works, 2007).

1960

Linton, Kenneth G. (1906–85)

Australian teacher; learnt Esperanto in 1931. Linton was president of the Australian Esperanto Association, contributing to *Australian Esperantist*. In 1971 he was awarded the Pokalo Nova Talento [New Talent Cup] for literature at the World Esperanto Congress in London.

Linton's book *Kanako el Kananam* [A Kanaka from Kananam] (1960), recounting his experiences of New Guinea, is interesting not least for its description of local customs.

Linton contributed with translation to *Aŭstralia Antologio* [Australian Anth.] (ed. A. Towsey, 1988).

Linton in English: *Kanako el Kananam* appeared in English trans. in the bilingual ed. of 2004 as *The Friend from Kananam: Adventures in the New Guinea Jungle*.

• SELECTED WORK: *Kanako el Kananam: Aventuroj en la Ĝangalo de Novgvineo* [A Kanaka from Kananam. Adventures in the Jungle of New Guinea] (1960). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Miloj da Bananoj' [Thousands of Bananas].

Kralj, Drago (b.1930)

Slovene journalist; learnt Esperanto in 1948. Kralj worked for the newspapers *Ljudska Pravica* (1949–50) and *Delo*. He was editor of *La Suda Stelo* from 1957 to 1961, and wrote for *Norda Prismo* and *El Popola Ĉinio* [From People's China]. He also translated children's books into Esperanto.

Kralj's 188-page *Kvar Prelegoj pri Esperanta Literaturo* [Four Lectures on Eo Literature] of 1960, didactically set out, was the most complete presentation of the subject at the time. Despite its title, it is not a work of literary criticism or research, and does not claim to be more than a 'superficial' guide.

As such, it is rather elementary and contains some errors. Marjorie Boulton (q.v.) reviewed the work in *La Nica Literatura Revuo* (No.32, 1960).

• **SELECTED WORK:** *Kvar Prelegoj pri Esperanta Literaturo* [Four Lectures on Esperanto Literature] (1960).

Su, Armand (Sū Āmáng) [pseud. of Sū Chéngzōng] (1936-90)

Chinese publishing-house editor; learnt Esperanto in 1956. Su began a correspondence with Julio Baghy (q.v.) in 1960 after reading his novel *Printempo en la Aŭtuno*. Su's work was encouraged and influenced by Baghy, who, in turn, went on to produce works on Chinese themes in *Monda Kulturo*, 1965 and '66). Another major influence on him was Edmondo de Amicis's (1846-1908) *Cuore* [The Heart]. Su took his pseudonym from Alexandre Dumas fils' (1824-95) *La Dame aux camélias* [The Lady of the Camélias]. Su also translated into Esperanto.

From 1960 Su wrote poetry only in Esperanto and Italian, collaborating with periodicals including *Monda Kulturo*, *Norda Prismo* and *Oomoto*. His prize-winning haiku were published in *Utafesta Poemaro* [A Celebratory Coll. of Uta Poems] (1966).

Shi Chengtai (q.v.), in his foreword 'Armand Su - La Vera Animo de Poeto' [A.S. - The True Soul of a Poet], describes Su as 'a love poet, a singer of lyrics'. After an unhappy love affair with a Soviet Jewish girl that ended in 1959, his poetry took on a morose tone. Su's other key themes are the working-class and colonialism. When the Red Guards of the so-called Cultural Revolution began persecuting Su, he continued to produce such poems as 'Mia Skribmaŝino' [My Typewriter], lamenting its theft. He was forced to flee from place to place. 'Kusante sur la Ĉerko' [Lying on the Coffin] describes his having to sleep hungry under the stars. Su was arrested in 1968 for composing poetry in Esperanto, as Shi describes: 'in the flowering season of his writing'. In prison in 1976 he became gravely ill and paralysed as a consequence of the persecution. He never recovered, but kept writing: 'not on paper nor in a little notebook, just chiselled in his memory! This is the way he left us *Poemoj en Prizono* [Poems in a Prison] ...' On the works Su produced during the difficult years 1966-78, Shi goes on to comment: 'These poems are more perfect, more mature, more skilful in their metrical technique and possess superior conceptual content ...' (p.7).

Su was freed in 1978 and declared 'not guilty'. He was given a post in the Baihua literary publishing house in Tianjin. The following year he became a committee member of the Ĉina Esperanto-Ligo [Chinese Eo League]. New poetry by Su appeared in the Chinese literary periodical *Penseo* [Viola].

Poemoj de Armand Su [Poems of A.S.] (1992), comp. by Shi Chengtai, provides a representative collection of Su's poetry. Krys Ungar (q.v.), in her review (1993), calls Su a poet of contrasts. He paid a high price for writing in Esperanto, and the 'harvest' from the darkest years of his life is in the chapter 'Neniam submetiĝu' [Never Submit].

The contrast between these poems and the earlier ones is very large. Amidst isolation and torment, Su finds his own poetic voice with

which to meditate on his own situation and that of his country. The most tender of these poems is on a wounded bird ...

Another poem, 'La Olda Bovo' [The Old Buffalo], describes the thankless, lifelong work of the animal and the final betrayal by its owners.

Ungar is less impressed by Su's love poems: 'they lack a sense of passion, the rhymes are too obvious, and the five-foot iambic metre restlessly recurs from poem to poem.' She adds: 'There is a feeling of irony in reading his pale protestations on past love when one knows what terrible fate awaits the poet.'

Many poems deal with non-Chinese themes – Beethoven, Tchaikovsky, Sibelius, Debussy, Andersen, and some 20 on Esperanto themes – but Ungar finds acceptance of foreign values embarrassing. In particular, she lambasts Su for his poem 'Al Sennoma Ido' [To a Nameless Infant] on an aborted foetus: 'It is as if he is thoughtlessly parroting a once heard sermon on a Western radio station.'

Su's style is classic and strongly influenced by Baghy, both in style and content. Ungar adds: 'Occasionally the lines stumble in a very curious manner – there are elisions precisely when the metre requires the missing syllable. Elsewhere, a surfeit of elided articles tangles the tongue.'

Ungar concludes that it is difficult to judge Su's poetry. In her estimation, his early poetry, with some exceptions, indicates a minor poet.

However, the later works show that his period of incarceration was a period of intense poetic maturation. Unfortunately, the results of this maturation are few. Already chronically ill in prison, Su never recovered and did not write much after his liberation.

On Su: Shi Chengtai: 'Baghy kaj Kalocsay [q.v.] en Ĉinio' [B. and K. in China] (1991). Shi Chengtai: 'Armand Su – La Vera Animo de Poeto' [A.S. – The True Soul of a Poet] (1992). Hu Guozhu: 'Pri Armand Su laŭ Mia Kono' [My Knowledge of A.S.] (2006).

Su in Italian: *Poesie dalla Cina* [Poetry from China] (1979).

Su in translation into • French: poem 'Aforismoj' as 'Aphorismes, choisis', trans. by H. Vatré (q.v.), in *Poesie vivante* No.28 (1968).

• **SELECTED WORK:** 'Liang Šanbo kaj Ĝu Intaj' [L.S. and G.J.] (narrative poem, 1965). 'La Tria Fratino Liu' [Third Sister Liu] (narrative poem, 1966).

'Hajkoj' (Haiku) in *Utafesta Poemaro* (1966). Rpt in *Esperanta Antologio:*

Poemoj 1887–1981 ed. W. Auld (1984): 'Nostalgio' [Nostalgia]; 'Hajkoj' [Haiku]. Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987):

'En la Brutotrajno sen Radoj' [In the Cattle Train without Wheels] (poem).

Poemoj de Armand Su [Poems of Armand Su] (anth., 1992). In *Fonto* No.184 (1996): 'Ekstazo' [Ecstasy], 'Kiam Vi' [When You], 'Studajo' [A Study], 'Nova Biblio' [New Bible], 'Al Floreto' [To a Little Flower], 'Ruĝaj Gvardianoj' [Red Guards] (poems).

Urbanová, Eli (Eliška *née* Vrzáková) [pseud. Eliška Doubravská] (b.1922) Czech teacher. Urbanová is an accomplished pianist. She taught the piano, together with the violin and violoncello. Later, from 1965, she undertook specialist teaching of adolescents, on which she is also a published writer.

Her first Czech-language story was published in 1935 at the age of 13, and her subsequent stories and poetry attracted praise from National Artist Marie Majerová. In book form, Urbanová made her début in Czech with her collection of poems *Zrcadlo* [Mirror] (1940), published under her pseudonym. From 1942 to '55 she was married to the poet and musician Štefo (Štěpán) Urban (q.v.). Urbanová learnt Esperanto in 1948 after first hearing about the language from National Theatre actor Karel Höger (1909-77), who had taken part in several plays in Esperanto on a Brno radio station, and later hearing Reto Rossetti (q.v.) speak, although at the time she did not understand the language (*ITEB*, p.59). She wrote her first poem in Esperanto in 1950. Her poems appeared in Czech cultural periodicals, later in international publications, such as the literary review *Fonto* (i.e. July 1991). She has won many prizes for her work, not least at the Literary Competitions at world Esperanto congresses: first with the poem 'En Arbaro' [In a Wood] in 1952 (Oslo); from 1975 to '77 she was herself a judge in the original poetry section. In 1956, she was one of the founders of the Internacia Verkista Asocio [Intl Writers' Assn]. She became a member of the Czech Obec Spisovatelů [Writers' Council] in 1990. She is listed in the *International Authors and Writers Who's Who* (14th ed., 1994).

William Auld (q.v.) also sees Urbanová as a successor to Baghy (q.v.); she was a personal friend of the Hungarian writer, corresponding with him from 1952 until his death in 1967. However, Auld does not consider her work as accomplished as that of Marjorie Boulton (q.v.).

Urbanová's first collection of poems, *Nur Tri Kolorojn!* [With Just Three Colours!] (1960), shows her talent for producing poetry in perfect form. Her understanding of lyricism allows her to develop her themes, which reveal a sincere poet ready to uncover her most intimate feelings, which, warm and erotic, boil beneath her elegant verse (*EeP*, p.174).

The title of the work comes from Urbanová's confessed dismay at the prospect of painting her fantasies with a complete palette, so she uses just three colours: *nigretan*, *nigran kaj nigregan* 'three shades of black'.

Urbanová's second work in Esperanto, *El Subaj Fontoj* [From Springs Beneath] (1981), is a collection of musical poems displaying a full range of poetic feelings and images. Georgi Mihalkov (q.v.), in his review (1982), comments that, although this new collection appeared so many years after her previous one, the same hard details that characterized her fluent poetry are manifest, but her poems have become more philosophical. Evidence of this Mihalkov sees in her *Ringo* cycle, in which she materializes the senses by means of everyday objects, thus linking the concrete, material world with the abstract world of ideas.

Urbanová again shows her experience in 'penetrating the little corners of the unknown female soul'. However, although Mihalkov praises Urbanová's skilful creation of short poems, he deems her long poems unsuccessful: 'the narrative element dulls the poetic sense, and these ... are more like rhythmic prose than poems.'

Urbanová's themes are, amongst other things, her earlier work as a teacher, the depth of human passion, and nostalgia for past feelings of love. The five cycles in the book are: *Ombroj de la Estinteco* [Shadows of the Past],

Abismo de Ekkono [Abyss of Getting Acquainted], *Ringo* [Ring], *Herooj de la Zodiako* [Heroes of the Zodiac] and *Hinda Suito* [Indian Suite].

Leopoldo Knoedt, in his review (1982), comments on the gathering and revelation of feelings in *Abismo de Ekkono* that are so intimate that they even surprise and frighten the author herself. 'Ringo contains poems of a new phase, somewhat brighter than the previous ones', and the last part of *Hinda Suito*, 'Ĝis Ni Eliros el Grenejo!' [Till We Leave the Barn!] provides one of few moments of gaiety in the book. The finale 'Triopo' [Threesome] is somewhat mystical, although it is possible to catch a glimpse of a sort of sublimation of the previous, occasionally bitter, occasionally sad, and only very seldom joyful feelings found in the collection.'

Urbanová selected and arranged the collection of poems *Kvarfolio* [Quadrifoil], which also contains original poetry by other Prague poets Rumler (q.v.) and Vidman (1985); Karen's (q.v.) contribution is translated. In his review (1986), Nicolino Rossi (q.v.) comments that Urbanová: 'Flawlessly and elegantly, rhythmically, employs rhyme with poise (*rim-ekvilibre*), ... to compose (*poemas*) with fresh words – and not without interest (*malte*) – on the everlasting theme of love with all its constituents ...'

Rossi, in his review in *Literatura Foiro* (1987), considers that some of Urbanová's best work was omitted from *Verso kaj Larmino* [Verse and Tear-drop] (1986), a collection of mostly previously published poetry, which does, however, contain important new works.

Georgi Mihalkov (q.v.) comments (*LK*, pp.26–8) that Urbanová's poetry delicately expresses 'the eternal human longing to love and to be loved'. He adds, however: 'She was born a poet, but this is not always enough'. He thinks it more significant that Urbanová's poetry is the most sincere, the most confessional he knows in all Esperanto poetry.

Mihalkov goes on to compare Urbanová's and Boulton's approach to the theme of love (*BE*, pp.37–44). Urbanová is 'more earthy, more emotional'. He contrasts Urbanová's poem 'En Sonĝo Nur ...' [Just in a Dream ...] with Boulton's 'Kiam Vi Kisis Min' [When You Kissed Me]. The feeling is the same, but while Boulton's ecstasy is just 'a honeyed thought', Urbanová's sensation is 'governed by passion'. 'Urbanová accepts all love's risks.'

Urbanová's poetry is also concerned with many of life's other problems, not least with hypocrisy, and the role of woman in society as 'lover, wife, housewife, mother, worker ...' Mihalkov highlights her theme of family life versus love (*BE*, pp.39–40). Quoting from her poem 'Malvarma Edzino' [Frigid Wife], he writes: 'Family life becomes a prison of love. Urbanová protests against philistine family life that kills the sensation of love and in which the wife feels herself a possession of the husband.' Magda Carlsson (q.v.) had taken up the same theme in her poem 'Rimekzerco pri Malnova Temo' [A Rhyming Exercise on an Old Theme], 'but she was more direct and did not succeed in attaining Urbanová's poetic suggestion'.

In his comparison with the work of Hilda Dresen (q.v.), Mihalkov considers Urbanová's poetry 'more real'. Both prefer to observe rather than meditate. On the other hand, Urbanová lacks 'Boulton's inclination for philosophy rich in figures of speech'.

Urbanová's 328-page autobiographical novel *Hetajro Dancas* [A Hetaera Dances] (1995) reuses the title of one of her earlier poems. The novel has reaped both praise and condemnation. The work begins with the words:

I have always been a loner, although I empathize with people – and often think on them. The motive is simple. Convention bores me. Smalltalk about nothing, what a pain! And all sorts of ideas are gone. No, no, in company I will never be able to think up anything. In the meantime detachment (*izolo*) has shown itself fruitful – full of insistent, often wonderful, topics.

In his review (1995), Auld recognizes *Hetajro Dancas* as a type of work that is rare even outside Esperanto literature. It is frank and – true to her style – often disconcertingly honest about the most intimate details of her private life, including her ex-husband Štefo Urban. Aldo De' Giorgi (q.v.) said Urbanová wrote *senkliŝe, senprude kaj sentabue* 'without stereotyping, prudery or taboo'. *Hetajro Danca* has also been classed as belonging to the popular 'kiss-and-tell' genre. However, Urbanová also submits her views on other Czech Esperantists and the history of her country.

Ulrich Becker (q.v.) exclaims (*JTEB*, p.66):

Oof! Incredible! Is this possible in Esperanto? Will the movement tolerate it? Nothing like this can be found in our country (*ĉe ni*), and in a few literatures such books are capable of terminating promising careers and causing political crises.

István Ertl (q.v.), in his review 'Incitnudigo de Animo' [A Soul's Strip-tease] (1996), considers it surpasses *Adolesko* by Vaha (q.v.) and *Ombro sur Interna Pejzaĝo* by Štimec (q.v.) 'by the plus of almost consternating openness and candidness: the authoress does not hesitate to strip her soul, and occasionally her body, before our eyes.' He adds: 'Those who have savoured Urbanová's poetry now have a key to its secrets'. The deed done, Urbanová has replied: 'All right, I repent.'

De' Giorgi (1996) adds the criticism that the novel is more 'a collection of episodes or anecdotes, not always coherently and chronologically ordered.' He also admits difficulty with her technique of the flashback.

Urbanová's poetry collection *Vino, Viroj kaj Kanto* [Wine, Men and Song] (1995) has been described as a sort of poetic supplement to *Hetajro Dancas*. Franz-Georg Rössler, in his review (1997), comments that although the poems most often give the impression of being rhymed, with firm rhythms, 'yet many deviations pose the question whether so much licence is intentional or not'. Their appeal is that of *Hetajro Dancas*.

The 12 poems of her collection *Peza Vino* [Heavy Wine] (1996) came out in a bilingual edition in 1996, translated into Czech by Josef Rumler (q.v.).

With her collection *El Mia Buduaro* [From My Boudoir] (2001), Eli Urbanová opens the door to her boudoir with her customary lack of prudery, so the reader may take part in her dreams, desires and happiness. The first part deals specifically with the theme of love, with wit, melancholy, self-awareness. In her review (2002) Gerrie van Geffen comments that, while Urbanová's maturity brings some nostalgia with it, it also lends

patina to her feelings, making us aware that loving is an art.

In 2003, Urbanová produced *Rapide Pasis la Temp'* [Time Has Passed Swiftly]. She stated it would be her last as it is in essence a résumé of her life and writing. Again the theme is love, sexual and otherwise. Some poems are simply titled with the names of her friends and lovers, others are on her children. Valentin Melnikov, in his review (2004), comments:

With the passage of years she has shown more profundity in subject matter, perspicacity, and her youthful freshness of feelings has in no way been lost – to which have only been added further nuances ...

The collection also contains three short stories, and ends with 'Letero al Komencantaj Poetinoj' [Letter to Novice Women Poets], in which Urbanová attempts to pass on her art by example.

Mihalkov notes (LK, p.28) that Urbanová 'masterfully applies alliteration and assonance in her poetry. Her choice of rhyme is always suited to the content.' Gerrit Berveling (q.v.) considers (EL25J, p.23): 'Her style is moderately modern in the sense that she does make willing use of neologisms, but certainly in no excessive way.' On the other hand, Urbanová is a member of the Praga Skolo [Prague School] of writers, who consciously set out to follow theories of Josef Rumler on their perceived need to introduce more synonyms into Esperanto on various levels of the language (see further under Rumler). She has defended these theories in several articles.

Other works: On Julio Baghy: 'Kiel Vera Paĉjo' [Like a Real Dad] (1960–1). 'Lingva Evoluo kaj Beletra Praktiko' [Lang. Evolution and Lit. Practice] and 'Sub la Signo de la Praga Skolo' [Under the Sign of the Prague School] in Urbanová et al. *Debato pri la 'Praga Skolo'* (1989, rpt from *Literatura Foiro*, No.116, 1988). 'Ni en Prago' [We in Prague] in *Akademijaj Studoj: 1988–1990* (1990). 'Pri Rumler kaj Lia 'Lasta Ĉevalo'' [On R. and his 'L.Ĉ.'] (1992). 'Josef Rumler (1922–1999) kaj la Praga Skolo' [J.R. and the Prague School] (2003). 'Ĉion Kulpas Viroj' [Men Are to Blame for Everything] (autobiog., 2005).

On Urbanová: W. Auld: 'Limoj de l'Amoro' [Limits of Sexual Love] (1966, rpt 1997). G. Mihalkov: 'La Poezia Mondo de Esperanto-poetinoj' [The Poetic World of Female Eo Poets] (1987). A. De' Giorgi: 'Hetajro Ravas, sed Urbanová Malpravas' [Hetaera is Enchanting, but U. is Wrong] (on the debate on the Prague School, 1988). A. De' Giorgi: 'Postrecenzo' [After-review] (1996) – review of *Hetajro Dancas* but principally biographical. J. Modest (G. Mihalkov): 'Sinceraj Konfesoj' [Sincere Confessions] (2000). M. Malovec: 'La Vivo kaj Verkaro de Eli Urbanová' [The Life and Works of E.U.] (2005). Jitka Skalická: *Eli Urbanová – Nuntempa Esperanta Poetino* [E.U. – Contemporary Eo Poet] (2005).

Work in Czech: Coll. of poems *Zrcadlo* [Mirror] (1940) under her pseudonym. Her works on teaching are: *Aby byli lidmi* (1975), 2nd ed. as *Besedy s dětmi* [Conversation with Children] (1984).

Urbanová in translation – into • Czech incl.: coll. of poetry *Peza Vino* (1996) is in a bilingual ed. that includes a trans. into Czech, as *Těžké víno*, by J. Rumler • **Dutch:** 'Malvarma Edzino', trans. by W.A. Verloren van Themaat, as 'Koele echtgenote' in *Bulletin van de Lange Akker* No.2 (1962)

p.8 • **Hungarian:** poem 'En Songo Nur' (1960) [Just in a Dream] appears as 'Almaimban' in M. Gergely (ed.) *Utam a világban: Esperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987).

• **SELECTED WORK:** *Nur Tri Kolorojn!* [With Just Three Colours!] (coll. of poems, 1960). *El Subaj Fontoj* [From Springs Beneath] (coll. of poems, 1981). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Malvarma Edzino' [Frigid Wife]; 'Ne Multe Mankis' [Not Much was Lacking]; 'Sorĉistino' [Witch]; 'Nia Strato' [Our Street]; 'Peza Vino' [Heavy Wine]; 'En Songo Nur ...' [Only in a Dream ...]; 'Hetajro Dancas' [A Hetaera Dances (pt.: Antaŭ Spegulo [In Front of a Mirror])]; 'Tuko' [A Cloth]. 'Eksonoras Sonoriloj' [Bells Have Begun Ringing] (poem) in *Poemaro por Paco* ed. G. Konisi (1986). *Kvarfolio* [Quadrifoil] (poems, with Karen, Rumler and Vidman, 1985). *Verso kaj Larmo* [Verse and Tear-drop] (new and sel. previously publ. poems, 1986). 'Miozotoj' [Forget-Me-Nots] (poem) in W. Auld (ed.): *Nova Esperanta Krestomatia* (1991). *Hetajro Dancas* [A Hetaera Dances] (novel, 1995). *Vino, Viroj kaj Kanto* [Wine, Men and Song] (coll. of poems, 1995). *Peza Vino* [Heavy Wine] (12 sel. poems, also trans. into Czech by J. Rumler (q.v.), 1996). *El Mia Buduaro* [From My Boudoir] (coll. of poems, 2001). *Rapide Pasis la Temp'* [Time Has Passed Swiftly] (poems and some prose, 2003). *Prefere Ne Tro Rigardi Retro* [Preferably Don't Look Backwards Too Much] (personal sel. of own poetry, 2007).

1961

Stefančić, Jakob [Jakobo Stefančić] (1885-1974)

Slovenian doctor of law (Prague), lawyer; learnt Esperanto in 1912. Jakob Stefančić was president of the Yugoslavia Esperanto-Ligo [Yugoslav Eo League], co-founder and contributor to *La Suda Stelo*, and a major collaborator in *Enciklopedio de Esperanto* [Eo Encyclopedia] (1933-4) for Yugoslavia, co-founder of *Balkana Konkordo* [Balkan Concord] (1930). He also worked with *Heroldo de Esperanto* and *Literatura Mondo*.

Stefančić's poetry was published in *La Suda Stelo*, *Progreso* and elsewhere. He also left much unpublished poetry.

Stefančić retold the famous Slovenian writer Ivan Cankar's story *Hlapec Jernej in njegova pravica* (*The Bailiff Yernej and His Rights*) as *Servulrajto: Poemo en Ses Kantoj* [The Right of Service: Poem in Six Cantos] (1933). It was also published in Braille, and a Japanese trans. from the Eo trans. (Sizuoka, 2004. 2nd ed. *Hurapitti no husigina bōken*. Tokyo, 2005).

• **SELECTED WORK:** in *Reĥoj: Jugoslavia Poemaro* ed. Gjiwoje (1961). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Estis en la Monato Majo' [It Was in the Month of May].

Vančik, Božidar [Bojidar Vančik] (1909-70)

Croatian judge; assistant to the public prosecutor; stenographer; from 1949 head of a college of higher education; learnt Esperanto in 1928. Vančik is best known as an outstanding translator of Yugoslav poetry and prose, which mostly appeared in *La Suda Stelo*, *Literatura Mondo* (after the Second World War) and *La Nica Literatura Revuo* (1955-62). He was for a time co-editor of *Internacia Kulturo* (1945-52) and *La Suda Stelo*. Vančik is best

known for his translations of both poetry and prose. His cultural activity was recognized in the 1990s with a street named after him in Varaždin.

Although Vančik's poetry was never published in book form, it was well known and appreciated. Seven poems – which Gjivoje calls 'a pleiad that forms a closed cycle of his poetic creation' (p.12) – appear in *Reeĥoj* (1961).

Vančik's translations incl. – from • **Croatian**: rendering of *Jama* by Ivan Goran Kovačić, publ. as *Kavo* [Cave] in *La Suda Stelo* in 1960, and in book form in 1985. He has also contr. to the anthologies *Kroatia Poezio* [Croatian Poetry] and *Kroatia Prozo* [Croatian Prose], both ed. S. Štimec (1983). 'Preaŭtuna Tago' (*NEK* 1991, poem 'Predjesenji dan' by Dobriša Cesarić (1902–80) • **Macedonian**: contr. to *Makedona Antologio* [Macedonian Anth.] ed. M. Galeski (1981).

Works in Croato-Serbian: Textbook *Esperanto za ĥkole* (1958) and *Elementi stenografije*.

• **SELECTED WORK**: Seven poems in *Reeĥoj – Jugoslavia Poemaro* ed. Gjivoje (1961), from which rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Al Abortita Ido' [To a Miscarried Child]. 'Nokto en Ĝardeno' [Night in a Garden] in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977).

Leser, Jolanthe (1909–94)

Austrian writer; learnt Esperanto in 1947. Leser also wrote short stories and poetry in German. Her earliest stories were written in Hungarian and appeared in various periodicals. She also collaborated in the second fascicle of *Belarto* [Fine Arts] (1961). Leser broadcast literary talks in the Esperanto service of Radio Vienna.

Leser's *La Vivo Estas Pli Forta* [Life is Stronger] (1991; Braille 1992) is a collection of six of her short stories and a poem. Her writing exhibits a warm personal tone, characterized by her humanity (*GpSE*, pp.207–8).

Leser in translation – into • **Hungarian**: short story 'La Limo' appeared in the periodical *Tekintek* (No. 5, 1989) as 'A határ', trans. by Imre Szabó

• **Ukrainian**: 'La Limo' as 'Kordon', trans. by V. Pajuk, in *Vsesvit* (Kiev, 2002).

Works in German: *Die Pappelallee und andere Erzählungen* (Vienna, 1974). *Ring des Daseins: Gedichte* (Eisenstadt, 1980).

• **SELECTED WORK**: rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'La Limo' [The Border] (1954). *La Vivo Estas Pli Forta* [Life is Stronger] (stories and poem, 1991).

Velebit, Josip (1911–2000)

Croatian high-school teacher; learnt Esperanto in 1930. He was one of the main collaborators in *La Suda Stelo* and *Voĉo* [A Voice] as well as the literary magazine *Monda Kulturo* (1962–6).

His collection of autobiographical poems *Kanto de Telegrafistoj* [Telegraphists' Song] was published in 1996. Peter Browne, in his review (2001), considers it contains several 'very beautiful and pertinent poems', in particular 'Ĉevalido Sultano' [The Foal Sultan], 'Printempa Nokt' [Spring Night] and 'Al Nuboj' [To Clouds]. The collection is varied in form and structure, often expressing a tragic, although not hopeless, view of life.

However, Browne does not consider the poems contribute anything new.

Poems by Velebit also appear in L. Borčić (ed.) *Kroatia Esperanta Poemaro* [Coll. of Eo Poems from Croatia] (1991).

Velebit's translations incl.: from • **Croatian:** *Kanto al Mia Koro* [A Song to My Heart] (1936, complete coll. of poems *Pjesma mom srcu* by Dragutin Tadijanović). *Fabletoj por Etuloj kaj Plenkreskuloj* [Short Fables for Little Ones and Grown-ups] (1962, *Basnice za male i odrasle* by Ferdo Škrljac). *La Morto de Smail-agao Ĉengiĉ* (1972, trans. in consummate verse of the classic epic poem *Smrt Smail - age Ĉengiĉ* by Ivan Mažuranić). *Tri Noveloj* (1980, three stories, *Tri novele*, by Stjepan Krčmar. He has also contr. to the anthologies *Kroatia Poezio* [Croatian Poetry] and *Kroatia Prozo* [Croatian Prose], both ed. (1983) S. Štimatec. *Balado de la Rektadorsa Homo* (2000, poetry by Zlatko Tomičić) • **Macedonian:** *Ventoj* (1976, psychological novel *Vetrovi* by Blagoja Ivanov). Contr. with trans. to the 154-p. *Makedona Antologio* [Macedonian Anth.] ed. M. Galeski (1981), containing works by 49 authors • **Serbo-Croatian:** short stories 'Ĉardeno' by Irfan Horozović, 'Eterna Vivulo' by Nedžad Ibrišimović and 'Mortotukoj' by Iso Kalaĉ in *Antologio de la Moderna Bosnia-hercegovina Novelo* [Anthology of Modern Bosnian-Hercegovinian Short Stories] comp. Ć. Aliĉ (1989) • **Slovenian:** *Girlando da Sonetoj* (1973, poetry, *Sonetni venec*, by France Prešern (1800-49). Poem 'Ĉipreso' by Anton Medved in *NEK* (1991).

Works in Croatian: Velebit is a notable poet also in his native Croatian: *Putnikova pjesma* [Traveller's Song] (1940). *Lirski zapisi* [Lyrical Notes] (1953).

Velebit in translation – into • **Romanian:** poem 'Milito' as 'Război' in *Az én antológiám / Antologia mea* trans. J.E. Nagy (2001).

• **SELECTED WORK:** in *Reeĥoj – Jugoslavia Poemaro* ed. Gjivoje (1961). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Vizaĝo Ŝia' [Her Face]; 'La Tagoj Pasaŝ ...' [The Days Pass ...]. 'Amara Pens' [Bitter Thought] (poem, 1911) rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991). *Kanto de Telegrafistoj* [Telegraphists' Song] (coll. of autobiog. poems, 1996).

Skaljer-Race, Vesna [pseud. Veraska] (1911-2000)

Croatian teacher and writer, philologist; her father was Croatian, her mother Slovenian; learnt Esperanto in 1955. Skaljer-Race won over 20 prizes in national and international literary competitions, including those at world Esperanto congresses. From 1956, she was a member of the editorial committee of the periodical *Progreso*, in which her first poems appeared. Her work was also published in *La Suda Stelo*. Skaljer-Race led the Commission for Cultural Activities of Jugoslavia Esperanto-Ligo [Eo League of Yugoslavia] from 1963. In 1959, she had won third prize in the national-language literary competition of the Abrašević Cultural Society for her short story 'Ive' and poem 'Arena'. Her national-language publications in book form include the collections of poetry *Istro, ukradeni zavičajju* [Istria, Stolen Home Region] and *Trenuci* [Moments], both published in Belgrade in 1968.

Skaljer-Race's work has been described as fluent and socially engaged. Her poems employ simple language, with what Tazio Carlevaro (q.v.) (*EeP*, p.178) calls 'a typically female disposition for empathy (*kunsentemo*), and a sort of grace, mainly in poems relating to nature and emotion'.

Five of her poems were selected for the anthology of Yugoslav Esperanto poetry *Reĥoj* (1961).

Her collection *Maristo Surmaste* [Seaman on the Mast] (1969) is largely in free verse. It is divided into four parts: her reactions to crude realities in human relationships, the personal world of desire, impressions of nature, and metaphysical meditation. Baldur Ragnarsson (q.v.), in his review (1969), comments that above all the fourth part is successful in exploring beyond the limits of language, but adds that in general the collection 'is too tied to the way prose looks at things to 'radiate''.

Skaljler-Race's short collection of episodes *El la Vivo* [From Life] (1977) was reviewed by Clelia Contemo (q.v.) in 1978. She comments that they either amuse or are serious, 'occasionally attaining dramatic qualities ... or they are mere reflections of meditations, whose essence one has to surmise from the printed word'. She adds that some are pertinent, some weak, 'but graceful, charming, affective nothing'.

Poems by Skaljler-Race also appear in L. Borčić (ed.) *Kroatia Esperanta Poemaro* [A Coll. of Eo Poems from Croatia] (1991).

Skaljler-Race's translations incl. four songs by the Serbian singer Diego Varagić, which appeared on the record *Diego Varagić Kantas en Esperanto* [D.V. Sings in Eo] (1965), and *Familio Talhe aŭ Ŝedrvanĝardeno* (1991, Bosnian novel *Talhe ili Ŝedrvanski vrt* [The Talhe Family or Ŝedrvan Garden] by Irfan Horozović). She has also trans. work by Ranko Risojević and Vladimir Čerkez, and contr. to the anthologies *Kroatia Poezio* [Croatian Poetry] and *Kroatia Prozo* [Croatian Prose], both ed. (1983) by S. Ŝtimec.

Skaljler-Race in translation – into • Hungarian: two poems in *Az én antológiám* trans. J.E. Nagy (2001).

• SELECTED WORK: in *Reĥoj – Jugoslavia Poemaro* ed. Gjivoje (1961). *Maristo Surmaste* [Seaman on the Mast] (coll. of poems, 1969). *El la Vivo* [From Life] (stories, 1977). 'Adiaŭ' [Goodbye] in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Iu Ekkredas' [Somebody Begins to Believe]; 'Li Entuziasmiĝis pri Ŝi' [He Became Enthusiastic about Her]. Rpt in *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse] (poems) ed. W. Auld and S. Maul (1987): 'Lasu Nin' [Leave Us]; 'Al UNO' [To UNO]; 'Kuŝante en Herbo' [Lying in Grass].

Urban, Ŝtefo (Štěpán) [pseud. Steur Panban] (1913–74)

Czech composer and guitar teacher in the Prague Conservatory of Music; learnt Esperanto in 1950. Urban was mainly a writer of short stories and satirical poetry, relatively little of which has been published in various periodicals, among which *Norda Prismo*, *Heroldo de Esperanto* and *Esperanto en Skotlando* [Eo in Scotland]. Like many others, he started his career by winning in the Literary Competitions at world Esperanto congresses. From 1942 to '55, he was married to the poet and teacher Eli Urbanová (q.v.).

Urban's main work is *Nova Ezopo* [A New Aesop] (1961). It is a satirical and instructional collection of epigrammatic poems on mankind's weaknesses and vices. Urban employs metaphor in the shape of animals, also animating everyday objects.

Tazio Carlevaro (*EeP*, p.180) comments that, as a writer of prose, Urban exhibits a multifaceted talent for observation and description. 'His short stories are often a delicate, lyrical fabric on a strongly suggestive narrative framework.' They deal with many themes, and his talents for perceptive composition and lyrical style produce continuous effect and resonance.

Vladimir Novobilský (q.v.) calculates (1987) that Urban's manuscripts encompass '30 short stories, 3 satires in verse, 2 verse cycles and a collection of songs with satirical paraphrases of folk-songs.'

As a composer, Urban set some 30 poems by Auld, Baghy, Kalocsay and Privat (qqqq.v.) to music.

Urban in translation into • Italian: poem 'Striga Ululo' is rendered as 'Quel gufo che ùlula!' in D. Bertolini (trans./ed.) *In quest'era omicida / En Ĉi Murdepoko* (1987).

• **SELECTED WORK:** *Nova Ezopo* [A New Aesop] (coll. of poems, 1961). Rpt in *33 Rakontoj - La Esperanta Novelarto* (1964) eds F. Szilágyi and R. Rossetti: 'La Sorĉisto' [The Witch] (short story, 1954). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Libelo' [Dragonfly]; 'Karoto kaj Rozo' [The Carrot and the Rose]; 'Tosto' [A Toast]; 'Kakto kaj Lacerto' [The Cactus and the Lizard]; 'Guto' [A Drop]; 'Cigno kaj Alvuso' [The Swan and the Fry]; 'Juan en Esperantujo' [Juan in Eo-land] pt. Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'La Forlasita Gitaro' [The Abandoned Guitar]; 'Tragedio sur la Kajo' [Tragedy on the Platform].

Kock, Edwin de (b.1930)

South African lecturer, head of department, in English and Afrikaans, previously insurance agent, proofreader, translator, editor; permanently resident in the USA since 1994, and US citizen since 2000. He has also taught in South Korea, most lately teaching creative writing in the University of Texas-Pan American, Edinburg, Texas. He was brought up trilingually - in Afrikaans, English and Xhosa - and started his literary career being published in English. He has studied another ten languages. In 1955 he learnt Esperanto specifically to make it his literary vehicle: 'partly due to theoretical knowledge of Esperanto's linguistic-stylistic character and its existing literature, partly due to a personal-political crisis in the relationship with his foregoing literary vehicles, Afrikaans and English' (BNTEL). De Kock took part in the Literary Competitions of the World Esperanto Congress in 1959. He was president of the Sud-Afrika Esperanto-Asocio / Esperanto-Asocio de Suda Afriko (South African Eo Assn / Eo Assn of Southern Africa) from 1977 to '89. He edited *Afrika Esperantisto* [African E-ist] from 1956 to '57. Works of his are also published in Afrikaans and English. His poems have appeared in almost all the major Esperanto periodicals, including *Belarto* [Fine Arts] (April 1958), but mainly in *La Nica Literatura Revuo*, *Norda Prismo*, *Hungara Vivo*, *Fonto* and, most recently, *Beletra Almanako*.

De Kock emphasizes that the greatest treasure of contemporary Esperanto is its original literature, and he has dedicated himself to it as one of the most prolific poets in the language. His wife Ria often appears in his

poetry as his muse. De Kock describes himself both as a religious and a socially engaged poet.

William Auld (q.v.) deems de Kock to be one of the seven most important poets of the Post-Parnassian (*Postparnasisma*) Period (*EOLE*, p.94). His verse employs dense morphological syntax in which form is allied with content to achieve expansion of meaning by amassing concepts and symbols (cf. Ragnarsson). Like Baldur Ragnarsson, de Kock displays a supreme mastery of the language, freeing the words from their ethnic origins and tapping into Esperanto's latent power of self-reliant expressiveness.

Tazio Carlevaro (q.v.) comments (*EeP*, p.172) that de Kock's themes are essentially the humanism that forms a basis for the sociolinguistic activity of the Esperanto movement and which is inseparable from the literature of the language. In de Kock's work man's anguish in facing the universe is solved – above all in his first collection of poems – by a dispirited understanding of history, which is ruled by the concept of a severe God. Carlevaro adds that de Kock's poetry, which is essentially intellectual, has led him to a critical attitude on man's subjugation by man.

Marjorie Boulton (q.v.), in her foreword to *Ombroj de la Kvara Dimensio* (p.10), asks what the qualities in de Kock's poems are that most arouse her admiration: 'First, his sincerity – the intense love of truth and the search for the truth by a noble heart and intellect. But this sincerity, this emotional authenticity, readers will have to judge for themselves.' Boulton continues (pp.13, 14):

Having read the beautiful first poem of this book, one immediately grasps two very important qualities characteristic of Edwin de Kock: ... awareness of our own ignorance, of the human psyche's immense complexity; the audacious, pertinent, plastic use of words.

The reader who sees the length of the yet unfinished work *La Konflikto de la Epokoj* [The Conflict of the Ages (pp.104–46)] will probably say the present time is not suited to epic poems. The work is certainly ambitious: here Edwin de Kock competes with John Milton, as far as English-speakers are concerned, ... Yet the work does not bore; and I will risk saying that the Esperanto poet will also succeed. One should read and reread, for example, the flight through the cosmos – in which Milton is mixed in with present-day science and science fiction; and that wonderful conversation between God and Lucifer, beginning: *Ho Mia ido, / kial vi frakasos vin, etaĵo, / kontraŭ mur' de Mia menso?* [Oh My child, / why are you going to smash yourself, little mite, / against the wall of My mind?]

Boulton concludes by selecting a single line of de Kock's poetry to epitomize him (p.15): *La ampleksa koro ĉiam restas sola* 'The extensive heart always remains alone'.

It is interesting to note that Gaston Waringhien (q.v.) called de Kock *la bonespera Milton* 'the Milton of good hope' (*Sub Fremdaj Ĉieloj*, p.112).

Georgi Mihalkov (q.v.), in his essay on Esperanto love poetry (*LK*, pp.33), comments that de Kock handles the theme as: 'an unattained

wonder that rapidly disappears, leaving just the painful remembrance; the words remain, which attempt to resurrect the feelings, the tremblings of the soul, the hopes.' Mihalkov points out de Kock's 'extraordinary tenderness' and his use of unusual word combinations.

De Kock formulated his own theory of metre for non-classical poetry - some of whose origins lie in Brendon Clark's (q.v.) theories. De Kock explains his ideas in appendices to *Ombroj de la Kvara Dimensio* and *Fajro sur Mia Lango*. In the second, his theories are radically modified.

In the first work, he summed up his theory (p.154) with the entreaty:

If one would only throw away the pedantically scansion-prone and often completely error-inducing pencils and listen with the rhythm-loving internal ear, then the unnecessary carping about some little irregularity would disappear! Nature abhors absolute symmetry.

Maŭra (G. Waringhien) complains in his poem 'Tria Epistolo al la Niceano' [Third Epistle to the Nicaean] that de Kock's rhythms make him seasick.

De Kock was also engaged in controversy due to his peculiarities in the use of metre - which did not conform to concepts expressed in *Parnasa Gvidlibro* - but this soon became a side issue: the poems stand on their own feet. As Auld eloquently puts it (*PkS*, p.320): 'Many ... severely disliked his theories and even his poems; some even called him 'a danger' to Esperanto culture. That was an indirect compliment because Clark himself never seemed dangerous.' However, as a consequence de Kock's work was often neglected.

Auld (*PkS*, pp.320-1) quotes de Kock's three conclusions, adding that 'they seem to me absolutely undeniable':

First, for its metric repertoire Esperanto possesses in the trochee a valuable alternative to the much-used iamb. This is a chord that will continue to trill out noble music ... Second, it is clear that it is not the metre itself but the poetic individuality utilizing it that is the creator of rhythmic effects and beauty ... Third [it is] evident that, despite many centuries of application by a whole espalier of poets, prosody has not yet been shown to be formulated definitively ...

De Kock's fourth published book, *Kvin Elementoj* (1970), was, in fact, his first work, the first two parts of which appeared in the first edition of *Esperanta Antologio* [Eo Anth.] (1958). This fact has been overlooked by many and led to considerable misunderstanding on progression in de Kock's work.

Kvin Elementoj is an extensive poem divided into several parts, on the theme of man's natural world. Tazio Carlevaro describes the work as both 'ambitious and marvellous' (*EeP*, p.172).

Auld, writing in 1976 (*FdE*), judges the lyrics to be of similar worth, more or less successful depending on the quality of the observation and appropriateness of the figures. Later, he calls de Kock: 'a pure poet, for whom experimentation seems neither natural nor appropriate, and as a pure poet he writes mature, important poems' (*EOLE*, p.96).

In the previously unpublished, later parts of the 1970 edition of *Kvin Elementoj*, de Kock completely gave up the use of the apostrophe to mark

elision of the final *o* of nouns and the final *a* of adjectives. However, he did not do this in the original version of *Kvin Elementoj*, and he has reinstated the apostrophe in all the latest revisions.

Daphne Lister (q.v.), writing in *The British Esperantist* (PkS, p.322), called *Kvin Elementoj* 'a shockingly noble work' (*verko skue nobla*). Baldur Ragnarsson wrote a foreword to the work in 1958, though it was not published until 1985, in the South African periodical *Bona Espero* [Good Hope]. In it he says:

With his first book, and above all with the unique epic poem (*poem-ego*) *Kvin Elementoj*, [de Kock] unhesitatingly enters the third stage of [Esperanto] literature – the stage of analysis – to accelerate our cultural progress in accordance with the unshakeable march of evolution.

This epic poem, majestic in its extent, fertile in its abundance of symbolism, honest in its vision, with all its non-conformities, is one of those few poems in [Esperanto] literature that testify above all to that purposeful courage that characterizes the master poet. *Kvin Elementoj*, in common with *La Infana Raso* [by Auld], consists of fragment-like poems that make use of varied topics and techniques, but it is also a whole, held together by constantly recurring themes and allusions.

He does not distinguish sharply between iambs and trochees, but mixes them. In my opinion, such an effect is often more satisfactory from the point of view of enunciation ... He applies a lot of non-rhyming verse with effect, and in so doing produces a very pleasant blessing for the ears, which our poets too often deafen with the jingling of their rhymes. Nevertheless, in some of his short poems he also shows his excellent mastery of the art of rhyme and fixed form, like the sonnet and the rondel. ...

Edwin de Kock is not an easy poet. The richness of the symbolism in his poems, the density of form and of originality are very much out of the ordinary and place him in the avant-garde camp ...

Plukonstrue [Building On] (1975) contains de Kock's work done between 1955 and '73. In his review (1976) Carlo Minnaja remarks on the fact that, while it is de Kock's fifth collection of poetry, it is still avant-garde. Every work by de Kock has stimulated discussion; 'his originality is somehow provocative'. In it, 'de Kock never exhausts a theme, but returns to it more than once, ...' Themes like racism, man's self-propulsion towards destruction, the destruction of the world that feeds him, and the resurrection of the self-annihilated human species. Less expansive themes also alternate, like family intimacy or the individual destiny of each person. 'But in everything de Kock brings something new and personal, more mournful than fresh, more crepuscular than auroral: grey or scarlet, these are his colours, ...'

Minnaja considers de Kock's use of free verse more spontaneous than his fixed forms, an example of this being 'in the wonderful beginning "Dum Kalmaj Noktoj" [During Calm Nights] (nov. 1971)'. Minnaja deems de

Kock's measure of success to be independent of his level of aesthetic experimentation, 'extremely avant-garde pieces certainly flow completely naturally, even unnoticed, in successful poems like "Devenoj" [Origins]. But de Kock writes for himself and a small expert elite. Even an experienced Esperanto-speaker has problems reading his poetry, if he is not also experienced in contemporary poetry. De Kock's 'style, like that of other South African authors, looks characteristic because it is unique. The twisting of compound words is somewhat similar to de' Giorgi's [q.v.] work, and both use excessive synthesization that often produces erroneous sounds.'

De Kock's collection *Japaneskoj* [Japanesques] (1982) presents 66 new, Japanese-style poems, as well as 19 reprints. Among these are haiku, tankas, utas, reutas, long utas, as well as series of tankas on a single theme, written between 1976 and '82. In his foreword, Tazuo Nakamura (q.v.) points out that: 'de Kock is the first top-quality non-Japanese utaist in Esperanto'. Probal Dasgupta, in his review (1983), is of a similar opinion, adding that to produce such poetry successfully 'is not a matter of metrical artifice but of altering one's personality'.

The collection deals with varied themes: nature and antiquity. De Kock is not reticent in expressing his views on contemporary social and global political issues. As Reina de Jong (q.v.) comments (*Fonto*, 1984), in de Kock the poets' disease of self-obsession is absent. In his review (1982) Carlo Minnaja writes that de Kock lives his humanity intensely, and his condemnations are not one-sided, but Minnaja does criticize him for not always distinguishing between 'self-initiated violence and violence as a reply to violence suffered'. Minnaja adds:

De Kock sits comfortably in historical and religious culture and profound scholarship: the Bible and the epic of Gilgamesh, Christianity, Yahweh, the Apocalypse, Adventism; and also Horace, Dante, Black and African poetry in general. Following him in such leaping-about necessitates reading him more than once.

In his review (1984) Imre Szabó considers *Japaneskoj* a reply to the question whether Esperanto has the right to absorb just the internationally communal part of national literatures or the whole of them. De Kock does not shirk the challenge. 'Esperanto is fully suited to accepting nearly all forms of verse (with the possible exception of the Greek). Edwin de Kock has done the most – apart from the Japanese, of course – to domesticate the Japanese verse forms into Esperanto, ...' He 'unites – separates, analyses – synthesizes the newly conquered forms. He even expands the framework and skilfully (*jongle*) connects up the Western accent-based form and the Eastern syllable-based form (*la okcidentan akcentnombran kaj la orientan silabnombran formojn*)'. Szabó concludes that de Kock will probably be the most analysed poet precisely because of his courage in attempting ceaseless experimentation.

Most admirable in the collection, according to Juan Régulo (review, 1983), are de Kock's 'lively image associations attained by unusual lexical juxtapositioning, which ... westerners might baptize synaesthesia ... in other words, psychological oxymorons.'

De Kock's seventh poetry collection, *Saluton al la Suno* [Greeting to the Sun] (1983) also contains a glossary and an index to the author's works. Carlo Minnaja, in his foreword, points out that the number of cheerful and unhappy moments are identical, 'and the poet almost insists they should be quantitatively the same (*samnombrecio*), that life is despite everything worth living.'

Many of de Kock's classical themes recur: episodes from childhood, feelings derived from the landscape and nature, his country of birth, aversion to violence. 'But his handling of the verse is more refined, almost impetuous: his word-compounding stuffs it with meaning, as if to attack the reader's mind with concepts. Intentional semantic concentration and avoidance of clichés have become important principles of his art.'

Minnaja adds, that although de Kock's poetry does not belong to a popular genre, the melody of his verse would bring him closer to the ordinary speaker, 'were his poems to be declaimed rather than disseminated in writing.' 'The music of the syllables is probably his trump card; one could listen to declamation with closed eyes, even without any pretence at comprehension, and yet fully enjoy it.' But those who wish to understand will require subsequent meditation: 'de Kock's verse tows along his ideas and images more quickly than an ordinary listener is able to follow.' And for this Minnaja admonishes de Kock: 'his dense morphology might sometimes need dilution, his turns of speech from time to time are witness to the lack of a respondent.'

De Kock's style has changed. It has evolved, progressed, been polished. Amerigo Iannacone calls it 'great artistic maturity' (review, 1985). Others have failed to recognize this.

Minnaja concludes that the work is 'something impressive: impressive for the variation in the themes it presents, impressive for the resonance it gives rise to in the heart, but above all in the reader's mind.' And, moreover, 'it is a jewel that should preferably not be separated into its individual gems. The collection is one whole, ...' De Kock himself, however, disagrees with this holistic view, although he once had such an aspiration, thanks to the influence of Baudelaire's *Les Fleurs du mal*.

In his review (1985), Mauro Nervi (q.v.) considers de Kock's *Ombroj de la Kvara Dimensio* his best. It contributed to a modernization of Esperanto poetry, more 'austere', 'more inclined to philosophy and experimentation in language usage. At the same time, his themes shine with their originality, ...'

The word *lumsoifa* 'thirsty for light' describes de Kock's attitude in his confrontation with the world. He remains sceptical of ideologies, while constantly striving towards some superior serenity, towards peace and equilibrium. The essence of his poetry is to be found in this effort.

De Jong writes (*Fonto*, 1984) that: 'In his first works de Kock seems to be obsessed by death, the merciless passage of time, leading to the inevitable end. The words 'death, night, black' frequently appear ...', but *Saluton al la Suno* suggests a different state of mind, which seems to be borne out in his poems 'En Fruprintempa Tago' [On an Early Spring Day] and 'Kuraĝa Reo' [Courageous Renewal]. The collection is again much concerned with social issues. De Jong also directs us back to Boulton's words on de Kock's 'intense

love of truth', quoted above. De Jong adds: 'This is why de Kock evokes respect for his ideas and convictions also when they are occasionally directly opposed to one's own.'

The first two volumes of de Kock's epic poem *La Konflikto de la Epokoj* appeared in 1984 and '85. In his foreword he defines specific questions it deals with: 'Is there really a need for any sort of government, authority or laws? Would good intentions suffice? Can the individual experience happiness if society is limited by rules? Is man essentially good, and what does the latter word mean?' He adds: 'The turning-point will come in the Third Book, which will deal with the life of Christ. The whole work will be structured somewhat like a five-act drama.'

In his foreword to Book 2 of *La Konflikto* ..., de Kock explains further:

As a genre, the work belongs to the tradition of the epic poem (*epopeoj*), with nuances of the novel and drama. To this is added some science fiction, particularly the idea of time travel. Absent is the strong element of Greco-Roman myths so characteristic of probably every writer of epic poetry from Homer to Milton and Camões.

In contrast, *La Konflikto* has its roots more firmly in the purely biblical world. But precisely this is a problem for many readers. Nowadays people outside Africa do not often read the Holy Scripture, and do not really know it, in contrast to earlier generations. As a guide, I shall at some point add notes [cf. *Glosaro*] ...

When finished, *La Konflikto* will have not five books, as I stated earlier, but seven ...

In his review (1988), Minnaja comments on the author's habit of continuously remodelling his poetry previously published in *Ombroj* ... and *Fajro* ...:

one can only rejoice: the quarter-century that has passed since then has provided very satisfying suggestions. The metre has been transformed, becoming much more regular: the several criticisms, which the isolated de Kock responded to with essays firmly defending his poetic technique, nevertheless breached his seemingly immovable standpoint: everything has been reworked in five-foot iambs instead of five-foot trochees, with variation (*malmonotonigo*) from time to time using metric stumbles. Every verse has been rehewn in this way, with great benefit to the poetry.

Book 2 presents the author's committed Christian philosophy – de Kock is a Seventh-day Adventist. Nevertheless, his poetry does not let Christians off lightly. Minnaja continues:

Beyond the philosophy and religion (even, I would say, despite them) stands the poetry, quite highly. Beside the man, the poet, on an equal level. ... the poem is also, despite the philosophizing and occasionally slow pace of the narrative, tense in the manner of science fiction and, as with a serial, one awaits the continuation ...

In 1988, de Kock produced *Glosaro* [A Glossary] as an aid to reading his poems.

In 1992, his *Vojaĝoj kaj Aliaj Poemoj* [Journeys and Other Poems] came out, containing 12 long poems originating from the author's journey to Europe, Crete and Israel in 1985. Giorgio Silfer (q.v.), in his review of 1994, comments that:

With *Vojaĝoj kaj Aliaj Poemoj* Edwin de Kock enters his third age. through an archipelago of reminiscences during a tidal ebb that uncovers a moving sea of pain. Sometimes his tears shine like poetic gems, ... the language usage does merit particular praise: prosodically somewhat monotonous, though nevertheless admirable in its stonegrature, ...

Arno Kucharzik considers 'Rekviemo por la Albigensoj' [Requiem for the Albigenes] – who were massacred (1209–31) by the Roman Catholic Church – to be de Kock's most important poem before he emigrated from South Africa. Also written as a consequence of his visit to Europe in 1992, it appears in *Sub Fremdaj Ĉieloj* [Under Foreign Skies] (2007) and is one of his last long poems. Kucharzik (p.16) invites an immediate comparison with Milton's 'On the Late Massacre in Piedmont'. De Kock, an avid student of the past and always deeply conscious of the history of religion, sees Albi Cathedral as 'an Auschwitz-like monument to violence, where pious tourists kneel, and are unconsciously defiled by that ancient blood.'

Verloren van Themaat (q.v.) deems de Kock to be (BNTEL):

... perhaps the most pertinent illustration of the literary character of Esperanto ... He has experimented with verse, mainly in fixed form, but under somewhat less strict rules than those of *Parnasa Gvidlibro* ... In many of his poems he cruises between the times. Although such an attitude is feasible also for a freethinker (cf. the Dutch poet Dèr Mouw [1862–1919], ...), it is strongly favoured by his firm Christian conviction. In him we also find the proclivity for the epic, so characteristic of Esperanto literature.

The year 2004 saw the appearance of the compact disc *Testamente. Poezio kaj Prozo* [As a Legacy. Poetry and Prose]. It contains, in de Kock's opinion, some of his best work, including an assortment from his poems (with reviews by Auld, Ragnarsson, Régulo, Iannacone), 27 pages of unpublished poems, the entire text of his epic poem *La Konflikto de la Epokoj* ('unfinished with the last revisions'), extensive biog., incl. 'Pro Kio Mi Uzas Esperanton Literature' [Why I Use Eo for Lit.], 'Sinteno al "Moderna" Poezio' [Attitude to "Modern" Poetry], 'Poetiko Postmoderna [Postmodern Poetics] and 'Trajtoj de Mia Poetiko' [Traits of My Poetics], ethnic-language translations of his works, and original work in English and Afrikaans.

Testamente was partly superseded by *Sub Fremdaj Ĉieloj*, which contains previously published and new material, including poems composed since 2004, and revised autobiographical material. In an overview of his career, de Kock also makes a detailed exposition of his use of metre (pp.105–11).

Old essays had created the impression that de Kock is a trochaist. His first poetry in Esperanto mixed the use of trochees and iambs, i.e. in *Kvin Elementoj* (1957–8). He comments: 'The principal question about such a

mixture ought to be not its unorthodoxy or theoretic acceptability, but rather whether I with its use succeeded in creating valid poetry'. An example is 'Aŭtuna Posttagmezo' [Autumn Afternoon] in the 'Kvar Sezonoj de la Koro' [Four Seasons of the Heart]. Although originally criticized for its technique, which resulted in its receiving only second prize in the Literary Competitions at the World Esperanto Congress in 1959, it has been praised by many since, such as William Auld.

Considering the history of the criticism of this technique, de Kock adds (p.106):

It is even more curious that many have been charmed by a work of even greater technical audacity, 'Pri la Estonteco de Miaj Poemoj' [On the Future of My Poems]. Jorge Camacho [q.v.] has called it a 'superb poem'. Iamb and trochee alternate in it systematically, which no one seems to have noticed. If I am not mistaken, of all my poems these two pieces have been most praised.

De Kock also puts on record (p.107) that there is a strong influence of Brendon Clark only in *Ombroj de la Kvara Dimensio* and *Fajro sur Mia Lango*. A particular example is 'Kristaliĝo' [Crystallization].

De Kock emphasizes that he has not discarded tradition but expanded it in a way that is less restricted and more developed. He considers the best example of this to be 'Aŭskultante la Ŝtonojn' [Listening to the Stones].

'More drastic, and according to the recipes of *Parnasa Gvidlibro* I suppose more heretical,' writes de Kock (p.109), 'is the technique of most often beginning a line trochaically, but regularly inserting in it somewhere an extra unaccented syllable, perhaps even at the beginning of the line.' An example is his 'Darwin Finas *The Origin of Species*' [D. Concludes *The Origin of the Species*] from *Saluton al la Suno*.

De Kock relates that he made the exciting discovery that Len Newell (q.v.) had employed this technique as early as 1960. Newell had read an article by Kálmán Kalocsay (q.v.) on classical metre in Esperanto and then developed the octometer further. De Kock adds that he and Newell arrived at the same result in different ways, 'as a result of something in the make-up of Esperanto itself'. He suggests calling this type of metre *Nuela metro* [Newell's metre] (although *Njuela* might be more accurate). An example of de Kock's use of this metre is the first part of 'Knoso, 1985' [Knossos, 1985] (from *Vojaĝoj* ...).

In his significant foreword to *Sub Fremdaj Ĉieloj*, Arno Kucharzik examines four specific questions on de Kock's work: first, whether his work is still topical; second, whether his world-view and social concerns have changed; third, whether the new poems reflect the fact that he left his homeland for America; and last, how the quality of this new poetry compares with the best of his previous work.

Although Kucharzik considers de Kock's work to be at least partly rooted in the 1950s and '60s, he also thinks this much too simplistic, not least as de Kock has from the outset refused to place his work in any epoch and dismissed 'the meaningless epithet 'modern'. De Kock nevertheless concedes that he could be characterized, 'in a certain sense, a postmodernist',

since he has aimed to achieve a synthesis of qualities and traditions he finds 'not only in the poetry written after Baudelaire but emphatically also in Shakespeare and other earlier authors.' (pp.11–12).

Specifically on de Kock's new work in *Sub Fremdaj Ĉieloj*, Kucharzik writes (p.12) that an autumnal atmosphere and advent of winter seems to hover in several places, 'but like the Indian summers in New England it adds a certain elegiac glory ...'

De Kock's belief in the dream of a better world has deepened over the years (in contrast, Kucharzik says in an aside (p.13), to that of Auld). Yet the theme of racism returns, now with criticism of the treatment of whites in post-apartheid South Africa, and of native and Spanish-speaking peoples in the United States. Ethical concepts have driven de Kock through his whole life (p.22).

The poems are highly varied both in their themes and background, are mostly short, and seem often to reflect a flight from earthly life. Some nostalgically allude to death or departure, while others are essentially meditations on the passing of time.

From a literary point of view, Kucharzik writes that the new collection is simpler, '(though subtleties are not lacking), and not only more frequent rhyming and unusual use of metre but also flexibility and a tendency to melody, which is charmingly evident in, for instance, ... 'Pri Katoj kaj l' Eterno' [On Cats and Eternity].'

Kucharzik considers the key poem in *Sub Fremdaj Ĉieloj* to be 'Kre-surprizo' [A Creative Surprise] – a little five-line poem on the joyful excitement of suddenly hearing the voice of his muse again, when having already resigned himself to the end of his career as a poet.

Arno Kucharzik concludes his foreword to *Sub Fremdaj Ĉieloj*, with the words:

One thing remains certain: the profound purpose and seriousness behind his work, even in his playful pieces, just as once Bach composed exclusively for the greater glory of God. Here is an honest and compassionate world-view that sees the kaleidoscopic march of history as a prelude to a vastly more important and more lasting dimension of existence.

On quality, Kucharzik writes: 'If critics should in some way deny this volume qualitative progress in comparison with the previous ones, they will at least have to concede that it equals the best of them. And that is, for someone already 76 years old, extraordinary.'

Other works: 'La Miraklo de la Esperanto-poezio' [The Miracle of Eo Poetry] (1958). 'Iuj Karakterizoj de Poezio' [Some Characteristics of Poetry] (1962). 'Denove pri la Trokeo' [On the Trochee Again] (1967). 'Aspektoj de la Esperanta Elizio' [Aspects of Elision in Eo] (1981). De Kock edited *Kolektitaj Poemoj* [Coll. Poems] (1987) by Leonard Newell. 'Principoj por la Takso de Neologismoj' [Principles for the Evaluation of Neologisms] (1987). 'La Regula Stafeto kaj la Originala Esperanta Poezio' [Régulo's Publ. House Stafeto and Orig. Eo Poetry] (1987, rpt 2007). 'Juan Régulo Pérez' (lit. obituary, 1993). 'Vivo kaj Verko: Vizito al William Auld' [Life and

Work: a Visit to W.A.] (1999). 'William Auld kaj la Originala Esperanto-poezio' [W.A. and Orig. Eo Poetry] (2006). 'Baldur Ragnarsson kaj Mi' [B.R. and Me] (2007).

Autobiography: Apart from introductions to his works, de Kock has written the literary piece 'Iom pri Mi kaj Mia Verkado' [Something about Me and My Writing] in *Vojaĝoj kaj Aliaj Poemoj* (1992). In *Testamente* [As a Legacy] (CD, 2004). 'Kronika Daŭrigo' [A Continued Chronicle], in *Sub Fremdaj Ĉieloj* (2007), discusses his life and writing from 1950 to 2007.

On de Kock: B. Ragnarsson: Foreword to *Kvin Elementoj* (written 1958, but not publ. until 1985; rpt 2007). M. Boulton: Foreword to *Ombroj de la Kvara Dimensio* (1961). W. Auld: review of *Kvin Elementoj* (1970; rpt *PkS*, 1997). T. Nakamura: Foreword to *Japaneskoj* (1982). C. Minnaja: Foreword to *Saluton al la Suno* (1983). R. de Jong: 'Edwin de Kock' (1984). Baldur Ragnarsson: *La Poezia Arto* (1988) (pp.49-51) on the poem 'Pri la Estonteco de Miaj Poemoj' [On the Future of My Poems]. J. Modest (G. Mihalkov): "'Kaj Ridi, Palpi, Ardi" - La Esperanta Ampoezio' [And Laugh, Fondle, Crave' - Eo Love Poetry] (2000).

Translation by de Kock: Although de Kock stated he was not interested in translation into Esperanto, only original work, William Auld succeeded in getting him to translate the poem 'Die dans van die reën' by Eugène Nielen Marais (1871-1936) from • Afrikaans, which appears as 'La Danco de la Pluvo' [The Dance of the Rain] in *NEK* (1991).

Some works - in (from CD *Testamente*, 2004) • Afrikaans: in *Tydskrif vir Letterkunde*: 'Vraag' (1963), "'n Mondjievool Afrikaans' (1963), 'Universiteitsbiblioteek' (1973) • English: 'Sonnet' in *The Spring Anthology* (London: Mitre Press, 1964). *Christ and Antichrist in Prophecy and History* (2001). *Use and Abuse of Prophecy: History, Method and Myth* (2007).

De Kock in translation - into • English: poem 'Akvo el Kvin Elementoj' appears as 'Water from Five Elements' in M. Hagler *Esperanto Language as a Literary Medium* (1971). Poems 'Majstroverko', 'Atako', 'Mateo 25:41-45', 'En la Morto Lumo', 'Reago' appear in *Ten Esperanto Poets in English Translation* (1991), trans. by W. Auld, as 'Masterpiece', 'Attack', 'Matthew 25:41-45', 'Light in Death', 'Reaction' (also in *La Brita Esperantisto* No.891, Sept.-Oct. 1989). On *Testamente* (CD, 2004): same trans. of 'Majstroverko', 'Atako', 'Mateo 25:41-45', as well as 'Interne' as 'Within', trans. by de Kock, W. Auld and Arno Kucharzik; 'Vekite' as 'Woken Up', trans. by A. Kucharzik; 'Elegio por Mia Frato' as 'Elegy for My Brother', trans. by A. Kucharzik • Bulgarian: poems 'Renkonto', 'Submetiĝo', 'Homo en la Pluvo' appear in *Panorama Esperanto* No.6 (1989), trans. by G. Mihalkov • Dutch: poems 'Profundoj', 'Pri la Estonteco de Miaj Poemoj', 'La Konflikto de la Epokoj, Libro I' (pt) and 'Komunikado' appear in W.A. Verloren van Themaat's trans. in T. Trolsky (ed.) *Poëzie in vertaling* (1981) as 'Diepten', 'Over de toekomst van mijn gedichten', 'Het conflict der tijdperken I' and 'Communicatie'; rpt on *Testamente* (CD, 2004) • Hungarian: poem 'Al Morto-sopiranto' appears in two trans. in *Opus Nigrum* No.2 (1987): by I. Ertl as 'Egy halni vágyóhoz'; by I. Szabó as 'Egy öngyilkos-jelölthöz'. 'Mateo 25:41-45' (1959) [Matthew 25:41-45], 'Sud-Afriko' (1960) [South Africa], 'Mava Momento' (1973) [A Bad Moment] and 'Splitoj de Mia Menso' (pt;

1960–1) [From 'Fragments of My Mind'] appear as 'Máté 25: 41–45', 'Dél-Afrika', 'Elátkozott pillanat' and A 'Gondolatforgácsok'-ból in M. Gergely (ed.) *Utam a vilgban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farnon: Antologio el la Esperanta Literaturo* (1987). 'Mateo 25:41–45' and 'Sud-Afriko' also appear as 'Máté 25: 41–45' and 'Dél-Afrika' in *Az én antológiám ...* trans. J.E. Nagy (2001) • **Italian:** in *Il Foglio Volante/La Flugfolio: 'Memore al Len Newell'* (from *Vojaĝoj kaj Aliaj Poemoj*) as 'In ricordo de Len Newell' (Dec. 1986); 'Temposmozo' as 'Osmosi del tempo' (Nov. 1987), trans. by A. Iannacone • **Polish:** poem 'Vekiĝo' appeared as 'Przebudzenie' in *Nowiny Jeleniogórskie* (No.7, 1968), trans. by J. Tyblewski. Poem 'Miozoto' appears, in trans. by W. Usakiewicz, as 'Niezapominajka' in *Literatura na Świecie* (Nos.217–18, 1989; p.359) • **Romanian:** poem 'Máté 25: 41–45' as 'Matei 25:41-45' in *Az én antológiám / Antologia mea* trans. J.E. Nagy (2001). Poem 'Máté 25: 41–45' as 'Matei 25:41-45' in anth. *Din lirica de expresie esperanto* trans. C. Dominte (bilingual, 2005) • **Spanish:** 'Elegio por Mirinfano' (from *Saluton al la Suno*) as 'Por favor, Mandadme un beso de sueño a sueño ...', translated by Salvador Gumá Reus, on *Testamente* (CID, 2004) • **Ukrainian:** poem 'Mateo 25:41–45', trans. by V. Pacjurko, as 'Mateja 25.41-45' in *Sova* (Ternopil, No.1, 2000).

• **SELECTED WORK:** *Ombroj de la Kvara Dimensio* [Shades of the Fourth Dimension] (poems, 1961). *Fajro sur Mia Lango* [Fire on My Tongue] (poems, 1967). *Poemaro kaj Prozeroj* [A Coll. of Poems and Prose Pieces] (1970). *Kvin Elementoj* [Five Elements] (poetry, 1970). *Plukonstrue* [Building On] (coll. of poems, 1975). 'Kvar Sezonoj de la Koro' [Four Seasons of the Heart] (poem) in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). Rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986): 'Lasta Sopiĝo' [Last Wish]; 'Lamento' [Lament] (poems). *Japaneskoj* [Japanesques] (coll. of poems, 1982). *Saluton al la Suno* [Greeting to the Sun] (coll. of poems, with glossary and index to the author's works, 1983). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Mateo 25:41–45' [Matthew 25:41–45]; 'Pri la Estonteco de Miaj Poemoj' (rpt in *NEK*, 1991); 'En la Morto Lumo' [Light in Death]; 'Aŭtuna Posttagmezo' [Autumn Afternoon]; 'Sud-afriko' [South Africa]; 'Kristo' [Christ]; 'Respondeco' [Responsibility]; 'Trokomprene' [Over-understanding]; 'Soneto' [Sonnet]; 'Malfacilo' [Difficulty]; 'Reago' [Reaction]; 'Majstroverko' [Masterpiece]; 'Atako' [Attack]; 'Vekite' [Woken Up]; 'Mava Momento' [A Bad Moment]; 'Devenoj' [Origins]; 'Dankon al Du' [Thank You to Two]. 'Odo ĉe la Jarkomenco' [Ode at the Start of the Year] (poem) in *Poemaro por Paco* ed. G. Konisi (1986). *La Konflikto de la Epokoj. Libro 1* [The Conflict of the Ages. Bk 1] (epic poem; rev. of previous texts, 1984). *La Konflikto de la Epokoj. Libro 2* [The Conflict of the Ages. Bk 2] (epic poem, 1985). In W. Auld *En Barko Senpilota* (1987): 'La Poeto William Auld' [The Poet W.A.]. Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987): 'Odo' [Ode] (poem). *Glosaro* [A Glossary] (aid to his poems, 1988). *Vojaĝoj kaj Aliaj Poemoj: kun Prozaĵo 'Pri Mi kaj Mia Verkado'* [Journeys and Other Poems: with a Prose Piece 'On Me and My Writing'] (1992). *Sub Fremdaj Ĉieloj: Poeme kaj Biografie Via* [Under Foreign Skies: With Poems and Biographically Yours] (poetry, prose, criticism, autobiog., 2007).

1962

Georgiev, Ivan St. (b.1919)

Bulgarian; learnt Esperanto in 1937. For many years he was president of a local Esperanto society and course teacher. In 1939 he edited a collection of humorous stories, *Rido Sanigas* [Laughter Cures].

On Georgiev's single collection of poems, *Provo Alfronti la Vivon* [An Attempt at Facing Life], Kálmán Kalocsay (q.v.) comments that he deals with the traditional problems of poets with sincere sensibility, and more than once with originality (GpSE, p.219). Despite its title, Tazio Carlevaro (q.v.) notes the collection's 'somewhat lightweight themes', although with a lively and interesting style (EeP, p.174). William Auld (q.v.), in his foreword to the collection, calls this style *gaja kapriolemo* 'a cheerful disposition for cutting capers'.

A poem by Georgiev appears in G. Mihalkov's *Rozo kaj Glavo: Originalaj Poemoj de Bulgaraj Esperantistoj (1906-1986)* [Rose and Sword: Orig. Poems by Bulgarian Eo-speakers ...] (1987).

• **SELECTED WORK:** *Provo Alfronti la Vivon* [An Attempt at Facing Life] (coll. of poems, 1962). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Sur la Vojo Kalvaria' [On the Calvary Way]; 'Mi Sola sur Planed' [I Alone on a Planet]; 'Nia Vivo Tera' [Our Earthly Life].

Gabrielli-Trenner, Lina (b.1930)

Italian journalist-publisher; learnt Esperanto in 1955. She taught many Esperanto classes and edited the bulletin of the Esperanto Centre in Piceno. Gabrielli was a prizewinner in the Literary Competitions at world Esperanto congresses. From 1973, she published under the mark *Plejado*, which until the spring of 1986 produced 26 titles.

Gabrielli's *La Kombilo* [The Comb] (1962) is a romantic story set in a World Esperanto Congress, written in a simple, pure style. Two years later the story for young people *Bill kaj Lazuraj Okuloj: aŭ Du Kuleretoj da Ĉielo* [Bill and Azure Eyes: or Two Teaspoonfuls of Heaven] was published, written in collaboration with Atus Goldoni. It recounts the adventures of a group of children in an Italian village and is dedicated to the girl with the azure-coloured eyes. In his review (1978), the Revd F. Moravec calls the story 'charming and fluent', although he finds the use of the archaic personal pronoun *ci* 'thou' annoying.

Her little collection of autobiographical short stories *Karnavalo* [Carnival] (1973) adopts an 'easy style'. Kálmán Kalocsay (q.v.) comments that it captures the spirit of her youth, 'painted in the most delicate watercolours' (GpSE, p.240). Carlo Minnaja, in his review (1973), points out the communal trait of all the episodes is Gabrielli's good humour and faith in life, but *Karnavalo* also exhibits 'her prudish Catholic concept of even the most naive of amorous relationships'. Minnaja concurs with Kalocsay that the language usage is distinctly more mature than that of *La Kombilo*. In his opinion, the short story is also more appropriate for the content than a short novel, but Gabrielli is not to be considered among the stars of short-story writing.

Ni Devas Vivi [We Must Live] (1974) presents free-verse poems written together with Kjell Walraamoen (q.v.). As Humphrey Tonkin notes in his

review in *Books Abroad* (1976), Gabrielli's established reputation is as a writer of prose rather than poetry. The work describes her experiences during two years of their lives. Tonkin describes it as 'a modern and fragmentary equivalent of a sonnet sequence' – short poems describing their love, its ultimate collapse, and 'the old isolation that both poets describe so well.' Tonkin considers Gabrielli 'writes well of events, less well of her own sentiments in isolation from such events: she is a poet of the narrative and the concrete.'

La Ĝardeno de la Urbestro [The Mayor's Garden] (1978) is a collection of short stories. Clelia Conterno (q.v.), in her review (1979), comments that Gabrielli knows how to tell a story, often in lively language or with mild melancholy. Here, the themes are strictly personal experiences. From this, Conterno concludes she is unable to produce anything more than sincerity, or to use her undoubted capabilities to stand above the mediocre and play with fantasy.

Her collection of poems *Vivendo* [Obligation to Live] (poems, 1979) also contains their translation into various languages, mostly Italian, but also Afrikaans, Catalan, Croatian, English, French, German, Latvian and Polish.

Gabrielli's themes, apart from love, are heaven, the sea, mountains, flora and, in particular, fauna. Paola Mamone, in her review (1980), comments that: 'Lina Gabrielli is well competent of expressing in very simple words every gradation or note that is attainable by a feeling of profound love for one's own man, good or bad.'

In his foreword to the work, Gaston Waringhien (q.v.) comments that:

the succession of these little words, which continuously fall before the eyes like petals of a delicate rose or flakes of light snow, possess a strange charm. They, as it were, open the heart to a sort of unaffected poetry, of pure sincerity, which is not veiled by any density of words and through which a soul speaks directly to the soul. What is there more to say, if not, as Mathurin Régnier wrote on 'perfect beauty', that

Les nonchalances sont ses plus grands artifices.

The collection of free-verse poems *Nuancoj* (1980), with Kazimierz Szczurek (q.v.), contains 'real pearls', especially the miniatures. On the other hand, Boris Kolker, in his review (1981), is less impressed by Gabrielli's poetry on religious themes and criticizes the verbosity of her longer poems.

Gabrielli's translations incl. – from • Italian: *La Kunikloj de Mia Avo: (Historio de Vilaĝo)* (1983, bilingual children's book *I conigli di mio nonno: (storia di paese)* by Giovanna Sarandrea). *Cecco d'Ascoli: Manifesto por la Sepa Jarcento de la Naskigo* (1997, biog. of poet Francesco Stabili (b.1269, murdered by the Inquisition in 1327) by Gabriele Rosa) • **French:** *La Libro de la Amo* (1977, *Le Livre d'amour* by Raoul Follereau).

Gabrielli's works in Italian incl.: *Un cuore caldo* [A Warm Heart] (Milan, 1965) – a novel on the life of a female Esperantist. *Il giardino del sindaco* is the Italian title of the bilingual stories *La Ĝardeno de la Urbestro* [The Mayor's Garden] (1978). Novel *Baci non chiesti* [Unsolicited Kisses] (Torin, 2001).

Gabrielli in translation – into • Hungarian / • Romanian: three poems in the anth. *Az én antológiám / Antologia mea* trans. J.E. Nagy (2001). See also under *Vivendo* above.

• **SELECTED WORK:** *La Kombilo* [The Comb] (story, 1962). *Bill kaj Lazuraj Okuloj* [Bill and Azure Eyes] (story, 1964). *Karnavalo* [Carnival] (short stories, 1973). *Ni Devas Vivi* [We Must Live] (coll. of poems, with Kjell Walraamoen, 1975). 'La Vivo Savita' [The Life Saved] in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). *La Ĝardeno de la Urbestro* [The Mayor's Garden] (short stories, bilingual, 1978). *Vivendo* [Obligation to Live] (poems, 1979). *Nuancoj* [Nuances] (poems with K. Szczurek, 1980). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. William Auld (1984): 'En Mi Ĝermis Io' [In Me Something Germinated]; 'Sopiroj' [Yearnings]; 'Amata, venu!' [Beloved, Come!]; 'Al Ci' [To You]; 'Mi Revas Blankajn Stratetojn' [I Dream White Alleys]; 'Mi Frostas' [I'm Freezing]; 'Mi Ne Volas Esti Kaino' [I Don't Want to Be Cain]. Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'La Unua de Aprilo' [The First of April].

1963

Rodin, Sen [pseud. of Filippo Franceschi] (b.1932)

Italian, worked as factory worker and horticulturalist in northern Sweden, later in Italy as a teacher, musician, projectionist, radio commentator; learnt Esperanto in 1940. Rodin wrote short stories, which appeared mainly in *La Nica Literatura Revuo*, *Monda Kulturo*, *Norda Prismo* and *Nuntempa Bulgario*. His two sons were brought up speaking Esperanto. In 1982 he retired to a hermitage.

A complete, 359-page collection of 51 short stories was published in 2006: *Bildoj pri Norda Lando kaj Aliaj Rakontoj* [Images of a Northern Country and Other Stories]. Donald Broadribb, in his review (2007), comments that they constitute some of the best stories in contemporary Esperanto literature – almost every one is 'a little gem, occasionally a large gem, which for a lover of literature is a truly pleasurable read.' Characteristically, these slices of social realism look at life through personal experience. Each story convinces the reader of its reality, with anything ephemeral mentioned only to put the essential nature of the characters into relief.

The stories 'Moderna Poŝto' [Modern Post] and 'Negro Iĝis Nigrulo' [Negro Became Black Man] appeared in *Monato* (2006) Nos. 4 & 7.

• **SELECTED WORK:** 'Unua Morto' [First Death] (1963) in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). *Bildoj pri Norda Lando* [Images of a Northern Country] (short stories, 2006).

Konisi Gaku (b.1934)

Japanese, university professor of theoretical physics in Kwansai Gakuin University until 1999; member of the Japanese Society of Physicists; learnt Esperanto from 1947. He received his first prizes for Esperanto literature in 1963 and '64. Konisi is the president of The League of Esperanto Groups in Kansai (KLEG). He is best known as a writer of science fiction and as a translator, but he has also produced songbooks and written on grammar,

and he chaired the commission that compiled the 2006 edition of *Esperanto-Japana Vortaro* [Eo-Japanese Dictionary].

Konisi's first collection of science-fiction short stories was *La Kosmoŝipo 'Edeno n-ro 5'* [The Spaceship *Eden No.5*], published in 1971. *Vage tra la Dimensioj* [Roaming through the Dimensions] is a collection of seven science-fiction stories published 1976, six of which previously appeared elsewhere. It contains 'La Tradukmaŝino' [The Translation Machine] (pp.3-7) as well as 'La Kosmoŝipo 'Edeno n-ro 5' (pp.39-49).

In his afterword to this collection, Konisi explains that: 'The essential value of these sort of works, ..., consists not in their seemingly scientific costume but in the spirit of satire with which the author criticizes the diseases of contemporary society.' His aim is both satire and entertainment.

James F. Cool, in his review (1979), comments that the stories do not form a whole, but represent 'several possible futures'. Some stories exhibit a light, satirical humour, in others the satire is sharper. Two lack both humour and satire. Cool nevertheless sees a unity in Konisi's narrative art. He prefers an unexpected and entertaining reversal at the end, for which he is often brilliantly successful in preparing a logical situation. The stories are further unified by Konisi's pessimistic view of future human society. Cool considers Konisi a talented and inventive author.

Konisi's translations incl.: *Vilaĝoj en Batalkampoj* (1970, docu. *Senzyō no mura* on the Vietnam War by journalist Katuiti Honda). *Neĝa Lando* (1971, 2nd ed. 1992, novel *Yuki guni* (*Snow Country*) by Nobel Prize-winner Yasunari Kawabata).

By Kenzi Miyazawa (1896-1933): *La Ĝemelaj Steloj* [The Twin Stars] (1984, co-trans. of stories and poetry); *Nokto de la Galaksia Fervojo* [Night of the Galactic Railway] (1994, stories); *Kvar Fabeloj de Miyazawa Kenzi* [Four Stories by M.K.] (2000, bilingual: jp, eo). Miyazawa spoke Esperanto himself from 1926, and attempted to trans. his own poems, which were found in ms. and publ. in 1953.

Postmilita Japana Antologio [Post-war Japanese Anth.] (1988, co-trans. with Hideo Odagiri and Masao Miyamoto). *La Ĉevalo de Motizuki* [M.'s Horse] (1999, choral suite (score by Minoru Miki) by Essei Ōkawa and Hazime Miyazawa). *Notoj pri la Delto* [Notes on the Delta] (1992, autobiog. on the Hiroshima atom bomb by Haru Okada). *La Flambirdo* (2001, pt of illus. novel *Hi no tori* by Osamu Tezuka).

The International Esperanto Museum in Vienna also has his trans. 'Jam Ne Flugu' of Lorenzo da Ponte's aria 'Non più andrai' from Mozart's opera *The Marriage of Figaro*.

Other work: 'Homaro kontraŭ Tekniko' [Mankind v. Technology] - review (1965) of *Maŝinmondo* by S. Szathmári (q.v.). Afterword to Yasutaro Nozima's trans. of Kenzi Miyazawa's coll. of stories *Ĝoŝ la Ĉelisto* (1991). Comp. *Japanaj Kantoj en Esperanto* [Japanese Songs in Eo] (5 vols, 2005-06). Comp. *Tutmondaj Kantoj en Esperanto* [Songs from Around the World in Eo], mostly translations, but it also contains original songs by Japanese Eo-speakers (3 vols, 2007).

Konisi in translation - into • Finnish: 'La Subtera Elizeo' (1963) [The Underground Elysium] in the periodical *Ikaros* No.1 (1986), trans. by Pekka

Virtanen • **Hungarian:** 'La Subtera Elizeo' appears as 'A földalatti paradicsom' in M. Gergely (ed.) *Utam a világban: Esperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987), also as 'Földalatti elszium' in *Szabad Szombat, Romániai Magyar Szó* (Bucharest, 8 June 1996), trans. by J.E. Nagy • **Italian:** 'La Skandalo Prociono' and 'La Subtera Elizio' (both from *Vage tra la dimensioj*) appear as 'Lo scandalo Procione' and 'Elisio sotterraneo' in *La lingua fantastica* ed. G. Cappa (1994) • **Polish:** 'Songoramo' appeared as 'Sennorama' in *Nowiny Jeleniogórskie* Nos.14/15 (1969) and in *Problemy* No.8 (1974); 'La Subtera Elizeo' appeared as 'Podziemne Elizjum' in *Problemy* No.5 (1978), all translated by T. Tyblewski.

• **SELECTED WORK:** 'La Tradukmaŝino' [The Translation Machine] (short story) in *Japana Kvodlibeto* (comp. M. Miyamoto, T. Nakamura, 1965). *La Kosmoŝipo 'Edeno n-ro 5'* [The Spaceship *Eden* No.5] (five short stories, 1971, rpt in *Vage tra la Dimensioj*). *Vage tra la Dimensioj* [Roaming through the Dimensions] (short stories, 1976). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'La Subtera Elizeo' [The Underground Elysium]; 'La Epoko de Amaskonsumado' [The Epoch of Mass Consumption].

Benczik Vilmos (b.1945)

Hungarian teacher; studied Hungarian and Russian languages and literatures; from 1976 senior lecturer in Hungarian language and literature in the Budapest Teacher Training College; learnt Esperanto in 1959. He helped revive Esperanto culture in Hungary after its enforced 'Great Silence' during the 1950s. Between 1965 and '67 Benczik was a member of the board of the Hungara Esperanto-Asocio [Hungarian Eo Assn], from 1977 editor of the monthly *Hungara Vivo*, and was responsible for the considerable publishing activity of the association between 1977 and '90. From 1979, he was a member of the board of the World Esperanto Association (UEA), and from 1986 chairman of the Judging Committee of the Literary Competitions (Belartaj Konkursoj) held at world Esperanto congresses. Benczik has collaborated with many periodicals, including *Norda Prismo*, and is well known for his professional literary criticism, expressed in his reviews, essays and studies. He has edited countless volumes of all types of Esperanto literature. Benczik is also a translator into Hungarian, also from Spanish and Portuguese.

Benczik's first original poem appeared in *Norda Prismo* No.3 (1963). In 1966 he was awarded the Pokalo Nova Talento [New Talent Cup] at the Literary Competitions at the World Esperanto Congress in Budapest, and three of his poems appear in the Japanese *Utafesta Poemaro* [A Celebratory Coll. of Uta Poems] (1966). He has also tried his hand at drama (*Norda Prismo*, Nos 3-4, 1969).

Benczik's editorial work incl.: Benczik edited the prose in *25 Jaroj: Antologio de Belartaj Konkursoj* [25 Years of the Lit. Competitions] (Auld (q.v.) and Benczik, 1977). One of the most important of the anthologies ed. by Benczik is *Baza Literatura Krestomatio* [Basic Lit. Reader] (1979; 3rd ed. 1986), which presents sel. works of 59 Eo authors. Kálmán Kalocsay's (q.v.) collection of trans. world poetry *Tutmonda Sonoro* (1981). *Hungara*

Antologio [Hungarian Anth.] (2nd ed. 1983; cf. 1st ed. ed. K. Kalocsay). Kalocsay's trans. *Johano la Brava* (1984) of Sándor Petőfi's epic poem *János vitéz*. Sel. work of poet Attila József (1905–37), trans. by Kalocsay. Lajos Tárkony (q.v.) et al., as *Urboranda Nokto* (1986). *Perfekta Civitano: Plena Novelaro* (1988), complete works of Sándor Szathmári (q.v.). *Lingva Arto: Jubilea Libro Omaĝe al William Auld kaj Marjorie Boulton* [Lang. Art: A Jubilee Book in Honour of W.A. and M.B. |q.v.]] (1999).

Benczik's literary studies, essays, etc. incl.: His 229-page *Libro de Romanoj* [Book of Novels] (1979) retells six of the earliest novels in Esperanto in abridged form – Henri Vallienne's (q.v.) *Kastelo de Prelongo* and *Ĉu Li?* and Heinrich Luyken's (q.v.) *Paŭlo Debenham*, *Mirinda Amo*, *Stranga Heredaĵo* and *Pro Iŝtar* – with a short critical foreword.

Benczik's *Studoj pri la Esperanta Literaturo* [Studies on Eo Lit.] (1980) incl. literary criticism on the works of leading writers (cf. below): Vallienne, Luyken, Schulhof (q.v.), Baghy (q.v.), Emba (q.v.), Szilágyi (q.v.), the Scottish School, Auld (q.v.), Szathmári (q.v.) and Sadler (q.v.).

'La Esperanta Literaturo antaŭ la Centjariĝo' [Eo Lit. Looking towards Its Centenary] (1980). 'Principoj pri la Studado de la Esperanta Literaturo' [Principles for the Study of Eo Lit.] (1972, rpt 1980). 'La Proza Stilo en Esperanto' [Prose Style in Eo] (1980). 'Teoriaj Problemoj de la Esperanta Literaturo' [Theoretical Problems of Eo Lit.] (1978, rpt 1980). 'La Esperanta Literaturo en Sia Centa Jaro' [Eo Lit. in Its Centenary Year] (1986). 'Lingvo, Skribo, Literaturo' [Lang., Writing, Lit.] (1999).

On Baghy: 'Julio Baghy' (1968, rpt 1980). 'Julio Baghy – Mitoj kaj Realo' [J.B. – Myths and Reality] (1969). Afterword to the 3rd ed. (1991) of *Preter la Vivo* (poetry, 1922). Afterword to 2nd ed. (1991) of *Pilgrimo* (poetry, 1926). Afterword to the 4th ed. of *Sur Sanga Tero* (novel, 1991). *On Baranyai (Emba)*: 'Pri la Poezio de Emba' [On Emba's Poetry] (1966, rpt 1980). *On Boulton*: 'Boulton pri Baghy – Objektiva Ama Analizo' [B. on B. – Objective Loving Analysis] – review (1986) of *Poeto Fajrakora: La Verkaro de Julio Baghy* (biog., 1983). *On Forge*: 'Gravega Kultura Evento' [A Momentous Cultural Event] (1974). *On Lorjak*: 'Kulinaraj Instrumentoj, Virinaj Subvestoj – kaj Esperantaj Romanoj' [Culinary Instruments, Women's Underwear – and Eo Novels] – interview (1982). *On Luyken*: 'Heinrich August Luyken' (1980). *On Miyamoto*: 'Miyamoto, Herezulo el Oriento' [M., Heretic from the East] (1978, rpt 1979). *On Régulo*: 'La Rolo de la Eldonejo Stafeto en la Konservado de la Kontinueco de la Esperanta Literaturo' [The Role of the Publ.-house Stafeto in Preserving the Continuity of Eo Lit.] (1987). *On Sadler*: 'Moderna Poezio: Pri la Poemaro de Victor Sadler' [Modern Poetry: On the Coll. of Poetry by V.S.] (1970, rpt 1980). *On Schulhof*: 'Stanislav Schulhof (skizha portreto)' [S.S. (a portrait sketch)] (1970). 'Pri la Poezio de Stanislav Schulhof' [On S.S.'s Poetry] (1980). *On the Scottish School (Auld, Dinwoodie, Francis, R. Rossetti)*: Prologue in *La Infana Raso* by W. Auld (2nd ed. 1968, 4th ed. 1992). 'Kvaropo kaj la Skota Skolo' [Kvaropo and the Scottish School] (1977, rpt 1980). 'La Infana Raso – Sintezo Verko' [LIR – a Work of Synthesis] (1980). *On Szathmári*: 'Sobriga Humanismo' [Sobering Humanism] (1970). 'Sándor Szathmári 1897–1974' (obituary, 1974). Afterword to *Kain kaj Abel* (1977). 'Sándor Szathmári' (1980). Afterword in

Perfekta Civitano: Plena Novelararo (1988) – complete works of Szathmári. On Szilágyi: 'Ferenc Szilágyi, la Pseŭdofilistro' [F.Sz., the Pseudo-Philistine] (1976, rpt 1980). Afterword to the 2nd ed. (1989) of *La Granda Aventuro* (novel, 1945). On Tárkony: 'Intervjuo kun Lajos Tárkony' [Interview with L.T.] by V. Benczik (1975). On Vallienne: 'Henri Vallienne' (1980).

Other works: *Ŝercoj, Rakontoj* [Jokes, Stories] – bilingual: eo, hu; pt trans. from the Hungarian (1972; 2nd ed. 1974). 'Komunikteoriaj Konsideroj pri Esperanto kaj Ĝia Leksiko' [Reflections on Eo and Its Lexicon in Communication Theory] (2001). 'Ĉapitro el la Historio de la Komunikado: "La Revolucio de Voĉo" [A Ch. from the History of Communication: "The Voice Revolution"] (2002).

Benczik's translations incl.: *Dudek Horoj: Kroniko* (1966, the chronicle on the 1956 Rebellion, *Húsz óra* [Twenty Hours] by Ferenc Sánta (b.1927), co-trans. with Lajos Tárkony et al.).

La Morto de la Ĉielarko: Elektitaj Poemoj kaj Artikoloj [The Death of the Rainbow] (1977, ed. and co-trans. with I. Baranyai, K. Kalocsay, F. Szilágyi of sel. poems and articles by Endre Ady (1877–1919)). *Ĉu Vi Vidis Jam la Piedsignon de l' Profeto?* (1982, play *Ĉu Vi Vidis Jam la Piedsignon de l' Profeto?* [Have You Already Seen the Prophet's Footprint?]) by János Esem).

Benczik also wrote the Esperanto text for the children's picture-books: *La Filoj de l' Ŝtonkora Homo* (1978, *A köztívü ember fia* by Mór Jókai); *Steloj de Eger* (1979, *Egri csillagok* by Géza Gárdonyi); *La Aventuroj de Tom Sawyer* (1981, *The Adventures of T.S.* by Mark Twain).

Works in Hungarian incl.: 'Az elfelejtett fró' [The Forgotten Author (on Szathmári)] (1975). *Szépirodalmi szövegek szintetikus olvasása idegen nyelven* [Synthetic Reading of Foreign-Lang. Lit. Texts (Budapest, 1995)]. *Nyelv, írás, irodalom: kommunikációelméleti megközelítésben* [Lang., Writing, Lit.. A Communication Theory Approach] (Budapest, 2001; Eng. and Eo summaries). *Jel, hang, írás. Adalékok a nyelv medialitásának kérdéséhez* [Sign, Sound, Writing. Contributions to the Question of Mediality in Lang.] (Budapest, 2006).

Benczik in translation into • Polish: essay 'Teoriaj Problemoj de la Esperanta Literaturo' appears as 'Z teorii literatury esperanckiej' in *Literatura na Świecie* Nos 217–18 (1989, pp.273–83), trans. by T. Chmielik.

• **SELECTED WORK:** in *Utafesta Poemaro* (1966): 'Aborto' [Abortion], 'Donu Vin Mem' [Give Yourself], 'En Mallumo' [In Darkness]. 'Prologo' [Prologue] in *La Infana Raso: Poemo en 25 Ĉapitroj* by W. Auld (2nd ed. 1968, 4th ed. 1992). *Libro de Romanoj* [Book of Novels] (1979). *Studoj pri la Esperanta Literaturo* [Studies in Eo Lit.] (1980). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Laboristoj' [Workers]; 'Al Mia Patrino' [To My Mother].

1964

Pióro, Julia Lucina (1902–88)

Polish; learnt Esperanto in 1956. Pióro's work first appeared in *Pola Esperantisto* [Polish Esp-ist] and *Norda Prismo*. Later, her poems, short stories and sketches were published in many different periodicals. In 1977, she also began writing in Polish.

Pióro's first collection of eight short stories *El Tero kaj Etero* [From Earth and Ether] came out in 1964. Tazio Carlevato (q.v.) comments that their theme never crystallizes, although some are delicately lyrical in an atmosphere of metaphor and symbolism (*EeP*, p.180), which echoes Kálmán Kalocsay's comments (*GpSE*, p.258).

Hieroglifo [Hieroglyph] (1979) was Pióro's second collection of short stories. As in her first volume, her prose is essentially lyrical. Vilmos Benczik (q.v.), in his review (1982), comments that the main source of enjoyment for the reader is probably her beautiful use of language. He writes: '... the atmosphere of Pióro's works is wholly characteristic. It hovers, inducing fantasy (*fantazi-move ŝveba*), mysterious', but the stories in this collection are not real short stories, and her symbolism, while occasionally powerful and striking, can also be unnatural and banal.

Boris Kolker, in his review (1981), comments on the lack of a plot, adding that 'despite this, cohesion has not been lost'. He calls some of the stories 'myths' (*legendoj*), some 'modern fairytales' (*fabeloj*), 'with background meditation, merging into melancholy and some mysticism. Truth, love and goodness – these are the author's ideals, ...' Kolker adds that her prose should appeal to poetry-lovers.

Gerrit Berveling (q.v.), in the literary review *Fonto* (1989), describes Pióro's prose as characterized by:

a diaphanously clear style, with a tiny number of untroubling Slavisms. In content she often touches tender sensibilities, inclining somewhat towards mysticism that gives rise to reflection (*mistikeme, meditige*). Her themes are found either in the most concrete present or in a distant past portrayed with fantasy. Occasionally she writes directly in a philosophical vein.

Fenestro Kristala [Crystal Window] (1981) is a collection of short stories. Roger Bernard, in his review (1984), comments on Pióro's 'irrefutable erudition – in several cultures and various times'. Her stories question the condition of man confronted by the big questions, such as Death, Truth, Beauty, Knowledge, etc., most often in the form of a dialogue. This philosophizing becomes, in Bernard's view, to a degree monotonous. Metaphysical poems in free verse alternate with the stories.

Berveling, in his above-mentioned review of Pióro's free-verse lyrics in *Poemoj* [Poems] (1987), warns that:

To appreciate her poetry, the public should have a certain disposition to reverie and a certain readiness to accept, at least hypothetically, the existence of something more than just what in reality is perceived by our eyes.

La Mondo en Meditado [The World in Meditation] appeared in 1990, containing Pióro's complete works: more than 130 short stories, 6 plays and 649 poems, also in Polish and German.

Pióro in translation – Into • Polish: A coll. of her stories appeared as *Wieczór świętej Anny* (Warsaw, 1984) in her own translation • German: see also *La Mondo de Meditado* above.

• **SELECTED WORK:** *El Tero kaj Etero* [From Earth and Ether] (8 short stories, 1964). *Hieroglifo* [Hieroglyph] (15 short stories, 1979). *Fenestro Kristala* [Crystal Window] (20 short stories, 19 poems, 1981). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Vespero en la Urbo' [Evening in Town]; 'La Somero' [Summer]; 'Kolora Nokto' [Coloured Night]; 'Blinda Harono' [Blind Charon]; 'Lakta Mateno' [Milky Morning]; 'La Domo' [The House]; 'La Vundo Ne Povas Cikatriĝi' [The Wound Cannot Heal]; 'Ora Songo' [A Golden Dream]; 'La Vespero' [Evening]; 'Medito' [Meditation]; *Poemoj* [Poems] (anth. of 87 of her poems, 1987). *Ora Abelo* [Golden Bee] (18 short stories, 1988). Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987): 'Parteto' [A Scrap] (poem). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'Diino en Embarasoj' [A Goddess in Difficulties]. *La Mondo en Meditado* [The World in Meditation] (complete works, 1990).

Logvin, Aleksandro Porfirjevič [pseud. Liljer] (1903-80)

Ukrainian railway worker, clerk and journalist; learnt Esperanto in 1923. Logvin had fought in the Red Army in eastern Siberia during the Russian Revolution. In 1927, he made a 10,000km journey to inform about Esperanto. He was exiled to Archangel in 1931-2. Before the Second World War, he contributed poems, characterized by simplicity and sincerity, to various periodicals, particularly *Heroldo de Esperanto* [Esperanto Herald], and again from 1959, after the Stalinist 'Great Silence'.

Describing the Great Silence (cf. Lins: *La Danĝera Lingvo*), Logvin wrote:

... for 25 years I, like other Esperantists, had seen neither a word of Esperanto nor a magazine. And only when N.P. [the literary review *Norda Prismo*] showed up did we know that Esperanto still existed ...

I had asked my father to preserve these my dear trifles during the unfavourable time for Esperanto, among which was the greater part of this collection of poems.

This is quoted from the foreword (cf. below) to his coll. of orig. and trans. poems *Sur la Vivovojo* [On Life's Way], which finally came out in 1964.

Tazio Carlevaro (q.v.) (*EeP*, p.174) considers Logvin a poet allied primarily to the contemporary schools of poetry. His writing develops to produce work whose style stands out by its level of formal refinement. This Logvin accomplished by patiently polishing his verses. His themes are drawn from his own experience, which was full of unhappy and difficult circumstances, including love for his homeland and hate for its Nazi invaders. His works are often inspired by the purest of lyricism in which he employs non-classical metre.

Ferenc Szilágyi (q.v.), in the foreword to *Sur la Vivovojo*, explains that Logvin's difficult life taught him to be intensely defensive: 'He is numbered among subjective lyricists, natural talents who continually clothe their feelings and reflections in poetic forms' and:

Logvin is a doleful fellow (*malgajulo*), but of the sort under whose affliction one perceives the taste of natural honey, an aroma of

human, congenial goodness, the strength of an eternal, although deeply hidden and somewhat melancholy, smile that does not cease expecting good news (*novon*), and which as it were rejoices even during the times of suffering; the expression of his afflictions roll so lightly from his pen, ... [p.11]

La Lasta Taglibro de l' Poeto [The Poet's Last Diary] (2003) is a collection of prose pieces and poems compiled for the occasion of the 100th anniversary of the poet's birth.

Logvin's translation from • Russian and Ukrainian: Apart from his trans. work in *Sur la Vivovojo*, which incl. works by Aleksandr Blok, Ivan Nikitin, Sergei Smirnov, F.A. Tumanskij, Lermontov and Alexei Nedogonov, Logvin trans. parts of the anth. *Liriko* [Lyrical Poetry] by the Ukrainian poet Lesia Ukraïнка (1871–1913), publ. in 1971.

• **SELECTED WORK:** *Sur la Vivovojo* [On Life's Way] (coll. of orig. and trans. poems, 1964). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Aŭtuna Balado' [An Autumn Ballad]; 'Akvarelo' [A Watercolour]; 'Lasta Neĝero' [Last Snowflake]; 'Al la Unua Kosmonaŭto Juriĝ Gagarin' [To the First Cosmonaut Yuri Gagarin]; 'Papilioj' [Butterflies]; three poems from the verse cycle *Lasta Vorto de la Malsanulo* [The Patient's Last Word]: 'Meditado pri Estinto' [Meditation on the Past]; 'Muziko' [Music]; 'Finalo' [Finale]. *La Lasta Taglibro de l' Poeto* [The Poet's Last Diary] (sel. prose pieces and poems, 2003). In *Moskvaj Sonoriloj* [Moscow Bells] ed. N. Gudskov (anth., 2007).

Bakó Sándor J. (Sandor J. Bako) [pseud. Navratil] (1915–60?) Hungarian. Bakó was sent to a gulag in Siberia and freed shortly after Khrushchev came to power in the Soviet Union. During the Hungarian uprising of 1956 he fled to Austria, where he wrote his collection of satirical short stories *Tiaj Ni Estas* [We're Like That] (1965) in a refugee camp.

These reminiscences were taken down in shorthand, memorized, and later written out in Esperanto, ...

... I obtained my paper from the lining of cement sacks, and the ink was processed from colored pencils.

Before my repatriation my manuscript was confiscated ...

Bakó later emigrated to the United States.

Sten Johansson (q.v.), in his review (1998) of the 1995 reprint of part of the volume, as *La Dorsosako de Panjo Rui'* (*Knapsack of Auntie Ruth*), comments that Bakó's stories charm both by their style and themes, and clearly belong to their time. He considers Bakó a forgotten talent: 'The stories often concern the uncomplicated poor, who are drawn as very animated and with individuality. The atmosphere is human, somewhat naive; the setting is realistic, almost always impecunious.'

Probal Dasgupta, in his review (2001), also calls Bakó's stories of great importance, rich and song-like, although diverse. Initially, the tranquil but contrasting images are naive, superficial and abstract, but actual experience of suffering and the end of youth bring forth a true wordsmith.

Bakó in translation into English: *Tiaj Ni Estas* came out in Bakó's own

trans. as *Behold You and Me: Short Stories Translated from the International Language* (1964).

• **SELECTED WORK:** *Tiaj Ni Estas* [We're Like That] (short stories, 1965; rpt in three vols as *La Dorsosako de Panjo Rut'* (1995), *La Kisa Malsano* (2000), *La Meteoro* (2002).

Gusev, Konstantin Mihajlovič (1916-1980)

Russian journalist and poet, editor at *Pravda*; learnt Esperanto in 1933.

Gusev was editor of *Por la Paco* [For Peace] and other publications of the Soviet Esperanto Commission. Although he was a prolific writer, with his work appearing in *Bulgara Esperantisto* [Bulgarian Esp-ist], *Paco* [Peace] and other magazines, he is best known for his translation work, which was praised by Kálmán Kalocsay (q.v.), particularly for his rendering of Vladimir Mayakovski's (Majakovskij) 'Bone!'. There is a small museum dedicated to Gusev and his work in the 3rd High School in Voronež.

Gusev's many translations incl. – from • **Russian:** *Elektitaj Versaĵoj* (1964, co-trans. of sel. poetry by M.J. Lermontov, with foreword by V. Mayakovski). *Jānis Rainis: Latva Popola Poeto* [J.R.: Latvian National Poet] (1965, sel. poetry co-trans. with N. Ķurzēns). *Versoj Elektitaj* (1965, co-trans. of sel. verse by Sergej A. Esenin • **Spanish:** *Liriko* (1968, poetry by Federico García Lorca (1898-1936) – a trans. criticized as not of the highest quality).

Poetry in **Russian:** *Stihi* [Verses] (Voronež, 1946). *Gorod družby* [City of Friendship] (Moscow, 1961).

• **SELECTED WORK:** In *Moskvaj Sonoriloj* [Moscow Bells] ed. N. Gudskov (anth., 2007).

Diego de la Rosa, Fernando de (1919-2005)

Spanish journalist and translator, Venezuelan citizen from 1950; worked with Shell in Venezuela (1986-96); learnt Esperanto in 1934. De Diego collaborated with various publications, providing mainly reviews. His literary criticism is one of his most important legacies. He was also a prolific translator. His most important work is probably his *Gran diccionario Español-Esperanto* (2003).

De Diego is known particularly as a translator, especially of Spanish-language literature. His theories on translation and style were set out in *Pri Esperanta Tradukarto* [On the Art of Translating Eo] (1979), 'Pri Naturalismo kaj Skemismo en la Esperanta Literaturo' [On Naturalistic and Schematic Tendencies in Eo Lit.] (1981, 2nd ed. 1987) and *Pri Literatura Kritiko* [On Lit. Criticism] (1979, 2nd ed. 1984). They have had a strong influence on the style of Iberian writers, in particular Jorge Camacho (q.v.).

De Diego's translations have, however, been the subject of severe criticism. Claude Piron (q.v.) has said: 'I admire and enjoy his mastery of the Esperanto sentence, but I am irritated by his choice of words, often unprofitably beyond the pale (*senutile eksteresperanta*).'

Antonio Valén, in an aside in a review (2001) on work by Trevor Steele, wrote on de Diego: 'In fact he hardly uses neologisms (yes, yes, believe me!), and his mastery of the Esperanto sentence, his natural feel for the rhythm and melody of our language truly makes everything he touches

glide along majestically. De Diego is a master not for his few neologisms, but for his brilliant Esperanto.'

De Diego's *Pri Esperanta Tradukarto* [On the Art of Eo Translating] (1979) was rebuffed in Willem Verloren van Themaat's (q.v.) article 'Pri Naturalismo kaj Skemismo en la Esperanta Literaturo' [On Naturalistic and Schematic Tendencies in Eo Lit.] (1981), echoing de Diego's article of the same title (above). William Auld (q.v.) also dealt with it, in his review 'Verko Malsenvalora' [A Work Not Without Value] (1980). On de Diego's dislike of compound words and suffixes and his liking for neologisms, Auld states: 'The evocativeness and expressiveness of any word depends not on the etymon but on the use and situation of that word in its particular language. ... A neologism in Esperanto communicates nothing until it has become domesticated in Esperanto.'

Renato Corsetti, in his obituary of de Diego in the monthly *Esperanto* (No.1185, Oct. 2005) wrote: 'His translation of the *Cigana Romancaro* [Romancero Gitano (Gypsy Ballads) by Federico García Lorca] was ... my greatest guide to translation of poetry. With it I learnt how important the re-creation of the original is by the poet-translator.'

Gerrit Berveling (q.v.) defends de Diego's 'both praised and reviled translation' of *Don Quijote* to a degree, because the Spanish original also contains extravagant word combinations (*EL25J*, p.20-1).

Other works: 'Teknozoismo' – review (1964) of *Maŝinmondo* by Sándor Szahmári. With K. Pič: *Naturalismo kaj Skemismo: Korespondo inter Fernando de Diego kaj Karolo Pič* [Naturalistic and Schematic Tendencies: Correspondence between F. de D. and K.P.] (1987). Intro. to *Sur la Linio* (1991) by J. Camacho. Foreword to the short stories *Ekstretoj* (1997) by G. Neves, M. Fernández, M. Gutiérrez and J. Camacho.

On de Diego: W. Auld: 'Verko Malsenvalora' [A Work Not Without Value] – review (1980, rpt 1997) on *Pri Esperanta Tradukarto*. G. Sutton: 'Malfortoj de la Ĉeftezo' [Weaknesses of the Main Thesis] – review (1980) on *Pri Esperanta Tradukarto*. 'Bibliografio de la Verkaro de Fernando de Diego' [Bibliog. of the Works of F. de D.] (1995). R. and I. Haupenthal (eds): *Klaro kaj Elasto: Fest-libro por la 80a Naskiĝ-tago de Fernando de Diego* [Clarity and Elasticity: Festschrift for the 80th Birthday of F. de D.] (with full bibliog., 2004). R. Haupenthal: *In Memoriam Fernando de Diego (1919-2005)* incl. autobiog. outline and bibliog. (2005).

De Diego's translations incl.: from • **Spanish:** *Cent Jaroj da Soleco* (1992, novel *Cien años de soledad* (One Hundred Years of Solitude) by Gabriel García Márquez). *La Lando de Alvargonzález* (1969, poetry *La tierra de Alvargonzalez* by Antonio Machado). *Cigana Romancaro* (1971, poems *Romancero Gitano* (1928) (Gypsy Ballads) by Federico García Lorca). *Kun Sopira Koro* (1972, coll. of poetry *Rimas* by Gustavo Bécquer). *La Arbo de la Sciado* (1973, novel *El árbol de la ciencia* by Pfo Baroja). *Doña Bárbara* (1975, novel by Romulo Gallegos). *La Ingenia Hidalgo Don Quijote de la Mancha* (1977, novel *El ingenioso hidalgo Don Quijote de la Mancha* (1605, 1615) by Miguel de Cervantes Saavedra). *Krado-mondo* (1983, novel *Hierro en barras* by Encarnación Ferré). *Viveroj* (1983, from the Galician, *Retrincos* by Alfonso Rodríguez Castelao (1886-1950)). *La Familio de Pascual Duarte*

(c.1985, novel *La familia de Pascual Duarte* by Camilo José Cela (1916-2002)). *Astura Bukedo* [Asturian Bouquet] (1987, trans. with Jorge Camacho and Miguel Gutiérrez of works by Leopoldo Alas (Clarín), Ramón de Campoamor, Ángel González, Armando Palacio Valdés, Ramón Pérez de Ayala). *Sentempa Simfonio* (1987, anth. of 35 Spanish poets). 'La Malfidela Edzino' by Federico García Lorca rpt in *NEK* (1991). *La Malica Komizo* (1993, novel *El malvado Carabel* by Wenceslao Fernández Flórez). *Tirano Banderas* (1993, novel by Ramón del Valle-Inclán). *La Agrikulturo de la Tropika Zono* (1995, poetry *La agricultura de la zona tórrida* by Andrés Bello). *Dudek Poemoj Amaj kaj Unu Despera Kanto* (1997, poems *Veinte poemas de amor; Una canción desesperada* by Pablo Neruda (1904-73)) • **English:** *D-ro Jekyll kaj S-ro Hyde* (1985, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) by Robert Louis Stevenson; cf. Goodheir). *Norda Odiseado* (1988, short stories, 'An Odyssey of the North' et al. by Jack London). *La Oldulo kaj la Maro* (1996, novel *The Old Man and the Sea* (1952) by Ernest Hemingway) • **French:** *Boule de suif* (1982, short stories by Guy de Maupassant). *Drolaj Rakontoj* (1989, stories *Contes drôlatiques* (pt) by Honoré de Balzac).

Work in Spanish: *La paz de la guerra* (1938) trans. by author as *Paco en Milito* (2001).

• **SELECTED WORK:** *Pri Esperanta Tradukarto* [On the Art of Translating Eo] (1979). *Pri Literatura Kritiko* [On Lit. criticism] (1979; 2nd ed. 1984). 'La Eseiisto Waringhien' [The Essayist W.] (1981).

Salovaara, Elja (Elsa) (1920-2004)

Finnish civil servant; learnt Esperanto in 1946. One of her stories appeared in L. Friis' collection *Sub la Signo de la Verda Stelo* [Under the Sign of the Green Star] (1964)

Salovaara's *Kie Boacoj Vagadas* [Where Reindeer Roam] contains nine short stories from the northern part of Finland. Eduard Tvarožek (q.v.) calls it 'a hymn to the magnificent natural beauty of Lapland and its courageous inhabitants' (*SdEL*, p.57). Part was selected for *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989).

• **SELECTED WORK:** *Kie Boacoj Vagadas* [Where Reindeer Roam] (short stories, 1967, 2nd ed. 1994). "Nenio' Frapas sur la Pordon' ['Nothing' Knocks on the Door] in *La Maŝino kiu Kriis* ed. Mayer (short story, 1995).

Włodarczyk, Walerian (1933-77)

Polish journalist and writer. Włodarczyk was a regular contributor to Polish periodicals.

In his collection of poems *Mio Mia* [My Me], Włodarczyk pours out hardly developed personal feelings and emotions. Tazio Carlevaro (q.v.) (*EeP*, p.174) states that he is not without talent but awaits the maturation of both his technique and his themes. Unfortunately, Włodarczyk died still young.

He compiled an introduction to Kabe's (q.v.) translations of stories by Maria Konopnicka (1842-1910) and fairy-tales by the Brothers Grimm. Also in 1964, he compiled, with Andrzej Petryn, the bilingual collection *Esperanto? Wypowiedzi wybitnych polskich intelektualistów / Esperanto? Eldiroj de*

Eminentaj Polaj Intelektuloj [Esperanto? Pronouncements by Eminent Polish Intellectuals].

• **SELECTED WORK:** *Mio Mia* [My Me] (coll. of poems, 1965). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Oldulinoj' [Old Women].

Đào Anh Kha (b.1923)

Vietnamese poet and translator; learnt Esperanto in 1947. Đào was acclaimed for his epic poem in Vietnamese *Pham Hong Thai*. He has also translated several Shakesperian dramas from English. Đào was also editor-in-chief of a collection of comparative proverbs in Vietnamese, English, Esperanto and French.

He initiated the 2nd Asian Esperanto Congress. He has also compiled much didactic material for teaching Esperanto to Vietnamese-speakers.

Some of his original Esperanto poems have appeared in the literary review *Fonto* (No.180, 1995; Nos 193 & 194, 1997).

Other work: 'La Bildiga Lingvaĵo de la Poezio' [The Image-creating Language of Poetry] (2005).

Đào's translations incl.: *Elektitaj Poemoj* (1964, sel. poems by Tở Hữu). *Tagkajero en Prizono* (1966, poems *Nhật ký trong tù* by Hồ Chí Minh, from the Vietnamese trans. of the Chinese orig. *Yù zhōng rìjì*). *Versaĵoj kaj Prozo* (1980, poetry and prose Hồ Chí Minh). He contr. trans. to the anth. *Mi Esperas Amon: El Poezio de la Nealiancaj Landoj* [I'm Hoping for Love: From Poetry of the Non-aligned Countries] ed. B. Miličević (Belgrade, 1989). *Poemoj el Ho Chi Minh kaj To Huu* (bilingual ed. 1999, poems by H.C.M. and T.H.). Poem 'Trên dòng Hu'ống giang' by Tở Hữu as 'Barkarolo de Parfuma Rivero' (rpt in *NEK*, 1991).

Đào edited several works by other Vietnamese Esperanto translators.

• **SELECTED WORK:** *Fonto* No.180: 'Balado pri Mia Amo' [A Ballad on My Love], 'Pastoralo' [Pastoral], 'Pianissimo' (poems). *Fonto* No.193: 'Sablokrabo' [Sand Crab] (poem). *Fonto* No.194: 'La Kandelo' [The Candle]; 'Perlostro' [Pearl Oyster] (poems).

Knoedt, Leopoldo Henrique (1921–2000)

Brazilian business administrator and self-taught construction engineer; learnt Esperanto in 1955. Knoedt worked both in the rubber and beverage industries. He was a laureate in the Literary Competitions at the world Esperanto congresses in 1964 and '68. He wrote many reviews and articles, and was editor of the literary review *Fonto* from 1980 to '88.

Tazio Carlevaro (q.v.), writing in 1971 (*EeP*, p.173) notes the strong influence of the Budapest School on Knoedt's original poetry, in contrast to the influence of the Scottish School on other international Brazilian poets.

Knoedt is particularly well known for the high quality of his translations of both poetry and prose. Kálmán Kalocsay (q.v.) called his translation of Castro Alves's poetry 'surprisingly good'. His later most notable achievements are putting William Auld's (q.v.) epic poem *La Infana Raso* into Portuguese and rendering the Portuguese national epic poem *Os Lusadas* by Camões into Esperanto. Kalocsay had previously translated part of *Os Lusadas*, in *Eterna Bukedo* [Eternal Bouquet] (1931).

Other work: 'La Oreloj de Profesoro Juan Régulo Pérez [q.v.]' [The Ears of Prof. J.R.P.] (essay, 1987).

Autobiography in Portuguese: 'Minha vida de esperantista' [My Life as an Eo-speaker] (1995).

Knoedt's translations incl.: from • Esperanto into Portuguese: 'La Junulino, la Ĉapelo kaj Mi' by J.H. Rosbach appears as 'A jovem, o chapéu e eu' in *Tarde* (12 Mar. 1960). Story 'Vivo kaj Morto de Wiederboren' by C. Conterno as 'Vida e morte de W.' in *Jornal da Bahra* (1 Nov. 1960). *A raça menina* (1992, bilingual ed. of W. Auld's epic poem *La Infana Raso* [The Child Race] (1956) **from • Portuguese:** *Elektitaj Poemoj de Castro Alves* [Sel. Poems by Antônio de C.A.] (1959). *La Luzidoj* (1981, Portuguese national epic *Os Lusíadas* (1572) by Luís Vaz de Camões. *Sankta Kazimiro (1458-1484)* (1990, 2nd ed. 1995, with C. Lemos, biog. of St. Kasimir by Pranas Gavėnas. *Sordine* (1995, poetry by Mila Ramos). *Sonetoj de l' Nokto* [Sonnets of the Night] (1993, poems *Sonetos da noite* by the Brazilian symbolist João Cruz e Sousa). *La Horo kaj la Vico de Aŭgusto Matraga* (1997, stories *A hora e a vez de Augusto Matraga* by João Guimarães Rosa). *Vivoj Sekaj* (1997, novel *Vidas secas* on north-east Brazil by Graciliano Ramos). Knoedt also contributed with trans. to *Nova Esperanta Krestomatio* [New Eo Reader] ed. W. Auld (1991) • **English:** *La Balado de Prizono Reding* (1993, bilingual ed. of *The Ballad of Reading Gaol* (1898) by Oscar Wilde). 'La Korvo' (1993, 'The Raven' by Edgar Allan Poe).

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Respondo: Alvoko al Guilherme de Almeida' [Reply: Call to Guilherme de Almeida]; 'La Perdita Lingvo' [The Lost Lang.]. Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987): 'Quousque Tandem?' (poem). In *Brazila Esperanta Parnaso* [Brazilian Eo Parnassus] (anth.; biog., 2007).

Tokarev, Boris Vladimirovič [pseud. Bonipatij (Bonifatio) Vasiljevič Tornado] (1927-94)

Russian chemist; learnt Esperanto in 1957-8. Tokarev contributed poems to various periodicals and was a prolific translator. He was one of the most prolific and professional Esperanto authors in Russia since the Second World War. He also composed music to accompany his poetry and put Esperanto works into Braille. Tokarev contributed articles on chemistry to *Scienca Revuo* under his real name. He has written an extensive Russian-language study of Esperanto literature, which has yet to be published. However, his article on Esperanto poetry, 'Ob esperantskoj poezij', appeared in *Problemy meždunarodnogo vspomogatel'nogo jazyka* (1991).

Tokarev's *Ardes* (1996) is a socio-critical science-fiction novel on a journey to a land of flames.

Tokarev's *Vivo de Prometeo* [Life of Prometheus], a 263-page epic narrative, was written around 1990 and published in 1996. The original manuscript in the International Esperanto Museum in Vienna also contains a musical score. The theme is prehistory. Tokarev ascribes the name of the Greek demi-god Prometheus to man and tells the story of how he took fire and began to develop civilization, 'symbolizing the pioneer, the man who

in many consecutive generations has borne his contribution to progress.' The poem is not written 'in the classic alexandrine or lines of ten syllables (*deksilabo*), but in rhyming lines of seven syllables that 'flow as easily as prose'. (L. Knoedt (q.v.): review, 1998.)]

Other work: Foreword to D. Staritsky's translation (1964) of Mikhail Lermontov's *Kaukazaj Rakontoj* [Tales from the Caucasus]. 'Ĥohlov: La Kantanta Vagabondo' [H.: The Singing Vagabond] (1991). 'Jubileo de la Portempa Zagrebano Nikolao Ĥohlov (1891–1953)' [Jubilee of the Temporary Zagreber N.H. ...] (2001). 'Nikolao Ĥohlov', four-page biog., in N. Ĥohlov *Mia Vojo* (2005).

Translation from • Tadjik: *Versoj* [Verses] (1991) by Abu Abdallah Jafar ibn Mikhammad Rudaki (c.860–941).

Tokarev's translation incl. into • Russian: his trans. of N. Ĥohlov's poem 'Chante-claire' appears in Ĥohlov's complete works, *Mia Vojo* (2005), and in M. Isajev's *Jazyk esperanto* (1981; p.70). His trans. of L.L. Zamenhof's poem 'Ho, Mia Kor!' appears in *Cerbe kaj Kore* No.4 (1999) pp.7–8.

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Kanto pri la Amo' [A Song on Love]; 'Soneto' [Sonnet]. *Versoj* [Verses] (with short biog., 1991). *Ardes* (novel, 1996). *Vivo de Prometeo* [Life of Prometheus] (epic poem, 1996). In *Moskvaj Sonoriloj* [Moscow Bells] ed. N. Gudskov (anth., 2007).

1965

Faulhaber, Frederik Anthonius (Frits) (1893–1979)

Dutch painter and decorator; learnt Esperanto in 1912. Faulhaber was active in the Dutch workers' Esperanto movement, including Federacio de Laboristaj Esperantistoj (FLE), whose president he was on several occasions up to 1944, later titular president. He edited the periodical *Laborista Esperantisto* [Worker E-ist], writing an excellent column on language matters. Faulhaber became well known for down-to-earth explanation and advice. Since 1964, there have been annual Faulhaber-Semajnfinoj [F. Weekends] for advancing deeper knowledge of the language.

Faulhaber deserves a place in a list concerned with literary style for his book *Ne Tiel, sed Tiel Ĉi!* [Not That Way, but This!] of 1965. It is still one of the best and most comprehensive guides to good style for the 'ordinary' speaker. However, Faulhaber did not avoid the debate on neologisms, particularly in poetry. He includes references to Clark, Engholm, Forge, Waringhien (qqq.v.) and others. At the time, this recurring debate on the currency of certain neologisms in literature was fiercer than at present. As there is no demonstrably right or wrong answer to many of the questions raised, the battle lines between the opposing camps tend to shift with the mood of the times. However, no study of the issues would be complete without reference to Faulhaber's views.

Faulhaber's works on language include the collection of articles on language and style *Esperanta Mozaiko* [Eo Mosaic] (1967) and the 344-page *Tra la Labirinto de la Gramatiko* [Through the Grammar Labyrinth] (1934), written for Dutch-speakers, and among his several works in Dutch is *Gebonden stijl* [Poetic Style] (1937).

Faulhaber's translations incl.: *La Nevenkebla Ĝeno* (1947, semi-autobiographical novel *Het taaie ongerief* by Theo J. Thijssen). *La Mondo Ne Havas Atendejon* (1951, 2nd ed. 1985, three-act play *De wereld heeft geen wachtkamer* [The World Has No Waiting-room] (1949) by Maurits R.J. Dekker). *La Papalagoj* (1963, trans. from the German of talks by Oceanic Chief Tuiavii de Tiavea by Erich Scheurmann. *Dekkinga Fugas* (1957, novel by Tjeerd Adema).

On Faulhaber: K. Hammer: 'Frits Faulhaber' (2004).

• **SELECTED WORK:** *Ne Tiel, sed Tiel Ĉi! Konsilato pri Stilo* [Not That Way, but This! A Guide to Style] (1965, 2nd ed. 1996). *Esperanta Mozaiko* [Eo Mosaic] (articles on language and style, 1967). *F. Faulhaber Rakontas...* [F. Faulhaber Relates...] (sketches, 1972).

1966

Pechan Alfonz (1902-94)

Hungarian teacher and national education inspector; learnt Esperanto in 1920. Pechan taught Esperanto and was president of the Hungarian Association of Esperanto Teachers (1935-45). He worked as a language consultant to the Esperanto broadcasts of Radio Hungary (1965-8). Pechan edited extensive Hungarian dictionaries of Esperanto and was also the author of Hungarian textbooks in mathematics, physics and meteorology.

Pechan edited and wrote part of *Gvidlibro por Supera Ekzameno. Skizo de Historio kaj Literaturo de Esperanto* [Guidebook for a Higher Exam. Outline of Eo's History and Lit.] (1966, 2nd ed. 1979). It is still of inestimable value.

• **SELECTED WORK:** *Gvidlibro por Supera Ekzameno. Skizo de Historio kaj Literaturo de Esperanto* [Guidebook for a Higher Exam. Outline of Eo's History and Lit.] (1966, 2nd ed. 1979).

Balbin, Julius (1917-2006)

Polish American language college professor, born in Cracow; returned to Esperanto, having learnt it initially as a teenager. His mother was deported to Auschwitz Nazi death camp in 1942, and he experienced three years of horrors in four concentration camps: Płaszów, Wieloczkza, Mauthausen, and Linz, from where he was freed in 1945. Balbin studied at the Jagiellonian University of Cracow, and received a doctorate at Vienna University in 1950, specializing in English and Romance languages and literature. He migrated to the United States in 1951, becoming Associate Professor of English at Essex County College, Newark (NJ), in 1969. Balbin wrote poetry and translated from eight languages. In 1963 he won a first prize for poetry translation in the Literary Competitions at the World Esperanto Congress. He has also received other international literary awards, i.e. the International Festival of Poetry and Art Violet medals (Barcelona, 1982 and '84) for his poems 'Tonight' and 'Reinhardt Heydrich'. In 1985 he was vice-president of the American Society of Geolinguistics. He was co-editor of *Writer's Forum*.

Balbin's poem 'Enterigo de Senŝtatulo' [Burial of a Stateless Citizen] appeared in *Utafesta Poemaro* [A Celebratory Coll. of Uta Poems] (1966). His first collection of Esperanto poetry came out in 1981, *Strangolitaj Krijoj* /

Strangled Cries. Both it and his subsequent collection, *La Hundulino de Buchenwald / The Bitch of Buchenwald* (1986), were published in bilingual editions, with the original Esperanto translated into English by Charlz Rizzuto. They are memories of his experiences in the Nazi concentration camps.

Marjorie Boulton (q.v.), in her foreword to *Imperio de l' Koroj: Du Poemaroj* [Empire of the Hearts: Two Colls of Poems] (1989) concludes (p.10):

Here is a free, independent human spirit who creates works of art from a difficult life, and in so doing exemplifies something unconquerable in the individual human being. This Polish Jew, who an abominable state machine tried to debase, dehumanize, nullify, this human with a tattooed arm, this number 88834, has now produced a collection of poems by an individual, the supremely human human, not with a number but with a name, not a fragment in a mass but a person, defiant and insistently complex, obstinately thoughtful, loving beauty and full of life, the poet Julius Balbin.

Carlos Castrillón, in his review (1991), dismisses many of the first poems in the collection as adolescent, however, 'some poems on American life drastically lift the level of quality of the first part'. He praises 'Laŭ la Bronksa Avenuo' [Along Bronx Avenue], 'Nov-jorkaj Poetoj' [New York Poets] and others for their sincerity and profundity. 'La Usona Vivmaniero' [The American Way of Life] has energy, and 'Drink Coca-Cola' is 'a good experiment which shows Esperanto's purely rhythmical possibilities. 'Viaj Miaj [Yours Mine], 'Stranga Muziko' [Strange Music] and others are eternally valuable pieces that beautify our literature.'

The second part of the collection – later published separately in 1991 as *Damnejoj* [Dwellings of Doom], together with a Polish translation – attains, in Castrillón's opinion, 'a high point of lyricism stamped by suffering. The collection begins with a sublime song: 'Sprachlos' [German: Speechless]. In *Damnejoj*, Castrillón believes we read the most beautiful and memorable of Balbin's poetry:

'Breĉo en Muro' [An Opening in a Wall] is one of the most touching poems I have read lately. 'Lusia', 'Nia Sola Posedaĵo' [Our Only Possession], 'Kranio' [Skull], 'La Milito' [The War] and many others are strong and naked testimonies to personal sincerity. For this Balbin merits our respect and admiration.

Commenting in his review in *Esperanto* (1991), Auld complains that 'Lusia', 'one of the most disconcertingly impressive of Balbin's poems' has been wholly reworked in its English translation, still pertinent, 'but it is certainly not the same poem' as the original.

Several of Balbin's poems appeared in the July issue of the literary review *Fonto*, 1995.

Inter Vivo kaj Morto [Between Life and Death] (1996) is a collection of poems dedicated to the victims of Nazi murder.

Articles: 'La Franca Lingvo kiel Armilo de la Kulturpolitika Imperiismo

de Francujo' [The French Lang. as a Weapon of French Policies of Cultural Imperialism] (1973).

In a postscript to his article 'Kial Mi Verkas Esperante' [Why I Write in Eo] (1987), Balbin writes:

Since my liberation from the fourth – and last – Hitlerian concentration camp in Linz, ..., on May 5, 1945, forty-one years have already passed. But it is only in the last decade that I have begun to feel myself sufficiently liberated from the psychological traumas and mental pain (*angoroj*), at the same time having acquired sufficient historical perspective, to be able to write creatively about my hellish (*koŝmaregaj*) experiences.

Does one have to underline that the ideas of Naziism, racism and fascism are antipodal to the humanity of Esperanto and of an international-language movement? ... And yet our literature has up to now passed by that so extremely cruel and inhuman period of history almost in complete silence. Because Esperanto poems, short stories, novels and plays which would exploit this period for literature, scarcely exist – and what irony in that! – was for me a very strong encouragement to become involved in the subject as a writer (*enverkigi en ĝin mem*). I certainly don't exaggerate if I say that in this last decade the will to become involved in filling this shameful hole in our literature constitutes my real *raison d'être* as an Esperanto writer.

On Balbin: *Imperio de l' Koroj* is featured in Mitio Yamaguti's Japanese-language book *Esuperanto dokusyo nōto / Pri Esperantaj Libroj* (1999).

Balbin's translations incl.: *Mi Volas Nur Esti* [I Just Want to Be] (1992 (bilingual ed.), sel. of poems *Chce tylko być* by Adam Szyper), and 'Sankta Francisko kaj la Povraj Judoj' [St. Francis and the Wretched Jews] (poem 'Święty Franciszek i biedni Żydzi' by Józef Wittlin in W. Auld and V. Benczik (eds) *25 Jaroj: Antologio de Belartaj Konkursoj* (1977)).

Balbin's 'Lamento por la Ciganoj' is trans. by Charlz Rizzuto as 'Lament for the Gypsies' in A.-M. Bernal (ed.): *Serta gratulatoria in honorem Juan Régulo* (1987) pp.58–9.

Balbin in translation – into • English: *Strangolitaj Krioj / Strangled Cries* and *La Hundulino de Buchenwald / The Bitch of Buchenwald*, trans. by American poet Charlz Rizzuto • **Hungarian:** poems 'Nia Sola Posedaĵo', 'Lusia' as 'Egyetlen vagyonunk', 'Luszia' in the anth. *Az én antológiám ...* trans. J.E. Nagy (2001) • **Polish:** *Damnejoj: Poemoj / Osiedla zagłady: wiersze*, trans. by Adam Szyper • **Romanian:** poem 'Nia Sola Posedaĵo' as 'Singura noastră avere' in the anth. *Az én antológiám / Antologia mea* (2001).

• **SELECTED WORK:** 'Enterigo de Senŝtatulo' [Burial of a Stateless Citizen] in *Utafesta Poemaro* (1966). *Strangolitaj Krioj / Strangled Cries* (coll. of poems, 1981). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Consecutio Temporis'; 'Pigmaliono' [Pygmalion]; 'Imperio de l' Koroj' [Empire of the Hearts]; 'Enterigo de Senŝtatulo' [Burial of a Stateless Person]; 'Lusia'; 'Nia Sola Posedaĵo' [Our Only Possession]. *La Hundulino de Buchenwald / The Bitch of Buchenwald* (coll. of poems, 1986). Rpt in *Sub la*

Signo de Socia Muzo ed. W. Auld and S. Maul (1987): 'Lulkanto por Gas-kamero' [Lullaby for a Gas Chamber] (poem). *Imperio de l' Koroj: Du Poemaroj* [Empire of the Hearts: Two Colls of Poems] (1989). *Damnejoj: Poemoj / Osiedla zaglady: wiersze* [Dwellings of Doom: Poems] (1992). *Inter Vivo kaj Morto: Poemoj* [Between Life and Death: Poems] (1996).

Kníchal, Oldřich (b.1939)

Slovak journalist living in Hungary; Slovak-Hungarian translator; learnt Esperanto in 1955. Kníchal studied history and philology in Prague, where he began work as a reporter. In 1981, he became the editor of the Slovak-language newspaper in Budapest. He was a committee member of the Czechoslovak Esperanto Association and founder-editor of their periodical *Starto* [Start-up]. He has written, translated or edited some 30 books and periodicals. Since 1979 he has confined his activities mainly to literature. In 1982, he won the Luigi Minnaja Prize for an essay in the Literary Competitions at the World Esperanto Congress in Antwerp.

Kníchal was co-author, with his wife Éva Tófalvi (q.v.), of the novel *Kiuj Semas Plorante ...* [Who Sow in Tears ...], which won the one-off Raymond Schwartz Prize for prose fiction in 1980 (cf. Tófalvi).

Mediteme [Meditatively] (1980) is a collection of Kníchal's original and translated prose, the former including three short stories and essays. Georgi Mihalkov (q.v.), in his review (1981), points to Kníchal's inclination for 'subtle psychoanalysis'. 'His heroes hardly move, they do not act; they just silently contemplate life, even as an aside ...' Kníchal's essay on his journeys to Japan, Cuba and Spain are 'emotional fragments' that 'enrapture by their brilliant style and laconic description ...' The collection also contains 'Bildo pri la Epoko' [An Image of the Age], a literary critique of Raymond Schwartz's (q.v.) novel *Kiel Akvo de l' Rivero*.

Kníchal's short detective novel *Adiaŭ, Kuzko!* [Goodbye, Cuzco!] (1987) reflects South American society in the adventures of an intellectual Argentinian youth who becomes a guerilla fighting a dictatorship. In his review (1989) Jorge Camacho deems its prose to be clearly below the standard of the workmanlike products of István Nemere (q.v.). An editor could have improved the work. However, not just the language usage and even punctuation are defective, but also the content and plot are wanting. The hero also exhibits similarly weak characterization to that in *Kiuj Semas Plorante ...*

Kníchal's translations: In 1974 Kníchal compiled, and partly trans., *Komenio kaj la Internacia Lingvo* [Comenius and the Intl Lang.]. He also contributed trans. to the coll. of Jaroslav Hašek's (1883-1923) stories *Ne Nur Soldato Ŝvejk* [Not Just Soldier Švejk] (1994). He collaborated in the bilingual - Esperanto/Slovak - anth. *Eĥoj de Niaj Krioj: 7 Slovakaj Poetoj el Rumanio / Ozveny po vykriku: 7 slovenských básnikov z Rumunská* [Echoes of Our Hearts: 7 Slovak Poets from Romania] comp. A. Lehotská (1996).

Works in Czech incl.: *Co nevíte o esperantu?* [What Do You Know about Eo?] (1968). *Světadíl bez tlumočnicků* [Continent without Interpreters] (1978).

Kníchal in translation into • Hungarian: 'La Morto de Monarkio 1918' (1980) appears as 'A Monarchia halála' in M. Gergely (ed.) *Utam a világban:*

Esperanto irodalmi antologio / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo (1987).

• **SELECTED WORK:** 'Unua Kontraŭmilita Romano en Esperanto. (Marĝene al Viktimoj de J. Baghy.)' [First Anti-war Novel in Esperanto. (Marginal Notes on *Viktimoj* by J.B.) in *Paco* 13 (1966). 'Verdaj Donkikhotoj post 30 Jaroj' [V.D. after 30 Years] in *Informoj de ĈSEK. Kultura Aldono* 8 (1966). *Komenio kaj la Internacia Lingvo* [Comenius and the Intl Lang.] (1974). *Mediteme* [Meditatively] (orig. and trans. prose, 1980). *Kiuj Semas Plorante ...* [Who Sow in Tears ...] (prize-winning novel, co-auth. with É. Tófalvi, 1980). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Delonge' [For a Long Time]; 'La Morto de Monarkio 1918' [The Death of a Monarchy 1918]; *Adiaŭ, Kuzko!* [Goodbye, Cuzco!] (novel, 1987).

1967

Yamada Hiroshi [pseud. Yamada Tempu] (1902-93)

Japanese director of a ladies fashion store; learnt Esperanto in 1922. Yamada edited an Esperanto chronicle that appeared in the daily *Sin'aiti* (1924-5) and taught Esperanto as a compulsory subject in Kyōei Commercial College (1931-2).

Yamada was also a member of the Hajkista Klubo [Haikuists' Club], contributing to their collections with original poetry in 1967 and '70. The little collection *Landlimo Jam Pasis ...* [A Frontier Has Passed By] contains haiku by Yamada, both original and translated, published as a supplement to his Japanese-language collection of haiku *Hosihara* (1971).

Yamada's translations incl.: *Heroeca Junulo en Oriento* (1935, novel *Tdyō no kyōkeruzi* by Sin Hasegawa (1884-1963)). Translated haiku appear in *Etudo* '68 [Étude '68].

• **SELECTED WORK:** in *Suito* '67 [Suite '67], *Kapriĉo* '70 [Capriccio '70]. *Landlimo Jam Pasis* [A Frontier Has Passed By] (orig. and trans. poetry, 1969). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Sep Hajkoj' [Seven Haiku].

Tanaka Sadami (1907-92)

Japanese electrotechnician; learnt Esperanto in 1930. Tanaka specialized in haiku, which have appeared in the notable collections published by the Hajkista Klubo [Haikuists' Club] from 1967 to '73.

With Y. Mine and M. Miyamoto (q.v.), he compiled *Nihon Esuperanto undō zinmei syōziten / Biografia Leksikoneto de la Japana Esperanto-Movado* [Little Biog. Lexicon of the Japanese Eo Movement] (1984).

Tanaka's translations incl.: *Kun la Kadavro de l' Edzino* (1954, biog. *Tumano sikabane o daite* [With the Body of My Wife: An Experience of Hiroshima]) by Toyohumi Ogura (1899-1996)). *Mil Papergruoj* (1959, film scenario *Senbazuru* [A Thousand Paper Cranes] by dramatist Motoi Zyozi (1911-94). His trans. haiku appear in *Etudo* '68 [Étude '68]. *Malnovaj Rakontoj en Takatuki* (1976, from *Hokusetu no mukasi banasi* by Syūho Utugi (b.1926). *Infanoj en Hiroŝimo* [Children of Hiroshima] (1983, anthology of four stories). *Flustras Hiroŝimo* [Hiroshima Is Whispering] (1990, anthology of stories).

Tanaka in translation into • Gaelic (Scots): 'Haiko' appeared as 'Haikus' in *Gairm* No.139 (1987), trans. by G. MacAoidh.

• **SELECTED WORK:** in *Suito* '67 [Suite '67], *Kvinteto* '69 [Quintet '69], *Kapriĉo* '70 [Capriccio '70], *Nokturno* '71 [Nocturne '71], *Sonato* '72 [Sonata '72], *Finalo* '73 [Finale '73]. Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Naŭ Hajkoj' [Nine Haiku].

Tomita Tomu [pseud. Tomita Atuo] (1907-91)

Japanese clerk; learnt Esperanto in 1925. Tomita was a member of the Central Committee of the *Japana Prolet-Esperantista Unio* [Japanese Union of Proletarian E-ists] (1931-3) and a member of the local Esperanto society in Sakai.

Apart from Tomita's many original haiku in the annual collections published by *Hajkista Klubo* [Haikuists' Club] from 1967 to '73 and *Hajka Antologio* [Haiku Anth.] (1981); his translated haiku appear in *Etudo* '68 [Étude '68]. Tomita's work also appears in the collection of uta poems *Real en Blu* [Reality in Blue], which is in Japanese with parts in Esperanto.

Tomita also wrote poetry in Japanese under the name Tomita Atuo. His collections of utas and tankas appeared in 1972 and '91.

• **SELECTED WORK:** in *Suito* '67 [Suite '67], *Kvinteto* '69 [Quintet '69], *Kapriĉo* '70 [Capriccio '70], *Nokturno* '71 [Nocturne '71], *Sonato* '72 [Sonata '72], *Finalo* '73 [Finale '73]. Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): '13 Hajkoj' [13 Haiku].

Thoraeus-Ekström, Margid (dates unknown)

Swedish country midwife; learnt Esperanto around 1937. Her stories in Esperanto appeared in various periodicals. She also wrote several poems and short stories in Swedish.

Her 72-page collection of stories *Brilo de Fantomo* [Gleam of a Ghost] has the common theme of life in the Swedish countryside. She displays a talent for observing people in a lively style. Jacques Le Puil (*Fonto*, No.95, 1988) calls the collection 'heart-warming', although somewhat out-of-date.

• **SELECTED WORK:** *Brilo de Fantomo* [Gleam of a Ghost] (stories, 1967).

Ueyama Masao (1910-88)

Japanese horologist; learnt Esperanto in 1935. Ueyama was several times a laureate in national Japanese literary competitions and in the international competitions at world Esperanto congresses. He collaborated in the *Hajkista Klubo* [Haikuists' Club], which produced annual collections of haiku from 1967 to '73. He is also a significant writer of prose and a translator.

One poem by Ueyama appears in *Utafesta Poemaro* [A Celebratory Coll. of Uta Poems] (1966). He has been called one of the more remarkable modern poets, but little has been written on his poetry, which has appeared exclusively in collections together with others' work. Among the most significant of these works are the annual collections of haiku from 1967 to '73, some of which have been reprinted several times (cf. Miyamoto, Tanaka, Tomita).

With his collections of short stories, *Ne Grimacu!* [Don't Make Faces!] (1967), *Pardonon!* [Sorry!] (1970) and *Mi Amas ...* [I Love ...] (1977),

Ueyama exhibits a lively, light animated prose style (*EeP*, pp.177, 181, 183). Ueyama's world is that of the pawnbroker, public bathhouses and not-wholly-moral dancehalls. As William Auld (q.v.) puts it in his review (1967) of *Ne Grimacu!*: this is 'the world of an ordinary person, not too highly endowed with intelligence, who gets caught up in the little snags of everyday life.' Auld adds that Ueyama carries this mask convincingly. 'But what distinguishes him,' in Auld's opinion, 'is his attitude to male sensuality, ... he knows how to explode sexual pretentiousness, and this seems to be the nub of his humour.'

Zora Heide (q.v.), in her review (1970) of *Pardonon!*, comments on the internationality of the stories, 'interwoven sketches with a communal humour': family conversations, nosy neighbours, a ticklish sexual detail, scenes outside the public house at night. Ueyama's work is 'journalistic (*raporta*), jovial (*kabareta*), anecdotic (*skeča*), tragicomic ... without any pretentious ambition, and yet congenial, warm, human.'

In his review (1981) of *Mi Amas ...*, Isai Sumber comments on Ueyama's pleasant style and evident talent for narrating the unimportant little things of life. This is an autobiographical collection on his youth and later times, with episodes that deal with many themes from his previous collections.

Ueyama and Masao Miyamoto (q.v.) compiled the important little collection *Japana Variacio* [Japanese Variations] (1978). It draws from original published short stories, poetry and essays of 18 post-war Esperanto writers, including the members of the Hajkista Klubo [Haikuists' Club] from Kansai. In his review in *World Literature Today* (1980), Humphrey Tonkin comments that Ueyama is one of five poets who contribute with an extended *renga*, and: 'it is his poetry, particularly the poems to his dead wife, that is the most disquietingly impressive of the contributions to the volume.' Charles Power, in his review (1980), comments on the great variety of the collection and the fact that many pieces would seem to be autobiographical. Vilmos Benczik (q.v.) comments (1979): 'It is also often the case that a work does not succeed very convincingly as a whole, yet it contains exquisite little pieces.'

L'Omnibuso kun la Tri Pasageroj [The Omnibus with the Three Passengers] (1980) is a collection of original and translated prose and poetry. The title refers to the 'modest but active' publishing house and cultural review set up by Masao Miyamoto, Eizō Saitō and Masao Ueyama under the mark *L'Omnibuso*. Klaus Schubert, in his review (1981) calls the book: 'A wonderful collection ... on so many differing subjects.' The poems breath not so much events or facts, as feelings and impressions, skilfully clothed in words. And the prose pieces are also their particular sort of poetry. Just as the poems, they employ the very extensive vocabulary of a poet ... In total ... 23 dream-making, thought-provoking contributions.'

Other works: 'De Masao al Masao' [From M. to M.] (correspondence with M. Miyamoto, 1979).

Ueyama's translations incl.: *Kristo el Bronzo* [Christ in Bronze] (1970, historical story *Seidō no kirisuto* by Yosio Nagayo). Haiku translated by Ueyama in *Etudo '68* [Étude '68]. *Hajka Antologio* [Haiku Anth.] (translated poetry compiled with Masao Miyamoto, 1981). 'La Suno Sinkanta' (novel

Syayô by Osamu Dazai (1909–48), serialized in *Riveroj* 1993–9).

Ueyama in translation into • Vietnamese: poems 'Al Amiko' [To a Friend] and 'Kara Kamarado Jui' [Dear Comrade Jui] appear as 'Gũỉ bạn' and 'Dông chí Jui' in Đặng Đình Đàm's bilingual coll. *60 bài thơ esperanto dịch sang tiếng Việt* (1993).

• **SELECTED WORK:** 'Neniam Plu' [Never Again] in *Utafesta Poemaro* (1966), rpt in *Poemaro por Paco* ed. G. Konisi (1986). *Ne Grimacu!* [Don't Make Faces!] (nine short stories, 1967, 2nd ed. 1998). In *Suito* '67 [Suite '67], *Kvinteto* '69 [Quintet '69], *Kapriĉo* '70 [Capriccio '70], *Nokturno* '71 [Nocturne '71], *Sonato* '72 [Sonata '72], *Finalo* '73 [Finale '73]. *Pardonon!* [Sorry!] (short stories, 1970). *Por Forviŝi la Memoron pri Ŝi* [To Wipe Away the Memory of Her] (coll. of poems, 1974). 'Al la Maro' [To the Sea] (poem) in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). *Mi Amas ...* [I Love ...] (short stories, 1977). In *Japana Variacio* [Japanese Variations] comp. M. Miyamoto, M. Ueyama (anth., 1978). *L'Omnibuso kun la Tri Pasaĝeroj* [The Omnibus with the Three Passengers] (coll. of 23 orig. and trans. poems, with M. Miyamoto and E. Saitô, 1980). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Kanto pri la Amo' [A Song on Love]; 'La Lumo de Kandeloo' [The Light of a Candle]; 'Al Amiko' [To a Friend]; 'Sezon' Serenas' [The Season's Serene]; 'Sur la Vulkano Aso' [On Aso Volcano]; 'Sur la Plaĝo' [On the Beach]; 'La Suno Nigras' [The Sun is Black]; 'Vanas, Tamen ...' [It's in Vain, However ...]. Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Sur la Plaĝo' [On the Beach].

Darázs Bérci [pseud. of Sándor Beier] (1913–?)

Hungarian Romanian. Several of Darázs typescripts are in the International Esperanto Museum in Vienna. Gaston Waringhien (q.v.) did not consider Darázs's work worthy of inclusion in *Esperanta Antologio* [Eo Anth.] (KCNL, p.179).

His poem 'Por Velki ...' appears in a • **Vietnamese** rendering as 'Hoa nõ đê' mà tàn' in Đặng Đình Đàm's bilingual coll. *60 bài thơ esperanto dịch sang tiếng Việt* (1993).

• **SELECTED WORK:** 'Homo, Lernu de la Akvo!' [Man, Learn from the Water!] (short story, 1971?). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Por Velki ...' [In Order to Wilt ...].

Li Hajpin [sobriquet of Yi Chaehyon] (1917–97)

Korean. Li learnt Esperanto in Shanghai in 1935, while living in China. He collaborated with the Esperanto Club in Sun Yatsen University and the periodical *Orienta Kuriero* [Eastern Courier] (1938–9). He returned to Korea in 1946, where he taught courses in Esperanto in the universities of Seoul and Sansu. He organized the Esperanto Club in Busan, where he also taught. He collaborated with *La Espero el Koreio* [Hope from Korea]. From 1966 to '74 he worked in Vietnam. Li has compiled the most comprehensive Esperanto–Korean and Korean–Esperanto dictionaries.

Li's *Tra la Kamparo* [Through the Countryside] of 1977 contains 30 essays, both original and translated.

Li's translations incl. the coll. *Koreaj Eseoj, Noveloj kaj Popolrakontoj* [Korean Essays, Short Stories and Folk-tales] (1987), which is almost an anth. of Korean literature, with pieces by Gim Dong-in, Oh Young-su, An Su-gil, Che Bom-so and Che Jo-an.

• **SELECTED WORK:** *Tra la Kamparo* [Through the Countryside] (orig. and trans. essays, 1967); in *Koreaj Eseoj, Noveloj kaj Popolrakontoj* [Korean Essays, Short Stories and Folk Tales] (pt rpt 1987). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'Neforgesebla figuro' [Unforgettable Figure].

Duc Goninaz, Michel (b.1933)

French, senior lecturer in the University of Provence (1967-96), teaching Russian and Esperanto; learnt Esperanto in 1946. Duc Goninaz has collaborated with various periodicals, including *Esperanto*, *Heroldo de Esperanto*, *La Kancerkliniko* [The Cancer Clinic], *Sennaciulo* and *Sennacieca Revuo*. He has produced many literary works, including plays and translations, however, he is best known for his literary and linguistic studies. Duc Goninaz is also a lexicographer, and in this field his most important work has been to oversee the 2002 revision of Esperanto's largest and most important dictionary, *Nova Plena Ilustrita Vortaro de Esperanto* [The New Complete Illus. Dictionary of Eo].

Duc Goninaz's short play *La Ŝtona Gasto* [The Stone Guest] (1984) is 'a miniature tragedy' in four acts, based on poetry by Pushkin, *Kamennyj gost*. It does not pretend to be a translation. It is also different in style and plot.

Kris Long, in his review (1986), comments that: 'The present text exaggerates everything, as if Pushkin was too subtle for a contemporary (Esperanto) audience.' In his review (1987), Aleksander Korjenkov is even scornful of this prose retelling of Pushkin's poetry, stating: '... it is not possible to find a single basic criterion on which the two works are comparable.'

Studies, and other works incl.: 'Pri la Verkaro de Sándor Szathmári' [On the Works of S.Sz.] (1967). 'Bazaj Problemoj de la Analizo de Esperanto' [Basic Problems in the Analysis of Eo] (1975). 'La Pseŭdonima Waringhien: G.E. Maŭra kaj G. Peterido Peneter' [Waringhien's Pseudonyms: G.E. Maŭra and G. Peterido Peneter] (1981). 'Lingvosciencaj kaj Gramatikaj Difinoj de Plena Ilustrita Vortaro' [Linguistic and Grammatical Definitions in the Complete Illus. Dictionary] (1984). 'La Problemo de la Normo en Esperanto' [The Question of Standard in Eo] (1985). 'La Socia Statuso de Esperanto: Tri Historiaj Teorioj (Zamenhof, Lanti, Lapenna) Konfronte al la Nuna Realo' [Eo's Social Status: Three Historical Theories (Z., L., L.) in the Face of Contemporary Reality] (1985). 'Kiel Priskribi Esperanton? Problemoj Metodologiaj kaj Terminologiaj' [How to Describe Eo? Methodological and Terminological Problems] (1987). 'La Poezia Verkaro de Gaston Waringhien' [The Poetry Works of G.W.] (1987, rpt 1988). 'Formigo de Ideologiaj Modeloj pri la Rolo de Esperanto' [Formation of Ideological Models on Eo's Role] (1988). 'Pri la Reguleco de Esperanto' [On the Regularity in Eo] (1995). 'PIV en Perspektivo' [The Complete Illus. Dictionary in Perspective] (1998). 'Gaston Waringhien [q.v.]' (obituary) (1992).

Duc Goninaz edited *Studoj pri la Internacia Lingvo / Studies on International Language* (nine essays (eo, en, de, fr), 1987).

He wrote a foreword to *La Poemo de Rodano* (1988, trans. from the Provençal of *Lou pouèmo dóu Róse* by Frédéric [Frederi] Mistral (1830–1914).

In French: 'L'espéranto dans son cadre historique et sociolinguistique' (1983). 'Liberté linguistique et droit à la communication' (1986). 'Problèmes sémantiques et sociolinguistiques dans l'usage de l'espéranto' (1987). 'Problèmes lexicographiques de l'espéranto (Abstract: Lexicographical Issues in Eo)' (2001). 'Langues à l'heure de la mondialisation, Les : libération ou aliénéation?' (2006).

Duc Goninaz's translations incl. – from • French: *La Fremdulo* (1993, novel *L'Étranger* by the Nobel Prize-winner Albert Camus). *Kun Diablo en la Korpo* (2006, romantic novel *Le Diable au corps* (*The Devil in the Flesh*) by Raymond Radiguet • German: *Songonovelo* (1997, Freudian fantasy novel *Traumnovelle* by Arthur Schnitzler).

The coll. *Alilingvaj Erotikaj Poeziaĵoj* [Erotic Poems in Other Langs] (2003), co-trans. with Georges Lagrange (q.v.), also contains trans. by Gaston Waringhien (q.v.) into other languages than Esperanto.

Duc Goninaz in translation – into • Italian: poem 'Se nin disigus' (tanka) appears as 'Ci separasse' in D. Bertolini (ed.) *In quest' era omicida / En Ĉi Murdepoko* (1987) • Romanian: poem in the anth. *Az én antológiám / Antologia mea* trans. J.E. Nagy (2001).

• SELECTED WORK: *Lingvoj, Gentoj kaj Lingva Politiko* [Langs, Peoples and Lang. Politics] (1974). *La Ŝtona Gasto* [The Stone Guest] (play, 1984, 2nd ed. 1989). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'La Mirinda Urbo' [The Amazing Town].

Sadler, Victor (b.1937)

English manager; system designer; learnt Esperanto in 1951. Sadler collaborated with the student periodical *Studento* and *The British Esperantist*. In 1962, he taught Esperanto in Ceylon (Sri Lanka), and compiled a Sinhalese vocabulary (1963). He took a degree in experimental psychology at Cambridge University and a doctorate in experimental phonetics at University College London; general manager of the headquarters of the World Esperanto Association (UEA) in Rotterdam (1968–83); editor of the association's review *Esperanto* (1962–74); editor of *La Monda Lingvo-Problemo* [The World Lang. Problem] (1968–74); acting secretary of the world Esperanto congresses (1973–7); administrator of *Institucio Hodler* (1979–83). He later worked on machine translation using Esperanto (DLT, 1985–90), done at BSO in Utrecht, Netherlands. Also, his articles with historian Ulrich Lins raised awareness of the virulent persecution of Esperanto and its speakers under totalitarian regimes and led to Lins's distinguished work on the subject *La Danĝera Lingvo* [The Dangerous Lang.] (1988). Literary work by Sadler appeared in *Norda Prismo*, *La Nica Literatura Revuo* and *Monda Kulturo*.

William Auld (q.v.) judges Sadler one of the seven most important poets of the Post-Parnassian (*Postparnasisma*) Period (EOLE, p.94), following in the footsteps of Ragnarsson (q.v.), together with Mattos and Nogueira

(q.v.). His unique voice in avant-garde 'modernistic miniatures' should have had a greater influence on Esperanto poetry.

Sadler's single collection of experimental poetry, *Memkritiko* [Self-criticism], was published in 1967. Each poem is knowledgeably annotated by the author, and characterized by his semi-ironic wit. The overlying theme is alienation from the individual's viewpoint. Vilmos Benczik (q.v.) writes (review, 1972; *SpEL*, pp.131-5):

Sadler ... refuses to bark along with the masses (*kunboji*). ... The main imperative (*direndo*) of Sadler's poems is rebellion against the unnatural norms of civilized social life and the loneliness that is an inevitable consequence. Such rebellion is not new in Esperanto literature, we find the same with Auld and Szathmári [q.v.]. However, Sadler presents a new aspect...

Tazio Carlevaro (q.v.) sees Sadler's poetry as exemplifying positive influence from ethnic-language poetry in the renewal of forms and themes (*EeP*, p.172). The main influences on Sadler are the American writers E.E. Cummings (1894-1962) and Ezra Pound (1885-1972), but Benczik emphasizes that Sadler is no simple epigone of these poets:

Sadler's poetic language and verse construction are dauntingly different to the traditions of [Esperanto] literature ... [and] are a measured and maximally concise vesture for their highly complex content. He is in complete and unerring control of the seemingly simple, but in reality highly complex, arsenal of contemporary poetic form. ... Sadler is 'an engineer of the soul' - he exposes the complete internal world of the individual and, with that precision possessed only by the most talented poets, describes it.

His poetry is concise but at the same time compendious, each word, each interchange containing what needs to be said in several dimensions (*plurdimensian direndon*), ...

Many have reproached Sadler for obscurity and incomprehensibility, but Benczik salutes Sadler's breaking of the rules in *Parnasa Gvidlibro* [A Guidebook to Parnassus] (1932). The full meaning of Sadler's poetry, Benczik explains, is not attainable without intellectual exertion, but the resulting enjoyment compensates for the effort. Nevertheless, Sadler's language usage is nearer the conversational norm than much of Esperanto's classic poetry. Benczik, like Auld, concludes that Sadler is a great poet. However, this does not mean that his work is dry. On the contrary, his dry wit is an essential ingredient of his personality, exemplified not least in the lighter poem 'Mi Ne Havas Multon por Proponi, Sinjorino' [I Don't Have a Lot to Offer, Madam].

Masao Miyamoto (q.v.), in his review (1968), considers Sadler's work on a par with works in national languages. He singles out poem 29 for particular praise, adding: 'Of the 36 pieces I deem the following to be outstanding: 46, 57, 98, 75, 71, 59, 65 and 62. However, I am not easy in my mind with his tankas or pseudotankas, perhaps because I am Japanese and have become too accustomed to the lyricism of this genre.' He con-

cludes: 'The collection must be in the possession of every conscientious literatus'.

Baldur Ragnarsson, in his review in *Norda Prismo* (1968), writes:

... the poems are beautiful, strikingly beautiful.

Victor Sadler is an experimental poet, very conscious of his art. For him poetry is above all a matter of pertinent language, in sense and form. Time and again he admirably utilizes the explorative capacity provided by the reality of Esperanto's vocabulary (*esplor-povajn rimedojn de la Esperanta vortrealo*) ...

His poems are thought-through wholes, often declaring themselves on several levels; seldom in a single work does one find so many concentrated abundances of allusion.

... the general intent of Sadler the poet is to create uncliché (*eksterkliŝa*) poetry, original in thought and expression, and in certain circumstances (*eventuale*) capricious. He has succeeded, and even more than that, because in happy moments his heresies transport us to something truly new ...

Sadler's use of experimental prose in short stories created a deal of attention in cultural reviews (cf. Bibliog.).

Other works: *Budhismo Terminaro* [Buddhist Glossary] (1962). 'Persekutoj kontraŭ la Internacia Lingvo' [Persecution of the Intl Lang.] (1968). With Ulrich Lins: 'Regardless of Frontiers: a Case Study in Linguistic Persecution' (1972). *Working with Analogical Semantics* (Dordrecht/Providence, RI, 1989).

On Sadler: V. Benczik: 'Pri la Poemaro de Victor Sadler' [On Victor Sadler's Coll. of Poetry] (1970). B. Ragnarsson: *La Poezia Arto* (1988) (pp.51-3) on the poem 'Aliaj Kantis, Vintro' [Others Sang, Winter].

Sadler's translations incl.: P. Neergaard (q.v.): *Retrospect on the Scientific Application of Esperanto* (1961). *Poemoj* (1979, with K. Long (q.v.) of *Poems* by Edward Thomas (1878-1917), and *La Bona Arbo* (1999, children's story *The Giving Tree* by Shel Silverstein).

Sadler in translation - into • **English:** poems 'Pledo' [Plea], 'Mi (Kiam en la Kuniklejo)' [I (When in the Rabbit Warren)] (also in *La Brita Esperantisto* No.891, Sept.-Oct. 1989), 'Mozaiko' [Mosaic], 'El Via Harodoro' [Of Your Hair's Fragrance] and 'Negranda Knabino' [A Girl Not Large], trans. by W. Auld, in *Ten Esperanto Poets in English Translation* (1991) • **Hungarian:** 'Pledo' (1967) and 'La Mev-gardanto' (1967) appear as 'Védőbeszéd' and 'A sirály-őr' in M. Gergely (ed.) *Utam a világhban: Esperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987). Poems 'Kiam Mi Montras la Ĝardenon', 'Viaj Leteroj Estas Konteltiroj', 'Mi (Kiam en la Kuniklejo ...)', 'Aliaj Kantis, Vintro' as 'Mikor a kertet mutatom', 'Leveleid számlakivonatok', 'Én (amikor táskád)', 'Másók énekelték, tél' in *Az én antológiám ...* trans. J.E. Nagy (2001) • **Polish:** tanka '94' in *Literatura na Świecie* (Nos.217-18, 1989; p.363), trans. by W. Usakiewicz • **Romanian:** poem 'Mi (Kiam en la Kuniklejo ...)' as 'Eu (când în harababura)' in *Az én antológiám / Antologia mea* trans. J.E. Nagy (2001). Poem 'La Mev-gardanto' as 'Paznic de pescăruși' in anth. *Din lirica de expresie esperanto* trans. C. Dominte (bilingual, 2005).

• **SELECTED WORK:** 'Mirlando: Renkontiĝo' [Wonderland: An Encounter] (short story, 1962-3). 'Aŭtomobilo' [Automobile] (short story, 1963). *Memkritiko* [Self-criticism] (coll. of poems, 1967), from which rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986): 'La Mev-gardanto' [The Guardian of the Sea Gulls]; 'Mi Ĉizus Kantomilionojn' [I'd Chisel Millions of Songs]; and in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Elegio Jarfina' [Elegy at the Year's End]; 'Pledo' [Plea]; 'Aliaj Kantis, Vintro' [Others Sang, Winter]; 'Mozaiko' [Mosaic]; 'El Via Harodoro' [Of Your Hair's Fragrance]; 'Negranda Knabino' [A Girl Not Large]; 'Kiam Mi Montras la Ĝardenon' [When I Show the Garden]; 'Tian Gracion Portas Mia Damo' [Such Grace My Lady Carries]; 'Mi Ne Havas Multon por Proponi, Sinjorino' [I Don't Have Much to Offer, Madam]; 'Mi (Kiam en la Kuniklejo ...)' [I (When in the Rabbit Warren ...)]; 'Kiam kun Mia Amo Mi Promenas' [When with My Love I Walk]; 'Viaj Leteroj Estas Konteltiroj' [Your Letters Are Balance Sheets].

1968

Andrusiewicz, Mira (b.1932)

Polish, secretary of a business school. She was a prizewinner in Literary Competitions at world Esperanto congresses; secretary of various Esperanto organizations. She contributed to various periodicals. She began writing in Polish, but her creativity flowered only after learning Esperanto in 1965. Her first work was printed in *Pola Esperantisto*, later in *Norda Prismo* and elsewhere. She won the prize for New Talent at the World Esperanto Congress in Madrid in 1968 for her poem 'Bedaŭrinde' [Unfortunately].

Amo, Amoro, Adoro [Love, Erotic Love, Adoration] finally came out in 1987. The collection was originally prepared for the Stafeto publishing house in 1971, just as it ceased activity. In his commentary (pp.65-7) Tyburcjusz Tyblewski (q.v.) calls her poems 'graceful in form and significant in content, becoming almost a chronicle of the contradictions of the affections.' Andrusiewicz is 'a poet who gives rise to impressions and whose observations, perceptions and moral appraisal are in an original way transformed into enchanting verses with an autonomous structure.'

Tyblewski adds: '... time and again there is unrestrained (*sentabuan*) imagery of sensual love (*amoro*). The poet does not hesitate to name the nuances of erotic love with words that are simple, instead of applying equivocal symbolism - as many do ...' And: 'The writer shows herself admirably immune to the influence of her native language, ...'

De' Giorgi (q.v.), in his review (1989), comments that the 20 years or so that elapsed before the poems were published are perceptible in their style.

... occasionally delicate, touching, sensitive (*sensiva*), on other occasions passionate, tragic, violent and without taboos (*senpruda*), somehow with a quality of Urbanová [q.v.] ... The poems are varied, often in free verse, occasionally rhyming, always irregularly, without planned schemes. Which does not mean they cannot be musical without stumbling, although this does occur intermittently. ...

And some poems are charming, ...

Andrusiewicz in translation: some poems in • Polish trans. in *Jelenia Góra Almanac*.

• **SELECTED WORK:** 'Patro' [Father] (poem) in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Malproporcio' [Out of Proportion]; 'Jaluzo' [Jealousy]; 'Ĝis la Reveno' [Until the Return]. *Amo, Amoro, Adoro* [Love, Erotic Love, Adoration] (68 poems, 1987).

1969

Andrianova-Hordijenko, Nadija (1921-99)

Ukrainian journalist; learnt Esperanto in 1965. Andrianova-Hordijenko was a member of the Ukrainian Writers' Association. Mainly a poet, she was also known for her translations from Russian and Ukrainian in *Paco* [Peace], *Hungara Vivo* and other periodicals. She has also translated from French and German into Ukrainian.

Her collection of 55 poems *Vagante Tra la Mondo Maltrankvila* [Wandering through the Uneasy World] was published in 1987. In his review (1989), Aldo De' Giorgi (q.v.) comments that the poems are: 'generally written in fluent, sonorous (euphonious) verses, sometimes rhyming, sometimes not, and in irreproachably elegant language.'

The themes are: singing thanks and in vindication, on places visited as a guest, praising some specific social order, messianical calls to peace, brotherhood, antimilitarism, although limited to a few eastern European countries. 'For this reason the themes are somewhat monotonous and seldom attain pure poeticality.' '... happily, ... when [she] allows herself her own intimate feelings, experienced joys and sufferings, or when she simply eulogizes on the wonders of nature, she attains a nicely crafted lyricism, ...'

In his introduction, Stojan Ćuĝev calls the work 'a lyrical autobiography of an uncompromising member of mankind (*homarano*)'. He continues:

The reader should not look for strict poetic form or fixed traditional genres in her verse. It is new, topical in content and touches the interests, the worries, the situations of conflict and the ideals of the generations from the last quarter of the 20th century. So for many readers it will seem like some kind of commercial (*publicista*) poetry ... Yet such a style is required by the mental state, the psychological crisis of contemporary man, unrelentingly persecuted by the phantom of an early nuclear catastrophe.

Nevertheless, Ćuĝev calls it 'geographical poetry', consisting of reminiscences of places by an authoress with a compulsive urge to travel. Ćuĝev also notes her original figures of speech and her generally optimistic note.

Five of her original poems appear in the otherwise Bulgarian coll. *Bukedo* ed. Ĥ. Gorov (q.v.) (1985).

Andrianova's translations incl.: from • Ukrainian: ed. and pt trans. *Liriko* [Lyrical Poetry] by Ukrainian poet Lesia Ukraïnka, publ. in 1971. *Ukrainaj Popolaj Fabeloj* [Ukrainian Folk Tales] (1983).

From Esperanto into • Ukrainian: coll. of works by V. Eroŝenko: *Kvitka spravedlyvosti* (1969, pt from the Japanese via Russian). *Sil-hova ludjna skartlj*

inkiv (1986, two stories 'Neĝa Homo' and 'Trezoro de Jukiroj' by T. Sekelj). *Kumeuaua, syn Ĵungliv* (1989, T. Sekelj's popular adventure novel *Kumeŭaŭa, la Filo de la Ĝangalo*).

Work in Ukrainian: *Zapaliv ja u serci vohon'*, biog. of V. Eroŝenko for children (1973, 2nd rev. ed. 1976).

• **SELECTED WORK:** 'Avertas Teron Sonoril' de Hiroŝimo' [The Bell of Hiroshima Warns the World] (poem) in *Poemaro por Paco* ed. G. Konisi (1986). *Vagante Tra la Mondo Maltrankvila* [Wandering Through the Uneasy World] (coll of poems, 1987).

1970

Kärt, Benita (1905-93)

Estonian housewife; learnt Esperanto in 1928. Kärt lived in the Latvian capital, Riga, for several years. She began writing poetry in 1958, mostly on nature. She also wrote stories and articles. They appeared in the periodicals *Norda Prismo*, *Paco*, *Nuntempa Bulgario* [Modern Bulgaria], *Amikeco* [Friendship], *Nia Verda Stelo* [Our Green Star], *La Verda Kolombo* [The Green Dove], *Planteto* [Little Plant] et al. She compiled and edited *Unuigo* [Union] for five years. She also collaborated with the Esperanto Section of Radio Poland in Warsaw. Apart from her translations from Estonian to Esperanto, she also translated from Esperanto into Estonian. The latter appeared in the Tartu newspaper *Edasi*.

A collection of 100 of her poems was produced in just eight copies in 1968 under the title *Versaĵoj* [Poems]. Her collection of 31 poems *Miozoto* [Forget-me-not] of 1970 is named after an Esperanto holiday cottage, 28km from Riga. It is chiefly inspired by nature. In his review (1971), Maltese poet Carmel Mallia (q.v.) comments that *Miozoto*, which employs various forms of metre, 'is a sweetly romantic little ray of sunshine in the suffocatingly modern forest of poetry.'

Kärt's translation from Estonian incl.: *La Mastro de Kôrboja* (1976, novel *Kôrboja peremees* by Anton H. Tammsaare).

• **SELECTED WORK:** *Miozoto* [Forget-me-not] (coll. of poems, 1970). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Septembro' [September].

Beucaire, Louis (1925-83)

French, manager of the French Bookshop in Berlin from 1950; learnt Esperanto in 1941. Beaucaire wrote that his most valued diploma was his Certificate of Learning from 1945, attesting to his 'Possession of elementary knowledge of the international language Esperanto', learnt as 'a prohibited thing of the Jews (*judajo*)'. He wrote pieces for various periodicals.

Beucaire's *Kruko kaj Baniko el Bervalo* [Kruko and Baniko from Berryvale] (1970) is an illustrated collection of witty, irreverent and risqué jokes and sketches amusingly adapted to Esperanto culture. Its sequel is *El la Vivo de Bervalo Sentaŭgulo* [From the Life of a Berryvale Ne'er-do-well] (1974). Although hardly high literature, both books were phenomenal best-sellers.

There followed *Fabeloj de la Verda Pigo* [Stories of the Green Magpie] (1981), 'with its effects at times naive, at times nicely surrealistic - well,

every Esperanto-speaking grandfather should make this a present to his grandson, as Beaucaire was up to doing.'

Giorgio Silfer (q.v.) goes on to comment, in *Literatura Foiro* (1983), that Beaucaire 'will not leave a trail in [Esperanto] literature as deep as Schwartz [q.v.], or as Baghy [q.v.] ...' but – as Silfer quotes from a lecture by William Auld (q.v.) – Beaucaire's books 'exquisitely bear witness to the existence of a culture indigenous to Esperanto because most of the jokes (they are indecent, in case you happen not to be acquainted with the work) carry titles that allude to things that are purely Esperantist.'

Beaucaire in translation into • Basque: *El la Vivo de Bervalo Sentaŭgulo* appeared in translation by Aitor Arana in 2000 under the title *Bervalen gertatuak*.

• **SELECTED WORK:** *Kruko kaj Baniko el Bervalo* [Kruko and Baniko from Berryvale] (sketches, 1970, 2nd ed. 1974). *El la Vivo de Bervalo Sentaŭgulo* [From the Life of a Berryvale Ne'er-do-well] (sketches, 1974). *Fabeloj de la Verda Pigo* [Stories of the Green Magpie] (1981).

Samodaj, Vladimir Vladimirovič (b.1935)

Russian philologist-arabist; learnt Esperanto in 1958. Samodaj was vice-president of the Commission for International Contacts of Soviet Esperantists in 1970; a member of the international committee of Mondpaca Esperantista Movado (MEM) [Eo Movement for World Peace] in 1978; vice-president of the Asocio de Sovetiaj Esperantistoj [Assn of Soviet E-ists] in 1979. He co-edited a great deal of information material, as well as the Esperanto supplements to *Moscow News* (1978–82). During 1990, Samodaj led the Moskva Literatura Esperanto-Klubo [Moscow Lit. Eo Club], a branch of the Lev Tolstoy Esperanto Club, continuing to produce its periodical *Cerbe kaj Kore* [With Head and Heart] until 1992, when the *Moskva Gazeto* [Moscow Magazine] took over the role. From 1995, Samodaj again took control of the title until its 50th issue in 1997. During these 50 issues, it is calculated (MSOP, p.92) that there appeared 230 original Esperanto poems of varying lengths by 49, mainly Russian, poets, 13 original prose pieces, and some 30 original essays and reviews. The role of the magazine continued, again under Samodaj's editorship, by the bimonthly *Scienco kaj Kulturo*, published by the Moscow University of European Law.

Samodaj's collection of poetry *Konfesoj: Poeziaj Provoj* [Confessions; Attempts at Poetry] (2005) includes trans. from Russian, Ukrainian and other languages. It also contains 'Meditoj pri Poezio (duboj de diletanto)' [Meditations on Poetry (doubts of a dilettante)], in which he questions why Romance-Germanic influence is considered acceptable, while Slav influence – rhyming word-roots, or 'abortive' rhyme, and *adasismo*, or rhyming of suffixes – is not.

Ne Nur Legendoj, Ne Nur pri SEJM [Not Just Legends, Not Just on the Soviet Eo Youth Movement] (1999) contains reminiscences, as well as original poetry and prose. Bård Hekland, in his review (2000), comments that this multifaceted book occasionally gives the impression of being compiled, rather than written, by Samodaj. It is almost a companion

volume to Mikaelo Bronštejn's (q.v.) reminiscences, *Legendoj pri SEJM* [Legends of SEJM], the second, enlarged edition of which came out in 1998. (It is important to note that *legendoj* is ambiguous, meaning not just 'legends', but also 'something that must be read'.)

Hekland describes Samodaj as less critical than Bronštejn, who only has bitter words for the Esperanto Commission. 'From his inside position, Samodaj describes the activity of the commission [Commission for Intl Contacts of Soviet E-ists] differently, as an unending battle for recognition, for the right to publish, for any sort of help for life at club level.' Perhaps most pertinently, Hekland adds: 'Under such conditions, in a country that forbade any sort of uncensored publication and independent organizations, it should not have been possible to found SEJM. Yet, it existed, ...'.

Other work: Samodaj co-comp., with M. Bronštejn, coll. works of Pushkin *200 Jaroj: Elektitaj Verkoj* (1998). 'Bruna Ŝtono – Bardo kaj Homo' [Brown Stone – Bard and Man] – foreword to *Du Lingvoj: Kantoj kaj Poemoj* (2001) by M. Bronštejn (q.v.).

Samodaj's translations incl.: *Du Noveloj* [Two Short Stories] (1966, co-trans. with E. Ostrožnikova by Arkadij Gajdar (Golikov, 1904-41)).

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Jaroj Kuras, Jaroj Flugas' [Years Run, Years Fly]; 'Tutan Vivon Mi Silentis' [My Whole Life I've Kept Quiet]. *Ne Nur Legendoj, Ne Nur pri SEJM* [Not Just Legends, Not Just on the Soviet Eo Youth Movement] (orig. prose and poetry, autobiogr., 1999). *Konfeso:* *Poeziaj Provoj* [Confessions: Attempts at Poetry] (incl. trans., 2005). In *Moskvaj Sonoriloj* [Moscow Bells] ed. N. Gudskov (anth., 2007).

1971

Potts, Bertram (1895-1994)

English, later New Zealand, writer and journalist; learnt Esperanto in 1912. Potts became president (1938-48) and from then on honorary life president of the New Zealand Esperanto Association. He was editor and reviewer of *Official Bulletin* and *New Zealand Esperantist* (1944-64). In 1956-7, Potts toured 11 countries in Europe, lecturing in Esperanto on the ancient history of New Zealand.

Potts's *Nokto da Timo* [Night of Fear] (1971) was an already mature, elegant and highly successful little collection of three stories, the last of which, 'Poemo-maŝino' [Poem Machine], is a witty piece on Marjorie Boulton (q.v.). It was followed in 1978 by a collection of 49 'authentic poems for children', *Poezia Bukedo por Geknaboj de la Mondo* [A Poetic Bouquet for Boys and Girls of the World]. Benczik (q.v.), in his review (1979), goes on to describe this unexpected work as simply 'excellent'.

Potts – already at a considerable age – is able to find children's wavelength, like a truly wise grandfather who has shaken off the solemn looks of the 'active' grown-ups, ... But he has not just reverted to childhood. Using his knowledge of life, he has regained the capacity to understand and take seriously the wonder-world of children.

A significant number of the poems are written not only for children but also about children. In these he does not describe children externally but lets them speak for themselves. Every poem makes easy reading, 'with ear-caressing rhythms and rhymes. A spirit of good humour is also a constant garnish, ... not just in the contents but also in the form.' And Potts does not reduce the vocabulary.

Potts's second collection of stories, *La Nova Butikisto de Nukugaia* [Nukugaia's New Shopkeeper] (1978) deals with two overriding themes: pauses in the battles of the First World War, in which Potts served in Belgium, but mainly New Zealand and the Pacific. Eduard Tvarožek (q.v.), in his review (1979), calls them essentially trifling subjects, 'but from the author's pen they emerge into an artistically woven net of people, of diverse characters and interesting events,' in which good humour and the unexpected play their role. The characters are real and rounded, 'true movers of the action'. Potts 'is a master of his theme, but also of style – and clearly enjoys its possibilities.'

Vilmos Benczik, in his review (1979), sees *La Nova Butikisto de Nukugaia* as providing a clearer view of Potts's talent as a writer, which he describes as 'absolutely favourable, and Potts has confirmed his place in the avant-garde of Esperanto prose'. Potts writes to amuse, and he 'is wonderfully well acquainted with the people, their virtues and vices, and he is equipped with the necessary arsenal of style to best describe and immortalize them.'

Benczik sees the chief trait in the stories to be 'an idyll': 'An idyll that radiates serenity, silence and a mild optimism. This trait is all the more noticeable as nearly all the pieces contain a germ of possible conflict, ...' The main flash-points are relations between whites and Maoris, and power-hungry little Napoleons on the small islands. The 'most noteworthy virtue of Potts's pen is his precision, which nevertheless has an unfailingly easy-flowing, elegantly pertinent style. There are many original turns of speech, exploitation of the latent capabilities of the language, yet they are always completely natural and simple.' Benczik concludes: 'The collection ... is homogeneously good, without high points or deep valleys.'

Perhaps Potts's single most important contribution to Esperanto verse is his original, popular poetry for children, which is not a genre that has been tackled by many others. Marjorie Boulton, in her introduction to *Poezia Bukedo* [A Poetic Bouquet] (1978), compares Potts's poems to those of the English poet Walter de la Mare (1873–1956). They are real literature for children, with great variation in themes, metre and style – not milk for sucklings or mush for babies, but with something to chew on, with new tastes, and fibre!

Potts uses strong, immediately recognisable, and pleasant, repeating metres, often surprising, and with much alliteration, which is possibly suited to children's ears, and onomatopoeia, often subtly, as for example in the rhymes of 'La Ligna Lulĉevalo' [The Wooden Rocking-horse] or occasionally in the virtuoso 'La Orkestro de la Bestoj' [The Orchestra of the Animals]. But their greatest quality is their sense of fun, which also makes them so attractive to adults.

Another collection of short stories, *Kaverno apud la Maro* [Cave by the Sea], appeared in 1985, described as exhibiting a fluent, poetic style.

Potts's translation incl.: *Infanoj de la Malriĉuloj* (1972, socially critical novel *Children of the Poor* by the New Zealand writer John A. Lee, whose best-selling original came out in 1931).

Other works: *Progress Esperanto Reader* (1940). *Facila Skeĉ-albumo* [Easy Sketch Album] (1984) – 100 one-page didactic sketches for two people.

Potts in translation into • Italian: *Poezia Bukedo* appeared as *Chiuri anda poetica* (1994), trans. by D. Bertolini.

• **SELECTED WORK:** *Nokto da Timo* [Night of Fear] (coll. of stories and poems, 1971). *Poezia Bukedo por Geknaboj de la Mondo* [A Poetic Bouquet for Boys and Girls of the World] (collection of poems, 1978). *La Nova Butikisto de Nukugaia* [Nukugaia's New Shopkeeper] (13 short stories, 1978). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Rakontu, Kara Avĉjo' [Tell Me, Dear Granddad]; 'Mi Ne Volas Ellitiĝi!' [I Don't Want to Get Out of Bed!]; *Kaverno apud la Maro* [Cave by the Sea] (short stories, 1985). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'Kie Estas B-Kompanio' [Where's B Company?]. 'La Rabatako' [The Mugging] (story) in *Tempo Fuĝas: Dudek Kvin Rakontoj el Monato 1980-1994* ed. W. Auld (1995).

Hagler, Margaret Grace (1919-97)

American university teacher of English language and literature in the Lincoln Land Community College, Springfield, Illinois, later in Colorado; learnt Esperanto 1962-8.

Margaret Hagler's 436-page doctoral thesis on *The Esperanto Language as a Literary Medium. A Historical Discussion of Esperanto Literature, 1870-1970, and a Stylistic Analysis of Translated and Original Esperanto Poetry* was published in 1971. It was the first such extensive work in English. Willem A. Verloren van Themaat (q.v.) comments (BNTEL): 'Its two main defects are the insufficient distinction between the important and less important authors and inevitably being out of date due to the passage of time.'

Hagler's translations into • English for her doctoral thesis include works by William Auld, Julio Baghy, Marjorie Boulton, Brendon Clark, Antoni Grabowski, Kálmán Kalocsay, Edwin de Kock, Abram Kofman, E. Mikhalski, Stanislaw Schulhof, Raymond Schwartz and L.L. Zamenhof (details appear in the articles on these authors).

• **SELECTED WORK:** *The Esperanto Language as a Literary Medium. A Historical Discussion of Esperanto Literature, 1887-1970, and a Stylistic Analysis of Translated and Original Esperanto Poetry* (1971).

1972

Nogueira, Roberto Passos (b.1949)

Brazilian doctor of medicine; learnt Esperanto in 1965. Nogueira co-founded the Brazilian Esperanto youth organization in 1967 and taught Esperanto, its literature and linguistics, in the University of Ceará from 1967 to '71. During the 1980s he worked for the Pan American Health Organization, first in Brasilia, later in Washington, DC. From 1990 he

conducted research for the Brazilian Ministry of Health. He has written three works in Portuguese on public health. Nogueira's poetry and critical essays first appeared in *Norda Prismo*. He has produced both original and translated poetry, as well as essays on Esperanto literature and linguistics. For a time he was a judge in the poetry section of the Literary Competitions at world Esperanto congresses. He has most recently dedicated himself to writing in Portuguese on philosophy and health.

William Auld (q.v.) (*EOLE*, p.94) values Nogueira as one of the seven most important poets of the 'Post-Parnassian Period' in the language. With Victor Sadler (q.v.) and Geraldo Mattos (q.v.), Nogueira follows in Baldur Ragnarsson's (q.v.) footsteps.

Nogueira's essay 'Esperanto kaj la Vorta Poezio' [Eo and the Poetry of the Word] in *Norda Prismo* (1969) deals with the greater freedom of usage the structure of Esperanto affords its poetry compared to that of other languages (cf. General Introduction, p.13). The essay also deals with the influence of modern British poetry via works by Auld and Ragnarsson, and the appearance of so-called 'concrete poetry'.

Nogueira's collection *Vojo kaj Vorto* [Way and Word] (1972) is a reaction against Parnassianism (cf. *Parnasa Gvidlibro*). The original poems in the collection are highly varied both in form and content as Nogueira attempts to mould his poetry according to Stéphane Mallarmé's (1842-98) concept that 'poetry is made with words, not with ideas'. The *vojo* is the poet's 'situation in the world', and the *vorto* is his devotion to artistic values.

Auld writes (*EOLE*, p.98) that Nogueira is a poet fully aware of his debt to the culture he has joined, but he finds it in various ways behind the times compared to some ethnic-language cultures and wants to enhance it by providing qualities he sees as lacking. Like many before him, he experiments to prove that Esperanto is also capable of doing the same somersaults as other languages. Consequently, the collection only contains 25 pages of original poems. The rest is made up of translations of key works (cf. below).

In his foreword to the collection (p.10), Auld calls Nogueira's tone unique, though it nevertheless draws on his ethnic-language mentors. The poems are certainly 'worthy of study; ... the epoch of Parnassianism has already passed, at least for the present - if not, our lively poetry will slowly give up the ghost in a swamp of elegant ventilation'. He sums up: '... *Vojo kaj Vorto* will prove ... one of the key works in the evolution of Esperanto literature.'

Nogueira's literary criticism incl.: 'Poezio Ekzamenata' [Poetry Examined] (1970). 'Esperanto kaj la Vorta Poezio' [Eo and Word Poetry] (1969). 'Pri Moderna Poezio kaj Esperanto' [On Modern Poetry and Eo] in *Vojo kaj Vorto* (1972).

Nogueira's translations of poetry in *Vojo kaj Vorto* are from Rafael Alberti, Guillaume Apollinaire, Bertolt Brecht, E.E. Cummings, Carlos Drummond de Andrade, Dylan Thomas, T.S. Eliot, Ernst Jandl, João Cabral de Melo Neto, Federico García Lorca, Vladimir Mayakovsky (Majakovskij), Pablo Neruda, Oswald de Andrade [Souza], Fernando Pessoa, Ezra Pound, Salvatore Quasimodo, Juan Ramón Jiménez and Giuseppe Ungaretti.

• **SELECTED WORK:** 'Esperanto kaj la Vorta Poezio' [Eo and the Poetry of the Word] (essay, 1969). *Vojo kaj Vorto* [Way and Word] (coll. of orig. and trans. poetry, 1972). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'La Mirinda Aventuro de l' Simpla Homo' [The Wonderful Adventure of the Common Man]; 'A World in a Grain of Sand' (pts 2 and 4). 'Ne' [No]; 'Sombre' [Sombrelly]; 'Pejzaĝo de Nordoriento' [Landscape of the North-East]. In *Brazila Esperanta Parnaso* [Brazilian Eo Parnassus] (anth., 2007).

Silfer, Giorgio [Nicolas Vanof; pseud. of Valerio Ari] (b.1949)
Italian language teacher, doctor of modern languages and literature; learnt Esperanto in 1965. Silfer received his first prize for literature in the Literary Competitions at the World Esperanto Congress in Rotterdam in 1967. With Carlo Minnaja, Manuela Bottiglioni, Nicolino Rossi (q.v.) and Gaudenzio Pisoni (1920-88), he co-founded the Italian literary circle La Patrolo [The Patrol] in 1969, which produced its own periodical, *Literatura Foiro*. Silfer edited some 60 issues between 1970 and '80. From 1975 to '78 Silfer edited *Kontakto* [Contact], the organ of TEJO [World E-ist Youth Org.]. Silfer has become known for his literary criticism. He also writes in Italian. Silfer co-founded the Esperanto PEN Centre in 1991, although many of the best authors remain outside its membership.

Silfer's *Drole kaj Petole* [Drolly and in Sport] (1972) is a collection of anecdotes for younger readers. They are lively and amusing, with some easy philosophy.

The premises of La Patrolo, set up in May 1969, were set out in Silfer's article 'Internacie Valora Kulturo kaj Kulturo en Internacia Lingvo' [An Intly Valuable Culture and Culture in an Intl Lang.] in *Kontakto* (1976). Silfer considers Esperanto culture 'a subculture in an inter-national language' (*ELK*, p.40), rather than 'a culture' as maintained, for instance, in the writings of William Auld (q.v.). He considers only works of the highest value can belong to an international culture, the debatable point being whether a culture can be said to exist solely if exceptional works are produced. La Patrolo does not have a discernible literary tendency. Silfer added that Clelia Conterno (q.v.) also espoused the viewpoint of La Patrolo in her tableaux on various Esperanto writers.

In his article 'Literatura Rondo "La Patrolo"' [Lit. Circle "The Patrol"] (1979), Silfer states that the Circle's main aim was to create the embryo of an 'Italian school'. Its most important success has undoubtedly been the long-running publication of the literary review *Literatura Foiro*.

Tazio Carlevaro (q.v.) saw Silfer's early work particularly distinguished by a talent for observing reality (*EeP*, p.183).

Silfer's first collection of poetry was *De Tempo al Tempo* [From Time to Time] (1977), consisting of 39 poems (part in Italian and English). Baldur Ragnarsson (q.v.), in his review (1978), quotes Silfer's questions: 'Where are the feelings going, the deepest love that no one perceived and will never be valued by anyone? Is it possible to conserve them so that such a quantity of spent energy might be a resource for the future?' Silfer's poetry is largely subjective, and Ragnarsson considers its sentimentality also renders it more

difficult for the reader to accept. Ragnarsson sums the collection up as a 'somewhat directionless beginning'.

Silfer's second collection, *Desislava Ridetas* [Desislava Is Smiling] (1987), consists of lyrical poems and three pieces of satirical prose, plus a commentary. It is written 'to demonstrate that true poetry does not require a picaresque vocabulary, but profound sensibility and prosodic preparation'. However, Edwin de Kock (q.v.) comments in his review (1988) that 'Silfer has not succeeded in becoming an important poet', although 'some pieces [are] at least competent'. He considers 'Silfer is a slave of his rhymes instead of their master' and the prose marginally more interesting than the poetry.

Nikolaj Lozgačev (q.v.), in his review (1989), queries whether the personal life of the writer is of any interest to the reader. He notes the motto poem of the Italian poet Eugenio Montale, whose work clearly moves and motivates the work. Lozgačev continues:

... self-obsession ... creates something of a repellent effect, ...
 Moreover, not all the poems in the book reveal themselves to the reader. The associations and allusions are so subtle, personal, or supported by such an extensive cultural field that it is difficult to find a reader who would comprehend the author adequately, ... However, occasionally ... the images, when no longer connected with purely personal impressions, suddenly resolve themselves, and the reader finally enjoys the poetry of words directly.

Sten Johansson (q.v.), in his on-line review, comments that the prose of *Desislava Ridetas* is more lyrical than satirical, and part of its poetry more philosophical than lyrical. Johansson finds the commentary that follows, evidently written by the author himself, disconcerting for its pretentious tone and probably deleterious to the reader's enjoyment.

Johansson finds the poetry pleasant in form, though much of it is monotonous, with a solemn, even pompous tone to the superficial content. Poems later in the book are more varied. Several poems are on experiences in connection with an aborted child, yet even here there is 'a tone that is at the same time egocentric and strangely impersonal ... This poetry seems to fear the trivial, dirty reality, and consequently it also seldom manages to touch it.'

Johansson finds both short pieces of lyrical prose interesting, and judges mainly the second, 'Kvin Papavoj' [Five Poppies], successful. The pieces are rich in symbolism. The first, on twelve couples with obstacles to love, is reminiscent of the style of Italo Calvino. The only narrative piece is the mildly humorous little story on a search for accommodation in a metropolis. Here Silfer succeeds in raising anecdotal situations to a more general, thoughtful level. 'The style is simple and very attractive.'

Georgi Mihalkov, in his essay on Esperanto love poetry (LK, pp.33-6), considers Silfer's love poems rich in metaphor, symbolism and association. He possesses an 'eloquent poetic style', in which original imagery, unusual comparisons, much assonance and novel rhyming schemes abound. Silfer adds motifs from pagan, Mediterranean and Nordic mythologies.

Silfer has written several plays. His drama *Doktoro Rosales* [Dr Rosales]

(1973) deals with the psychological effects of artificial insemination and a trial against a gynaecologist. Kálmán Kalocsay (q.v.) noted (*GpSE*, pp.240-1): 'the scientific objectivity and the mental problems of the gynaecologist mix very interestingly'. In his review (1973), Auld says the play succeeds in producing a strong effect and is worthy of being performed – it had its premier at the World Esperanto Youth Congress in Sarajevo in 1973.

Paul Gubbins commends (*PG*) the play for avoiding the usual clichés of Esperanto theatre. Silfer adroitly avoids tedious scientific explanations, yet the characters are to a degree stereotypical, and Silfer fails to exploit the human and personal dilemmas raised. On the other hand, he succeeds in provoking discussion and debate.

Silfer's drama 'La Familio de Anto Speri' [A.S.'s Family] (2003) is unique in that it is probably the first on the subject of Esperanto as a language in which children have been brought up (*denaskismo*). Gubbins criticizes the play for lacking focus until the third act, when Speri himself becomes the pivot. Gubbins continues:

The author has penned a drama that focuses on the questions around the identity of our children, on the use of Esperanto as tool for giving identity (*identigilo*) (*Literatura Foiro*, 202, 78). In other words it is above all a theme-centred, rather than a character-centred drama: in the title Anto Speri (Esperanto) is more important than his family. This is why the drama suffers.

Gubbins adds: 'Speri himself will overcome his crises because of Esperanto; for his children, however, the situation seems more of an embarrassment than a lifeline.'

The play had its premier in 2003 in La Chaux-de-Fonds, Switzerland. Its stage-manager, Jordan Todorov, called it a modern drama in which the views of the author are not forced on the audience but in which the questions are placed on the table for the public to play critic (*Literatura Foiro* No.203, 2003; p.135).

Other short plays – satires on teaching, language and society: 'Kiam Fiaskas Vortoj' [When Words Fail] (1997) and 'La Vorta Klaso' [The Word Class] – both satires on teaching (1997); 'Dialogo kun la Glotologo' [Dialogue with the Lang. Specialist] (2003).

Silfer and others have recorded a 40-minute videotape on six films in which Esperanto has played a role, with excerpts: *Kinarto kaj Ni: de Clark Gable kaj Charlie Chaplin preter la Kuraĝa Provo de J.L. Mahé tra la Duoblaĵoj de Hungaraj Filmoj ĝis la Eksperimenta Filmo de Davis ... Duonjarcenta Flirto inter Esperanto kaj Kino* [Cinematography and Us: from C.G. and C.C. beyond the Courageous Attempt by J.L.M. through the Dubbing of Hungarian Films to D.'s Experimental Film ... Half a Century of Flirtation between Eo and Cinematography] (1990).

Poetry by Silfer, Conterno, Rossi and G. Gimelli has been interpreted and put to music by Gianfranco Molle: *La Poezio de la Patrolo* [The Poetry of the Patrol] (La Chaux-de-Fonds/Milan, 1980).

Literary criticism, studies, essays, etc.: 'Intervjuo al Régulo Pérez [q.v.]' [Interview with R.P.] (1973). 'Internacie Valora Kulturo kaj Kulturo en

Internacia Lingvo' [An Intlly Valuable Culture and Culture in an Intl Lang.] (1976). 'Pri la Stilo de *Maŝinmondo* [by Szathmári (q.v.)]' [On the Style of *Maŝinmondo*] (1976). 'Ferenc Szilágyi: Unika Hungaro' [F.Sz.: a Unique Hungarian] (1977). 'La Satelito de Kalocsay' [K.'s Satellite] on L. Tárkony (q.v.) (1978). 'Tri Demandoj al Stefan Maul' [Three Questions to S.M. [q.v.]] interview (1978).

Silfer's *Enkonduko al Literatura Kritiko* [An Intro. to Lit. criticism] (1978, 2nd ed. 1983), written for the Someraĵ Universitataj Kursoj [Summer University Courses] at Liège University, contains lectures on 'Statistics and Poesy', 'Aesthetics and Poesy', 'Poetry and Prose', 'Elements of Metre', 'Figurative Speech', 'Lit. Genres' and 'Eo Criticism', as well as a bibliog. in Eo, French, English, Italian and German. Other subjects incl.: indigenous Eo culture, the relationship between intl lang. and intl culture, Eo subculture, betrayal by intellectuals, and the concept of art for art's sake. Cf. I. Bociort's review in *Literatura Foiro* (1982).

'Literatura Rondo "La Patrolo"' [Lit. Circle "The Patrol"] (1979). 'La Leginda Baghy [q.v.]' [What's Worth Reading in B.] (1981). 'Louis Beaucaire [q.v.]' (1983). 'Kia Socia Rolo por la Esperantlingva Intelektulo' [What Social Role for the Eo-speaking Intellectual] (1985). Review (1985) of *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (q.v.). 'Esperanto kiel Transnacia Arta Esprimilo' [Eo as a Transnational Expression of Art] (1987). 'Internacia, Sennacia aŭ Transnacia Kulturo?' [Intl, Non-national or Transnational Culture?] (1988).

On the Prague School: 'Lingva Praktiko kaj Beletra "Evolucio"' [Practice of Lang. and Lit. Evolution] (1988). 'Ne Estetika Avangardo, sed ... Pracela Ariergardo' [Not an Aesthetic Avant-garde, but ... a Regressive Rearguard] (1988).

Review (1989) of *Lappar, la Antikristo* by E. Tóth (q.v.). 'Japano ĉe l' Parnaso' [A Japanese at Parnassus] (1989) on Masao Miyamoto (q.v.). The vol. of hitherto unpubl. poems by K. Kalocsay *Versojn Oni Ne Aĉetas* (1992) contains the study 'La Turo de Babilo: Poetikoj kaj Tendencoj en la Esperanto-kritiko' [The Tower of Babel: Some Forms of Poetic Art and Tendencies in Eo Criticism] (1993). M. de Seabra: 'Diktaturo Ensocia Pli Teroras ol Enŝtata' [Dictatorship in Society Is More Frightening than in the State] (interview, 1994). 'Voj-aĝoj kaj Aliaj Po-emoj' (1994) - review of *Vojaĝoj kaj Aliaj Poemoj* by E. de Kock (q.v.). 'La Literatura Kontribuo de Ivo Lapenna' [The Lit. Contribution of I.L.] (2001). W. Auld: 'Ĉefverko, Kie Spaco Iĝis Dimensio de Tempo' [A Masterwork in which Space Became a Dimension of Time] (interview, 2004). 'Kabe, Kalocsay, Newell' (2004). 'Pri la Arto de Serĝo Elgo' [On Serĝo Elgo's Art] (2004).

Other work: *Debato pri la 'Praga Skolo'* [Debate on the 'Prague School'] (with Urbanová (q.v.) et al., 1989). Silfer also helped produce the musical video by Nikolin' (Nicole Pairoux) *Kiam Parizo estis Parizo Ankaŭ por Ni Esperantistoj* [When Paris Was Paris Also for Us Esp-ists] (La Chaux-de-Fonds [CH]: LF-Koop, 1989).

On Silfer: J. Camacho: *La Majstro kaj Martinelli* [The Master and M.] (satire, 1993). J. Camacho, R. Corsetti, P. Dasgupta, J. Lindstedt, C. Piron: *La Liturgio de l' Foiro* [The Liturgy of Literatura Foiro] (satire, 1999). J.

Modest (G. Mihalkov): "Kaj Ridi, Palpi, Ardi" - La Esperanta Ampoezio' [And Laugh, Fondle, Crave' - Eo Love Poetry] (2000). 'Lingvaj Manipulistoj' [Lang. Manipulators] (essay, 2007).

Silfer's translations incl.: contr. to the 271-page anth. of 20th-c. Italian poetry *Enlumas Min Senlimo* ed. C. Minnaja (1990).

Other work in Italian: *Se mi ne estus hebreo ... : una ricerca sulle origini dell'Esperanto* (1986). *Novel Dentro un palazzo rosa* [Inside a Pink Palace] (Lausanne, 1990).

• **SELECTED WORK:** *Drole kaj Petole* [Drolly and in Sport] (anecdotes, 1972). *Doktoro Rosales* [Doctor Rosales] (drama, 1973). *De Tempo al Tempo* [From Time to Time] (poems, 1977). *Enkonduko al Literatura Kritiko* [An Intro. to Lit. criticism] (lectures, 1978, 2nd ed. 1983). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Amikon Mi Havas' [A Friend I Had]. *Desislava Ridetas* [Desislava Is Smiling] (poems and prose, 1987). 'Flava Rozo por Debora' [A Yellow Rose for D.] (SF story) in M. Gutiérrez (ed.) *Sferoj 6* (1988). *La Spegulo de Velodajo* [Velodajo's Mirror] (short fantasy, 1990).

1973

Janton, Pierre (b.1933)

French professor of English language and literature in the University of Clermont-Ferrand. He is a specialist in linguistics and in the literature of the English Reformation.

Janton's informative work *L'Espéranto* (1973) contains a valuable introduction to all aspects of the language and culture, including a chapter on the literature. It has since been updated and translated into several languages. The latest English version, *Esperanto: Language, Literature and Community* (1993), was revised by Prof. Humphrey Tonkin, President of the University of Hartford (CT) and a specialist in English literature and Esperanto studies.

Other works: *Enkonduko al Ŝekspiro* [Intro. to Shakespeare] (1975).

Works in • French: *L'Espéranto* (1973; 4th rev. ed. 1994). *L'Espéranto : un droit à la communication* (1983), with C. Piron et al. (1983). 'La Résistance psychologique aux langues construites, en particulier à l'espéranto' (1983). 'Structures latentes de la grammaire espéranto' (1987). Preface to Y. Lassagne-Sicard: *Que vive la langue française et que vive l'espéranto!* (1993)
• **English:** 'Plans for an International Language' (1988). 'If Shakespeare Had Written in Esperanto ...: Aesthetic Criteria in an Artificial Language' (1989).

Janton in translation: *L'Espéranto* has been trans. into several languages:

• **Chinese:** *Shijieyü* (1995; 4th ed. 2006) • **Dutch:** *Het Esperanto* (1987)

• **English:** *Esperanto: Language, Literature and Community* (1993) • **Farsi**

(Persian): *Esperanto* (1998) • **German:** *Einführung in die Esperantologie*

(1978; 2nd ed. 1993) • **Italian:** *Esperanto: lingua, letteratura, movimento*

(1996) • **Spanish:** *El Esperanto* (1976). Janton produced an Esperanto version, *Esperanto: Lingvo - Literaturo - Movado*, publ. in 1988.

• **SELECTED WORK:** *Esperanto: Lingvo - Literaturo - Movado* (1988) - Eng. trans. *Esperanto: Language, Literature and Community* (1993).

Walraamoen, Kjell (1931–2005)

Norwegian farmer and forester. Walraamoen was awarded the prize for New Talent at the Literary Competitions at the World Esperanto Congress in Belgrade in 1973. His work has appeared in the periodicals *Norvega Esperantisto* [Norwegian E-ist], *Heroldo de Esperanto*, *Literatura Foiro* et al.

Walraamoen and Lina Gabrielli (q.v.) wrote the joint collection of poems *Ni Devas Vivi* [We Must Live] (1974). Some 50 poems employ an open, conversational style in free verse.

Walraamoen's poetry evokes impressions of his native landscape and its people. He is a poet of nature and of love. Humphrey Tonkin, in his review in *Books Abroad* (1976), writes that 'Walraamoen's poems describe his life in the mountains of Norway, introducing us to the work of farm and forest and to the loneliness which so often accompanies it.' He notes the 'short, simple sentences and a certain kind of understatement that leads occasionally to a bright firmness of imagery, occasionally to prosaic ordinariness', adding: 'Paradoxically, the best poems of both poets tend to be the least immediately personal – 'Okcident-dekliva Kanto' [Song of a Western Slope], for example, of Walraamoen, or Gabrielli's 'La Vivo Savita' [Life Saved].'

• **SELECTED WORK:** *Ni Devas Vivi* [We Must Live] (coll. of poems, with Lina Gabrielli, 1974). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Ĉe Vi' [At Yours]; 'Floroj apud Abismo' [Flowers by an Abyss]; 'Aŭtunkanto' [Autumn Song]; 'Postkanteto' [A Little After-song].

1974

Goodheir, Albert (1912–95)

Originally Dutch, British citizen; pastor, classicist; learnt Esperanto in 1967. Goodheir wrote the thesis for his doctorate on the Battle of the Boyne (1690), which led to an audience with the President of the Irish Free State. He worked as a teacher for five years. During the Second World War, he took part in the Dutch Resistance, helping Jews to escape to safe houses. After the war, Goodheir studied in Birmingham to become a missionary, but was sent as the pastor to the Scottish island of Tiree, where he spent ten years, later serving a similar number of years at Tayvallich. He was imprisoned for eleven days for protesting against nuclear arms in Scotland. Later, he left the Church of Scotland due to disagreement on doctrine – describing himself as a *ŝafisto gregperdinta* 'a shepherd who has lost his flock' ('Antaŭ Matena Roso') – and worked caring for the mentally ill and in a fish-processing plant in Shetland. He spent a year working on a farm in Costa Rica.

Goodheir was editor of *Esperanto en Skotlando* [Eo in Scotland], and book-publisher under the mark Kardo. He was also a lecturer, teacher, essayist and a significant translator, but above all he felt himself a poet. Jorge Camacho (q.v) (*LF*, No.125, 1990) described him as 'a writer without ostentatious artifices' (*verkisto sen paradaj artifikoj*).

With reference to the Scottish School of writers (*Skota Skolo*: cf. *Kvaropo*), Goodheir has also been called *la kvina kvaropano* 'the fifth member of the foursome'.

In her obituary article in *Fonto* (1996), Reina de Jong (q.v.) calls Goodheir an unmitigated (*ĝisosta*) pacifist: 'He sharply condemns all violence, the

causes of which he sees in the ideologies that divide and set people and peoples at variance (*malamikigas*).’ He also criticizes the inhumanity of society, but on the other hand unaffectedly draws attention to the ephemerality of life. His poetry is also inspired by nature and religion, in particular the philosophy of Spinoza (1632-77). He is never dogmatic. In the same issue of *Fonto*, Gerrit Berveling (q.v.) writes:

The themes and territory of his work are clear: to impart cultural values, particularly from Classical Hellenic sources, to bridge differences and misunderstandings, to strive for tolerance founded on religion, yet in no orthodox way but with a liberal outlook.

Ten Esperanto Poets in English Translation writes:

Goodheir came to Esperanto fairly late in life, and was captivated both by its poetic qualities and its practical advantages. Born in Friesland, Netherlands, he ultimately became a Church of Scotland minister in a Gaelic-speaking parish where he had to learn the Gaelic language... He is fascinated by man’s place in nature and time, and his best poems suggest a twentieth-century Wordsworth.

Goodheir’s collection of poems *Merlo sur Menhiro* [Blackbird on a Menhir] came out in 1974 (2nd ed. 1979 with additional poems). William Auld (q.v.) – who values Goodheir as one of the seven most important poets of the ‘Post-Parnassian’ Period in the literature (*EOLE*, p.94) – writes that he synthesizes Esperanto’s culture in verses that are neither too traditional nor too esoteric, but nevertheless powerfully dosed with philosophical content (p.99). Also, Auld believes (p.90) that Goodheir, with Marjorie Boulton (q.v.), ranks among Esperanto’s most observant nature poets.

Georgi Mihalkov (q.v.) comments (*BE*, pp.27-8) that Goodheir is:

more concrete, more objective’ than Dresen [q.v.]. By using concrete details he seeks to awaken wider associations in us. His poem ‘Morto de Kverko’ [Death of an Oak] is highly characteristic in this regard ... Goodheir also prefers antithesis, counterpoint, ... we feel the irony and indignation ... censure of those who consciously despoil the harmony in nature.

Boulton writes in her foreword to *Merlo sur Menhiro*:

... Albert Goodheir’s poems are beautiful poems, artistically mature poems, more subtle than their clarity immediately suggests; poems it is possible to read with pleasure on a comfortable sofa, in a sweet-smelling garden, at an educated person’s desk. But they have another quality that not all collections of good poetry have: they would probably still have meaning if they were read in a hospital, prison or concentration camp.

Goodheir’s poems in his collection *Enlumigo* [Enlightenment] (1987) are superficially simple. In his foreword (pp.7-8), Auld calls Goodheir’s voice unusually authoritative and more than ordinarily absorbing: ‘His philosophy embraces everything, not only in space but also in time: he is

highly conscious of the past and the irremovable bonds between prehistoric man and contemporary man.' Auld continues:

A brilliant discovery by Goodheir is the eight-line fixed-form verse that he baptised the 'norda strofo' [northern stanza] ... The lines are neither iambic, nor trochaic, nor an amphibrach: each line contains just two real accents (in accordance with the natural pronunciation); this gives considerable freedom within strict limits – the most fruitful spur for a real poet ... Its usual rhyming scheme is ABACBDCD.

Aldo De' Giorgi (q.v.), in his review (1989), considers Goodheir and Mauro Nervi (q.v.) 'the unfailing stars, the most competent and mature poets of our green Parnassus during these last decades', nevertheless adding on *Enlumiĝo* that it does not add much to Goodheir's already recognized prominence.

Goodheir is master of his form – and he is not afraid to make use of assonance. De' Giorgi calls him: 'a multifaceted poet, interpretable in varying ways, undoubtedly with a rich palette, profoundly inspiring, a masterly selector and moulder of words and phrases. And in fact several poems are exemplary in technique and enchanting in meaning.' However, De' Giorgi advises against acceptance of Goodheir's 'northern stanza', finding it a 'baroque and meaningless discovery ... Rather, we should enjoy the music-like cadences in his free-verse poems (e.g. 'Antaŭ Matena Roso' [Before a Morning Rose] and 'Pluvo' [Rain]), ...'

In his review in *World Literature Today* (1989), Humphrey Tonkin also notes the *norda strofo*, calling it reminiscent of Japanese verse forms. Tonkin sees a progression by Goodheir from the 'undemonstrative, quiet, and slightly conservative presence' in *Merlo sur Menhiro*. An older poet sees the remains of pre-Celtic ancestors and the beauties of the Scottish countryside 'as the last remnants of specificity left before passing into the light of eternity ...' Goodheir works with a pared-down vocabulary. He exploits the free-standing nature of Esperanto affixes, turning prepositions into verbs, participial endings into adjectives. However, it is the few poems in Goodheir's older, more expansive style that please Tonkin the most. 'The dome of many-coloured glass,' he writes, 'is more accessible to language than the white radiance of eternity.'

Camacho comments in his review (1990) that Goodheir:

... writes more concisely, with less ballast, almost baldly ... often ambushed by conceptualism ... occasionally he makes more of a puzzling than poetic impression. ... when he hits the mark, he hits it completely. ... In my opinion, his freshest poems are written in blank verse ..., acrostically and as sonnets, even in the style of *Kalevala*.

The collection *Nordmara Duopo* [North Sea Duo] (1994), with Reina (Rejna) de Jong, contains 19 poems by each poet, selected from their previously published works. In his introduction, Auld comments that they both use 'the language of the people', avoiding poetic licence, yet are 'different talents':

Communal is their specialist capability, the self-discipline technically controlling the verses, the rigorous restraint of all sorts of self-indulgence and extravagance ... there are signs that the world has already had a surfeit of artworks proclaiming anarchism, and that people are again searching for means of striving for art that is more accessible to the non-specialist public who long for inspiration and encouragement. It is this kind of path that Albert and Rejna are pioneering.

Don Lord, in his review (1994), comments that Goodheir 'finds the absolute in the everyday life of the countryside. His feeling that natural events recur: *Daŭre pereas, | daŭre reas, | la ĉiomo* [Ever perishes, | ever reappears, | the all], is a constant background, ...' 'He is aware that he is a living part of his beloved 'all', and responds to it with a 'soaring' spirit.'

Krys Ungar (q.v.), in her review (1996), comments that Goodheir feels himself in tune with the vibration of the universe, and his poetry is an attempt to communicate this feeling. She notes that, for him, the bare trees of autumn, so often used by poets as a metaphor for sadness, remain *sen ĉeso ĝojplenaj* 'unremittingly full of joy', because they *festas kaŝitan energion* 'celebrate hidden energy', and granite *vibras ... submane* 'vibrates ... beneath the hand'. Ungar adds, however, that Goodheir is no egoistic mystic. He feels himself one also with the rest of mankind, both present and past.

Goodheir's essays incl.: *Lingvo kaj Logiko* [Lang. and Logic] (1977, 2nd ed. 1989), *Nia Kultura Heredaĵo kaj Esperanto* [Our Cultural Heritage and Eo] (1978), *Religia Toleremo kaj Maltoleremo* [Religious Tolerance and Intolerance] (1981, rpt 1984), *Esperanto en Nova Framo* [Eo in a New Frame] (1986) – prize-winning essay on Postmodernism.

Goodheir co-ed. and co-trans. *Skota Antologio* [Scottish Anth.] with W. Auld (1978).

On Goodheir: G. Mihalkov: 'La Naturo en Esperanto-poezio' [Nature in Eo Poetry] (1987). R. de Jong: 'Memore al Albert Goodheir' [In Memory of A.G.] in *Fonto* (1996). G. Berveling: 'Mortis Granda, Klera Humanisto: Albert Goodheir' [A Great, Cultured Humanitarian has Died: A.G.] (1996). Phyllis Goodheir: 'La Vivo de Albert Goodheir' [The Life of A.G.] (2005).

Goodheir's translations, noted for their accuracy and simple, classic style, incl.: from • **Ancient Greek:** Aeschylus (Eshilo) (525/4–456BC): *Prometeo Ligita* (1982, *Prometheus desmotes* (*Prometheus Bound*)). Euripides (Eŭripido) (c.485–c.406BC): *Bakhantinoj* (1975, tragedy *Bacchae*); *Trojaninoj*; *Ifigenia en Taŭrido* (1985, dramas *Troades* (*Trojan Women*) (415BC) and *Iphigeneia he en Taurois* (*Iphigeneia in Tauris*)). Plato (Platono) (429–347BC): *Apologio de Sokrato kaj Kritono* (1981, *Apology and Crito*) • **Latin:** *Konsolo de la Filozofio* (1984, *De consolatione philosophiae* (*The Consolation of Philosophy*) by Boethius (Boecio) (c.480–524)) • **English:** *Forkaptita* (1976, 2nd ed. 1989, *Kidnapped*) and *D-ro Jekyll kaj S-ro Hyde* (1980, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) both by Robert Louis Stevenson (1850–1894)). *La Petolulo de la Okcidenta Mondo* (1989, play *The Playboy of the Western World* (1907) by John Millington Synge (1871–1909)) • **Frisian:** poem by Eeltsje Halbertsma (1797–1858) as 'Marista Kanto' (rpt in

NEK (1991) • **Irish:** *Sindefendo de Junulino* from *Cúirt an mhedn-otche* [The Midnight Court] by Brian (Bryan) Merriman [Meidhre McGiolla] (1757–1805) as *La Noktmeza Kortumo* (rpt in *NEK*, 1991); the former also in the anth. *Elĉerpajoj el la Irlandlingva Literaturo* [Extracts from Irish-lang. Lit.] ed. L. Ó Cuir; trans. from the Irish by various. Dublin [IE]: Esperanto-Asocio de Irlando, (1996), which also incl. works by Cathal Búf McGiolla Gunna, Máirtín Ó Cadhain, Seán Ó Coileáin, Peadar Ó Laoire, Muiris Ó Suilleabháin and Peig Sayers • **Tw:** *Baladoj el Asante / Asante Ballads* (1981, by Ko Nimo (b.1934), from which 'La Regno de la Mortintoj' [The Realm of the Dead] rpt in *NEK* (1991).

Goodheir also contr. with trans. for the anthologies *Skota Antologio* [Scottish Anth.] eds W. Auld and A. Goodheir (1978), *Angla Antologio II: 1800–1960*. [English Anth. II: ...] ed. A. Goodheir (1987), and *Nova Esperanta Krestomatio* [New Eo Reader] ed. W. Auld (1991).

Goodheir's trans. of Spinoza's *Etica* (*Ethics* 'Etiko') was not printed at time of going to press.

Goodheir in translation – into • English: He trans. his own study *Fondita Sur Roko, la Filozofio de Spinoza post Tri Jarcentoj* as *Founded on a Rock, the Philosophy of Spinoza after Three Centuries* (1977). Poems 'Odo al Delfoj', 'Lumo sur Dolmeno', 'Ŝtonmarkoj de la Bronzepoko' and 'Morto en Hospitalo' appear in *Ten Esperanto Poets in English Translation* (1991) as 'Ode to Delphi' and 'Light on a Chambered Tomb' (also in *La Brita Esperantisto* No.891 (Sept.–Oct. 1989) and *Universalist* No.31 (1991)), 'Bronze Age Stone-carvings' and 'Death in Hospital' • **Hungarian:** poem 'Pantunoj' (1974) [Pantoums] as 'Pantunok' in M. Gergely (ed.) *Utam a világban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987). Poems 'Merlo sur Menhiro', 'Morto en Hospitalo', 'Kontraŭ Bombkultistoj' as 'Rigó a menhiren', 'Halál a kórházban', 'Bombaimádók ellen' in *Az én antológiám ...* trans. J.E. Nagy (2001) • **Gaelic (Scots):** poem 'Rubaiyat' appears in *Gairm* (No.139, 1987) trans. by Garbhan MacAoidh • **Polish:** in *Literatura na Świecie* (Nos.217–18, 1989; pp.329–33), there appear six poems: 'Mortinta Vilaĝo', 'Merlo sur Menhiro' and 'Espero' trans. by Jan Kos as 'Wymarła wieś', 'Kos na menhirze' and 'Nadzieja'; 'Armada' and 'Ŝipo' trans. as 'Armada' and 'Okreł' trans. by Izabela Sawoyka; 'Odooroj' trans. by W. Usakiewicz as 'Zapachy' • **Romanian:** poem 'Morto en Hospitalo' as 'Moarte în spital' in *Az én antológiám / Antologia mea* trans. J.E. Nagy (2001). Poems 'Merlo sur Menhiro', 'Kontraŭ bombkultistoj' as 'Mierlă pe un menhir', 'Impotriva cultului bombelor' in *Din lirica de expresie esperanto* trans. C. Dominte (bilingual, 2005).

• **SELECTED WORK:** *Merlo sur Menhiro* [Blackbird on a Menhir] (coll. of poems, 1974; 2nd enl. ed. 1979). *Fondita sur Roko, la Filozofio de Spinoza post Tri Jarcentoj* (*Founded on a Rock, the Philosophy of Spinoza after Three Centuries*) (study, 1977). *Lingvo kaj Logiko* [Lang. and Logic] (essay, 1977, 2nd ed. 1989). 'Nereireblo' [No Possibility of Return] (poem) in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). 'Nia Kultura Heredaĵo kaj Esperanto' [Our Cultural Heritage and Eo] (lecture, 1978). Rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986): 'Armada'; 'Pantunoj' [Pantoums] (poems). 'Religia Toleremo kaj Maltoleremo'

[Religious Tolerance and Intolerance] (lecture, 1980. Rpt in *Diskriminacio* [Discrimination], UEA, Rotterdam 1984). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Ŝtonmarkoj de l' Bronzepoko' [Bronze Age Stone-carvings]; 'Robaĵoj' [Rubais]; 'Kostariko' [Costa Rica]; 'Odoroj' [Odours]; 'Morto en Hospitalo' [Death in Hospital]; 'Strofoj el Menso-malsanulejo' [Verses from a Mental Hospital]; 'Ideologioj' [Ideologies]; 'Kontraŭ Bombkultistoj' [Against Bombcultists]; 'Pulso' [Pulse]; 'Mortinta Poeto' [Dead Poet (Robert Burns)]; 'Muro de Antonino' [The Antonine Wall]; 'Totalismo' [Totalitarianism]; 'Apartheid'; 'Armilaranto' [Arms Manufacturer]; 'Avangardo' [Avangarde]; 'Historio laŭ Hegel' [History according to Hegel]; *Enlumigo* [Enlightenment] (coll. of poems, 1987). Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987): 'Belfast' (poem). *Nordmara Duopo* [North Sea Duo] (38 sel. poems, with Reina de Jong (q.v.), 1994).

Pilger, Wouter Frank (1942-2006)

Dutch, textbook editor; learnt Esperanto in 1958. Pilger was awarded the New Talent Cup (Pokalo Nova Talento) at the Literary Competitions at the World Esperanto Congress in Sofia in 1963. He has since produced small collections of original poetry. He is well known for his translation work.

Ne Ĉiam [Not Always] (1974) is a little collection of 'poetic pieces'. Leopoldo Knoedt, in his review (1983), calls them not so much poems as mostly mildly ironic miniatures, thought-rockets.

Pilger's second small collection of verse came out in 1978: *Tondaĵoj; Knipsels; Wycinanki* [Cuttings]. It is trilingual, in Esperanto, Dutch, and Polish by Janina Pilger-Bugaj. It was written for their child.

Other work: Co-authored, with H. Bakker: *Le Problème linguistique dans les relations internationales de la jeunesse / The Language Problem in International Youth Relations* (1967). Pilger co-ed. and co-trans. *Nederlanda Antologio* [Dutch Anth.] (1987) with W.A. Verloren van Themaat (qq.v.). With Ingrid Maier: *Duamana Traduko por la Rusa Caro* [Second-hand Trans. for the Russian Tsar] (2000). *Slango kaj Jargono en Esperanto* [Slang and Jargon in Eo] (2nd ed. 2002).

Pilger's translations incl.: from • **Dutch:** *Amoro kaj Amo: el la Ampoezio* (1974, love poetry by P.C. Hooft). *Ulenspiegel t.e. Strigspegulo* (1974, coll. of popular mediaeval satirical stories (c.1350). *En Frua Majmateno: Kelkaj Perloj el la Mezepoka Nederlanda Poezio* [In Early Morning in May: Some Pearls from Dutch Medieval Poetry] (2nd ed. 1977). *Ribela Saĝo* (1977, parables, stories and aphorisms by Multatuli (Eduard Douwes Dekker). *Neniam Ekvojaĝu sen Via Sonĝo-valizo* (1993, *Ga nooit op reis zonder een koffer met dromen* by Dirk de Herder). *Pruva Ekzemplo de Kvin Sonetoj, en Kiuj Laŭvice Estas Ellasitaj la Kvin Vokaloj aŭ Sonantoj* (1996, sonnets *Proeve van vyf klinkdichten ...* by Alb. Frese). *Per Amo al Amo* (1996, poetry by Hadewijch of Antwerp) • **English:** songs by Bob Dylan and Pete Seeger, including 'If I Had a Hammer' (Se Mi Havus Martelon), 'Don't Think Twice, It's All Right' (Tamen Ĉio en Ord'), 'Where Have All the Flowers Gone' (Ĉiuj Floroj Estas For) and 'Blowin' in the Wind' (Blovas la Vent'), sung by Duo Espera and publ. as a 33 rpm record *Jen Nia Mondo* [This Is Our World] by Iramac

(Bussum, 1968). *Tiel Do* (1992, children's stories (pt) *Just So* by Rudyard Kipling).

• **SELECTED WORK:** *Ne Ĉiam* [Not Always] (poems, 1974). *Tondaĵoj* [Cuttings] (poems, also in Dutch and Polish, 1978). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Mia Ĉio' [My All].

Long, Kris (Christopher) (b.1944)

English/Irish translator, from Russian and German, turned database-designer; learnt Esperanto in 1971. Long has held several posts in Sen-nacieca Asocio Tutmonda [World Non-national Assn]. At one time he contributed to almost every number of the monthlies *La Gazeto* [The Magazine], *La Kancerkliniko* and *Literatura Foiro*, as well as editing *Kvakera Esperantisto* [Quaker E-ist]. He has translated many poems from English, Polish and Russian.

Long's original poetry was initially published by himself in typescripts in the 1970s. Most ambitiously, he wrote a long study of Taras Ŝevĉenko (1814–61) as a religious poet, in *Literatura Foiro*. Long also wrote a critical study of Esperanto poetry for the Polish *Literatura na Świecie* [World Lit.] in 1989 (see below). Unfortunately, the poets he preferred, Baldur Ragnarsson and Victor Sadler (qq.v.), proved the most difficult for the Polish translator.

Long's blank verse 'reduction' of M. Bulgakov's novel *Master i Margarita* appeared in 1987. Perla Martinelli adds to A. Fjodorov's review (1990):

Kris Long's work merits attention first because it marks an interesting innovation in the history of [Esperanto] literature: Kris Long, perhaps not consciously, has launched a new genre, namely the poetic adaptation of an ethnic-language novel.

Will the more than 3,000-line epic resulting from Long's efforts be remembered just as a curiosity by a juggler of language?

Other works: Long's self-published eight-page mimeographs are: *Remarkoj* (1975); *Per2B-krajono* (1976); *Troadoj* (1976); *Surmonte* (1977); *Vetertaglibro* (1977–78) (1978); *Kverkantoj* (1979); *Rilatoj* (1979); *Renkontoj* (1980).

Long edited *Mi Juna* [I as a Young Woman] (1989, Probal Dasgupta's trans. from the Bengali *Kam bayaser aami* by Manashi Das Gupta (b.1928)).

Literary criticism, reviews, etc. incl.: review of *La Litomiŝla Tombejo* by K. Piĉ (q.v.) (1982). 'Memstariĝi' [Becoming Autonomous] (1990). 'Sub Dubnub' ... aŭ Pretere' [Under a Cloud of Doubt ... or Beyond] (on Schulhof (q.v.), 1990). 'Sub Albrove Tiriti Ĉapel'" [Under a Pulled-down Hat] (on N. Hohlov (q.v.), 1991). 'Brian Price-Heywood [q.v.]: Amik' Nerenkontita' [B.P.-H.: a Friend Never Met] (1993). 'Facila Lingvo, Malfacila Lego' [Easy Lang., Difficult Read] – review of *Provizore* by I. Ertl (2004).

Autobiography: 'Konfesoĵoj de Fuŝinta Poeto' [Confessions of a Failed Poet] (1982).

Long's translations incl.: – from • **English:** *Poemoj* (1978, poems by Gerard Manley Hopkins). *Mi Afrikanigis* (1978, biog. by Hendrik W. van der Merwe). *Notoj Survoje* (1979, Swarthmore Lecture 1977 by Damaris Parker-Rhodes). *Ferio en Realo* (1979, poetry by Wallace Stevens, one poem trans.

by H. Tonkin). *Poemoj* (1979, poems by Edward Thomas, with V. Sadler). *Vulkane* (1979, poems by Emily Dickinson, with W. Auld). *Vetero kaj Klimato de la Mondo* (1987, guide to meteorology *World Weather and Climate* by D. Riley and L. Spolton). Foreword and trans. of essays by playwright and poet Oscar Wilde, rpt in *Liberecanaj Pensoj* [Thoughts of Freethinkers] (1999; vol.1: pp.1-16, vol.2: p.3): 'The Soul of Man under Socialism' as 'La Homa Animo sub Socialismo'; pt of 'De Profundis'; 'Phrases and Philosophies for the Use of the Young' as 'Frazoj kaj Filozofioj por Uzado far Junuloj'. *Andrina* (2001, poems and short stories by George Mackay Brown, with Stanley Nisbet). His translations from Gerard Manley Hopkins, Seamus Heaney, et al. appear in *Fonto* and *Literatura Foiro*. Long has translated most of the poems of T.S. Eliot and 'Briggflatts' by Basil Bunting in ms. • **Polish**: poem 'Ślodmy aniól' by Zbigniew Herbert as 'La Sepa Angelo' (*NEK*, 1991). *Mi Pafos Min kaj Mortos kiel Mil* (1992, sel. poetry by Józef Czechowicz) • **Russian**: poems by Boris Pasternak: *Post Stormo* (1981, poems 1955-9); *Nia Tondro* (1981). *La Majstro kaj Margareta* (1987, blank verse 'reduction' of the novel *Master i Margarita* by M. Bulgakov. *Doktoro Ŝivago - Poemoj* (1992, 'reduction' of the novel *Dr. Zhivago* by Boris Pasternak, making the prose a footnote to the poems). *De Nenie kun Amo ...* (2001, selected works by Iosif Brodskij (1940-96), co-trans. with G. Arosjev and M. Bronštejn).

Long in translation - into • **French**: poem 'Lakto' appears in J.-P. Danvy (trans.) *Poezio Internacia / Poésie en Espéranto avec traduction en français* (1998) as 'Lait' • **Gaelic (Scots)**: 'Fungoj' and 'Tiro' are trans. by Garbhan MacAoidh as 'Builg-losgainn' and 'Slaod' in *Gairm* (No.140, 1987) • **Polish**: 14 poems in trans. by Wojciech Usakiewicz, Barbara Sokalówna, and three by Long himself, in *Literatura na Świecie* (Nos.217-18, 1989; pp.334-9).

• **SELECTED WORK**: rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): '12 Kimreskoj' [12 Englynion]; 'Tagiĝoj' [Daybreaks]; 'Kontraŭ Naturo' [Against Nature]; 'Lakto' [Milk]; 'Ŝirm-vesto/montro-vesto' [Protective Clothing/Show Clothing]; 'Haŭtoj' [Skins].

Carlevaro, Tazio (b.1945)

Swiss psychiatrist; learnt Esperanto in 1958. Carlevaro was president of the co-operative *Literatura Foiro* (LF-Koop), which publishes the review of the same name, and of the consultative committee of Centre de Documentation et d'Étude sur la Langue Internationale (CDELI), La Chaux-de-Fonds, Switzerland. He has written many works on interlinguistics.

Carlevaro has contributed to Esperanto literary chronology and criticism by his writing seven chapters in *Esperanto en Perspektivo: Faktoj kaj Analizoj pri la Internacia Lingvo* [Eo in Perspective: Facts and Analyses of the Intl Lang.] (1974) on Esperanto culture; the characteristics of Esperanto literature; original literature; translated literature; popular science, scientific and specialist literature; specialist glossaries; and periodicals. Much of the relevant material has been incorporated into this work.

Other works: 'La Enigmo de Beaufront [q.v.]' [The Riddle de B.] (biog., 1976). *Socio-psikologio kaj Grupo-dinamiko de la Esperanto-movado* [Social

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Psychology and Group Dynamics of the Eo Movement] (1977). Edited *Enkonduko en la Interlingvistikon* [Intro. to Interlinguistics] (1979). With P. Hirsch: '(Psiko)analizo pri la Junago de Esperanto-pioniro' [(Psycho)-analysis of the Youth of an Eo Pioneer [biog. of Privat], 1986). 'Esencaj Trajtoj de la Esperanta Literaturo' [Essential Traits of Eo Lit.] (1987). *Ĉu Esperanto Postvivos la Jaron 2045?* [Will Eo Survive after 2045?] (2000). In • **English**: 'Planned Auxiliary Lang. and Communicative Competence' (1989) • **French**: J.-P. Ferrari: 'L'Espéranto au service de l'enseignement du français : quelques possibilités' [Eo at the Service of French Teaching: Some Possibilities] (1992). 'Enquête sociologique sur les espérantophones suisses' [Sociological Research on Swiss Eo-speakers] (1998) • **German**: ed. *Einführung in die Interlinguistik* (bilingual: eo, de; 1979). 'Wesenzüge der Esperanto-Literatur' [Characteristic Features of Eo Lit.] (bilingual: de, eo; 1987) • **Italian**: intro. to the trans. of *La Aventuroj de Pioniro* by Edmond Privat (q.v.) as *Avventure d'un pioniere* (1983). Foreword to the short anth. of Eo poetry trans. into Italian by D. Bertolini, *Dal nuovo giardino* (1979, 2nd ed. 1985). 'Pensiero di Edmond Privat nel quadro dei movimenti d'idee della Svizzera Romanda, II' [The Thoughts of E.P. within the Context of Conceptual Movements in Romance Switzerland] (1987). • **SELECTED WORK**: in *Esperanto en Perspektivo: Faktoj kaj Analizoj pri la Internacia Lingvo* [Eo in Perspective: Facts and Analyses of the Intl Lang.] (pp.45-64, 113-310, 1974).

THE FIFTH PERIOD 1975–

Popularization of the Novel, Experimental Poetry, Postmodernism

The boundary between this literary period and the previous one is perhaps the least clear and most debatable. It is motivated partly by the appearance of the first edition of *Plena Ilustrita Vortaro de Esperanto* [Complete Illus. Dict. of Eo] in 1970. Perhaps more pertinently, there had been a decline in the number of Esperanto novels since the 1930s, and it was not until 1975 that this trend reversed. While it took 70 years for the first 50 novels to be written in Esperanto, it took only 14 for the next 50 (*EL25*, p.17). Also, the quantity of published novels overtook that of poetry for the first time.

The original novels of this period represent an array of themes, styles and subgroups. Apart from the popularity of crime novels and science-fiction stories, there are also novels whose plots take place in an Esperanto environment – such as *Oni Ne Pafas en Jamburg* [They Don't Shoot in Yamburg] by Mikaelo Bronštejn (Russia), *Kiuj Semas Plorante* by Éva Tófalvi and Oldřich Knfchal (Hungary/Slovakia), and *Ombro sur Interna Pejzaĝo* by Spomenka Štimec (Croatia).

Jukka Pietiläinen notes (*KPEL*, 2004) the influence of Esperanto society in novels whose scenes occur in an environment of international politics, in particular Trevor Steele (Australia), John Francis (Scotland) and in some novels by István Nemere (Hungary).

Poetry has by no means become less popular. For example, while between 1955 and '67 there appeared 359 original poems by 102 poets and 375 translated poems from 37 languages in the periodical *Norda Prismo*, in comparison, between 1980 and '93, there appeared 991 original poems by 138 poets and 1,044 poems translated from 47 languages in *Fonto* (Auld: *Fonto* No.157, 1994; p.13).

Writing in 1987 (*LRS*, p.305), Edwin de Kock stated something that continually needs to be reiterated, even in Esperanto-speaking circles:

The first requirement for a proper understanding of [Esperanto's] original poetry is to acknowledge that owing to its present maturity it has become fully autonomous, also within Esperanto. ... literati should thus no longer mix its appraisal up with that of verse translation, however good this may be. Even more so, they should recognize the original works as the true poetry of the language.

There is a growing argument that a new period of Esperanto literature began in 1991 with the appearance of Spanish writer Jorge Camacho's (q.v.) *Sur la Linio* [On the Line]. This marked perhaps the first appearance of postmodernism in Esperanto writing.

Other branches of Esperanto culture have also shown strength in recent years, including song and music, not least rock music, and have become an essential ingredient in the culture – ranging from Russia (Mikaelo Bronštejn, q.v.) to Mauritius (Mary-Jane Gaspard) or Argentina (Alejandro Cossavella). A link between music and poetry is inevitable. For over 20 years rock music bands, such as Amplifiki, Persone, Dolcxamar, Supernova, have staged concerts and produced CDs. Just as in the rest of culture, music is the principal vehicle conveying poetry to the general public. Their song texts consist almost without exception of original Esperanto composition, and the work of the Swedish group Persone has been described as meriting inclusion in any new anthology of original Esperanto poetry (Camacho: *Fonto*, 1991).

The first issue of the literary review *Fonto*, published in Brazil, came out in 1980. The period has seen several long-running periodicals devoted at least partly to literature. New publishing houses have been established, such as Sezonoj and Impeto in Russia, Pro Esperanto in Vienna, Mondial in New York. In 2007 the latter took over the role of *Fonto* with *Beletra Almanako*.

The period also saw official recognition of the Esperanto PEN Centre, in 1993, and William Auld nominated as a candidate for the Nobel Prize for Literature, for the first time in 1999.

Popularization of the novel

The crime novel has become a characteristic of the fifth period. The genre was not new to Esperanto, but since Belgian-Swiss psychologist Claude Piron (q.v.) wrote *Ĉu Vi Kuiras Ĉine?* [Do You Do Chinese Cooking?], under his pseudonym Johán Valano in 1976, original detective fiction has become a popular genre of the original Esperanto novel.

Herbert Mayer, director of the Austrian National Library's International Esperanto Museum in Vienna, has commented that: 'The literary-sociological importance of the Esperanto crime novel does not acquire its legitimacy from art, but simply from the fact that it is a genre most often read in the Esperanto subculture.' (*Literatura Foiro*, 1988).

Piron has written many of his popular detective and humorous adventure novels with the aim of improving the reader's command of the language and acquisition of good style. He has supported this approach by pointing out that: 'Latin attained its literary zenith in the time of Cicero, when its vocabulary totalled only around 2,500 words, while the average level of [the Esperanto youth magazine] *Kontakto* enables the use of at least 8,000.'

Piron is also well known for his essays on socio-psychological aspects of Esperanto and on the language and its cultivation, e.g. *Psychological Reactions to Esperanto* (1994) and *Esperanto: European or Asiatic Language?* (1981). He has written poetry that has been termed 'Whitman-esque'.

While Piron has no literary pretensions, his work has at least been a catalyst to other authors, and Jacques Le Pail considers (1988) Piron's 'lightweight' works have opened the door to a more modern style.

Even more prolific than Piron, the Hungarian professional writer István Nemere is a particular phenomenon. He is not merely one of the most-

published writers in both Hungarian and Esperanto, but one of the most productive authors in the world. His many original works in Esperanto cover a variety of genres: science fiction, love stories, historical novels, detective stories, spy thrillers and social criticism.

Some of Nemere's novels are of literary note, for example, *La Blinda Birdo* [The Blind Bird], which has been described as 'the strongest antiracist novel in Esperanto' (Le Puil, 1988), *Sur Kampo Granita* [On a Granite Field] (1983), which deals with the return of a war criminal to the scene of his crimes and the question whether subsequent good can obviate earlier blame, or, perhaps, *La Monto* [The Mountain], on relationships between a tiny mountain community of 'inferiors' and 'a miserable, doleful little provincial town'.

Gerrit Berveling (*EL25J*, p.17) considers the late 1970s and '80s 'as it were a new period' above all due to the great popularity of detective and other novels for entertainment. Nevertheless, he justifiably dismisses Piron (Valano), Lorjak (q.v.), Dorval (q.v.) and others as 'somewhat secondary figures'. On the other hand, the popular format has been successfully employed, for example, by Serĝo Elgo (q.v.) for his sociological novels.

Rise of science fiction and fantasy

Piron and Nemere, like so many other contemporary Esperanto authors, have tried their hand at science fiction. The genre is another characteristic of this period. The long-running *Sferoj* [Spheres; also, 'SF-eroj', or 'Scienc-Fikciaj Esperantaj RakontOj'] series of anthologies of both translated works and original Esperanto writing has been an ambitious publishing project.

Abel Montagut's (q.v.) extended narrative poem *Poemo de Utnoa* [Utnoa's Poem] (1993) is the most remarkable single work in Esperanto science fiction – an extraordinary modern epic the like of which few literatures possess.

Style and humour

Reto Rossetti's *Spegulo de Esperantaj Stiloj* [Mirror of Eo Styles] of 1976 is an exemplification of writing styles of significant Esperanto authors, with didactic analysis. In its reprint Rossetti added essays, not just on stylistics, but also on art and humour (*Arto kaj Naturo* [Art and Nature], 1989).

Joy in Esperanto literary styles was also the central theme of Sten Johansson's work *Pasteĉo: Dudek Kvin Stilaj Pasticĉoj, Parodioj kaj Plagiatoj* [Fingers in the Pie: Twenty-five Stylistic Pastiches, Parodies and Plagiarisms] (2005). It is a sort of modern version of Henri Vatré's ground-breaking *Specimene* of 1962. Valentin Melnikov (q.v.) commented in his review (2005): 'The only disadvantage of the book is that in order to savour it fully one is obliged first to read through several dozen volumes, by each author mentioned, ..., of various genres and various levels.' 'Then you will be ready to answer any uneducated person who states that Esperanto is artificial and consequently dead and without its own culture.'

Johansson has been translating Swedish literature into Esperanto and writing originally in the language since the 1980s. He is a remarkably productive author of short stories, which are often written for young people or learners. However, he is also noted for his literary quality and originality

of ideas. His authentic, clear and pertinent style evokes a realistic atmosphere in his more-or-less serious, satirical or experimental pieces. He conveys the humorous side of Esperanto culture with a delicate, allusive humour. His fellow Esperanto author István Nemere has commented that his novels read so well that one is oblivious to their use of language.

'A flawless slice of real life'

John Francis (q.v.) was already known as one of the poets of the Scottish School and for his short stories. The year 1978 saw his 592-page saga novel *La Granda Kaldrono* [The Great Caldron] finally published. In theme akin to Raymond Schwartz's novel *Kiel Akvo de l' Rivero* of 1963, it follows the fortunes of a family through the two world wars. Its inspiration is Francis's abhorrence of war. Auld described (VDS, pp.92–3) his fellow-poet's novel as 'a flawless slice of real life'. It is also partly a celebration of the life of the non-fictional Scottish social activist John Maclean.

Francis has subsequently produced short stories and a further novel.

Anti-romantic and intellectual

In an interview (1993) with Antonio Valén, Spanish poet Miguel Fernández (q.v.) maintained that the Italian poets Mauro Nervi and Nicolino Rossi (qq.v.) had inaugurated a new epoch in Esperanto poetry.

Mauro Nervi's first collection, *La Turoj de l' Ĉefurbo* [The Towers of the Capital] (1978), came out when he was barely 18 years old. It demonstrates not merely competence in Classical metre but also his having digested the teachings of Pound and Ungaretti, of Kafka and Joyce, of Brecht and Beckett, as well as those of Esperanto literature's most valued writers. Nervi is aggressively anti-romantic, and he constantly emphasizes the necessity of escaping Kalocsay's (q.v.) influence.

Humphrey Tonkin, in his review in *World Literature Today* (1980), considers the most successful works in the collection the result of a confrontation between lyricism and intellectualism within the very literary structure itself. It is a work of 'startling originality and power'. However, Probal Dasgupta (1979) has criticized Nervi for a tendency towards a new baroque style.

Aldo De' Giorgi deemed Nervi's master-work to be his 'Komentario' [Commentary] (pp.106–16) to his two-act play *Parabole* [Parabolically], on the parabola of the life of man. The Commentary explains the author's principles. Paul Gubbins (q.v.) (PG) agrees with De' Giorgi, adding that the play is 'a master-work linguistically, technically and in content'.

In his foreword to Nervi's second collection of poetry, *Havenoj* [Harbours; Am. Harbors], Miguel Fernández (q.v.) exclaims: 'to come across the lyrical world of Mauro Nervi means to begin experiencing surprise after surprise. First, for its topicality'. He continues: 'we constantly find ourselves before a kind of anxiety: man, and before a kind of state: the state of an unsatisfied person. Existentialism, yes, tangible in its greatest diversity in degree and harmony: scepticism, Pyrrhonism, pessimism, desperation ...'

Baldur Ragnarsson (q.v.) considers the volume places Nervi definitively among the most noteworthy poets in Esperanto, indeed: 'it secures him a

place among the best poets in any language.’

Sanmarinan Nicolino Rossi's abundant poetry has an elegant and model style that has matured with the years. He employs both fixed form and free verse. Gaston Waringhien (q.v.), in his review (1981) of his collection *Sur la Vivopado* [On Life's Path] (1980), called Rossi a poet engaged in the 'tragic exploration of his soul'. The beauty and strength of his poetry consoles and edifies, providing aesthetic joy.

1980s: self-indulgence and intimate autobiography

Esperanto literature in the 1980s has been criticized for exhibiting a self-indulgence or extravagance, exemplified particularly in an excessive use of neologisms that became fashionable among some literary groups. Czech writer Karolo Piĉ (q.v.) in particular was to create much controversy with his novel *La Litomiŝla Tombejo* [The Cemetery at Lytomyšl] in 1981.

There also arose a fashion for a genre of novels that Gonçalo Neves (q.v.) called *kalson-romanoj* 'panty novels' – unabashed autobiographies, such as *Hetajro Dancas* [A Hetaera Dances] (1995) by Eli Urbanová (q.v.). And, in consequence, satires or pastiches purporting to be such intimate revelations, i.e. *La Manto* [The Praying-Mantis ~ The Lover] (1997) by Paula Mährti (pseud.).

Works of Karolo Piĉ

Piĉ had written an abundance of original poetry, with two published collections, short stories and essays. His first novel, *La Litomiŝla Tombejo* [The Cemetery at Lytomyšl] (1981), brought him both praise and condemnation. Jorge Camacho (2006) has called it 'probably the highest achievement' of Esperanto literature. Christian Declerck (1998) called Piĉ a creative genius.

La Litomiŝla Tombejo is not merely modern in form, but Piĉ goes as far as hijacking the position of the reader, calling himself 'you'. 'I sit... And somebody is speaking. No, it's not me! It's my subconscious. Or, possibly, my daemon dictating...' (p.40).

In his appraisal of this 'autobiographesque' work, Osmo Buller writes (1990): 'Yes, externally avant-garde, *La Litomiŝla Tombejo* is ... internally ... painfully familiar... it is something truly important in Esperanto literature, even if nothing original in terms of ideas, only new attire around oldness. But it led that oldness to the absurd.'

Buller draws attention to the relationship between Piĉ's work and existential philosophy – a pointless living in vain. Piĉ deals with alienation – a common theme in Esperanto literature. But Buller considers Piĉ's alienation the most total and pessimistic of any Esperanto author. Buller observes: 'To him, the world is similar to the Parma of Stendhal. By the way, the protagonist in Sartre's *La Naŭzo* [La Nausee] (1938); *Nausea*] happens to be reading Stendhal's novel [La *Chartreuse de Parme*]' Piĉ's personal 'Parma' is contemporary Czechoslovakia. Buller continues:

Because the surrounding world is false and mendacious, [Piĉ] seeks refuge in his own self (*interno*), making himself believe that «outside

there is nothing, inside there is everything» (p.121). In this closed world, he is feverishly occupied with Esperanto. He writes in it, and precisely for this reason *La Litomiŝla Tombejo* is so important and necessary: it is a novel on an Esperanto novelist.

However, the 'experimental' language used by Piĉ in *La Litomiŝla Tombejo* directly hinders its acceptance by its potential readership. Yet, Buller is of the opinion (p.5) that: 'Here is the paradox: Piĉ indeed 'is guilty' of his language usage, because he created it, and of the resulting miscomprehension, but he is not guilty of the misunderstanding that without the linguistic peculiarities it is not possible to imagine this work.'

Buller adds: 'Whoever surmounts his prejudices and courageously starts reading will enjoy as their prize a poetically beautiful style, which always pulses in the same tact as the content and often attains such virtuosity that it alone justifies the effort.' Buller concludes his extensive commentary with the words:

La Litomiŝla Tombejo is a book of extremes. ... It takes the cul-de-sac of Esperantist alienation to its end. ... The demi-Christ protagonists of early Esperanto novels – Leonardo Marston in *Stranga Heredaĵo* (1922) by H. Luyken [q.v.] and Johano in *Idoj de Orfeo* (1923) by H.J. Bulthuis [q.v.] – in the end turn into the Litomishlan of Karolo Piĉ. By this metamorphosis, negative Esperantism attains its literary apogee and – let's hope – a glorious burial.

Piĉ's novel *Klaĉejo* [Place of Gossip] came out in 1987 – the last in the trilogy. Vatré's foreword calls this avant-garde chain of stories 'a typical, authentic' provocation by Piĉ, 'brimful to bursting-point and explosive':

With the aid of gossip and voyeurism, it presents a complete, though in no way exhaustive, catalogue of energetic whippings, concentrated fornication and juicy insults. ... Imagine the oppressive atmosphere of *Turstrato 4* (without the misery) [q.v. Weinhengst] or of *Romeo, Julieta kaj la Tenebro* (without the Nazis) [trans. of J. Otčenášek's *Romeo, Julie a tma*]. There the walls have ears, the windows eyes, and the resident women tongues 'that don't linger behind their cheeks'.

Piĉ's monumental, 536-page *Kritiko kaj Recenzistiko en Esperanto* [Criticism and the Art of Reviewing in Eo] (1999) is the most extensive work of literary criticism yet written in the language. It has been said that it reads like a novel. On Piĉ's treatise 'La Romano kaj Ĝiaj Lingvaj Problemoj' [The Novel and its Lang. Problems] (1981), Spanish publisher Juan Régulo commented (1982) that he had never previously found himself confronted by such a conscious application of Esperanto's linguistically historical objective and civilizing mission.

From springs beneath

Czech writer Eli Urbanová's first collection of Esperanto poetry had come out in 1960. It was not until 1981 that her second collection appeared: *El Subaj Fontoj* [From Springs Beneath]. Urbanová again shows her experience in 'penetrating the little corners of the unknown female soul' (Mihalkov,

1982), with intimate, musical poetry on the depth of human passion and nostalgia for past feelings of love.

Georgi Mihalkov (q.v.) thinks it significant that Urbanová's poetry is the most sincere, the most confessional he knows in all Esperanto poetry (*LK*, pp.26-8). He compares Urbanová's and Boulton's (q.v.) approaches to the theme of love (*BE*, pp.37-44). Urbanová is 'more earthy, more emotional'. While Boulton's ecstasy is just 'a honeyed thought', Urbanová's sensation is 'governed by passion'. 'Urbanová accepts all love's risks.' On the other hand, she lacks 'Boulton's inclination for philosophy rich in figures of speech'.

Urbanová's poetry is also concerned with many of life's other problems, not least with hypocrisy, and the role of woman in society. She protests against philistine family life that kills the sensation of love and in which the wife feels herself a possession of the husband.

Prize-winning film

The year 1982 saw the first volume in the science-fiction and fantasy series *Sferoj*. Later editions were to be devoted to original works in Esperanto. However, the most significant work of 1982 was blind Hungarian writer and pianist Endre Tóth's collection of short stories *Lappar, la Antikristo* [Lappar, the Anti-Christ].

His fellow-countryman and literary critic Vilmos Benczik (q.v.) commented that Tóth's stories are characterized by 'a profound intellectuality, a sort of grotesque irony and a reproving bitterness. Endre Tóth saw and described the world and its people precisely as they really are. He was blind.' (*Hungara Vivo* No.5, 1981; p.176).

Willem Verloren van Themaat (q.v.) notes (*BNTEL*) *Lappar's* 'Baudelaire-esque morbidity', while Mihalkov, in his biographical essay in *Literatura Foiro* (1983) comments that Tóth was able to penetrate into the symbolic meaning of details and masterfully analyse psychological situations with an original, virtuoso style. Details remind him of the prose of Kafka and Borges.

The scenario of the film *Antychryst* [The Antichrist] is based on Tóth's short story. Polish film producer Adam Guziński came across the Polish translation of the Esperanto original in the literary review *Literatura na Świecie*. The resulting film won first prize at the 44th International Festival of Documentary and Short Films in Bilbao in 2002.

Updated *Esperanta Antologio*

The second, revised and updated edition of the poetry anthology *Esperanta Antologio* came out in 1984.

Inevitably, opinions vary on William Auld's selection. Miguel Fernández, while calling it 'indispensable', added: 'nevertheless there swarm works of shrivelled genius, frigid, uselessly perfect forms, megalomaniacal hymns to Esperanto and tear-jerking syrupades.' (interview with A. Valén, 1993).

Beautiful contemporary prose

Croatian Spomenka Štimec's works are widely read and appreciated. She receives particular praise for her fresh, spontaneous and natural style - in truth highly polished. Her prose is an example of the most beautiful

contemporary Esperanto writing, and has been translated into several other languages.

Štimec's intimate autobiographical novel *Ombro sur Interna Pejzaĝo* [Shadow on an Internal Landscape] (1984) recounts love and living together with a partner from a different culture. Perhaps its most interesting aspect is the cultural interaction. Her short stories *Vojaĝo al Disiĝo* [Journey to Separation] (1990) have been described as a bundle of *études* that delight with their originality of thought, mild lyricism and heartfelt love of humanity.

Commenting on her travelogue on seven countries, *Geografio de Miaj Memoroj* [A Geography of My Memories] (1992), Ulrich Lins thinks that Štimec succeeds more than any other writer in drawing on Esperanto's tradition of universal respect for all mankind and relating it to her everyday observations. She personalizes a successful attempt to use Esperanto's potential and simultaneously pass on the acquired broadness of mind to others.

Štimec's *Kroata Milita Noktlibro* [Nightly Diary of the Croatian War] (1993), on the consequences of the separation of the Croats and Serbs, sent her name around the world. It was dramatized by Japanese Radio, and other translations followed.

Her latest work, *Hodler en Mostar* [H. in M.] (2006), is a historical novel, not so much on the famous Swiss painter Ferdinand Hodler as on one of his favourite models, Jeanne, who watched over his paintings. Paul Gubbins (q.v.), in his review (2007), calls the story 'fascinating, laconic, economically presented – on love, both declared and undeclared, loyalty, faithfulness and tragedy.'

Štimec has also written several plays. *Virino kiu Fluŝtras en Uragano* [A Woman who Whispers in a Hurricane] (1986) is on Japanese Esperanto writer and anti-war activist Teru Hasegawa (q.v.) (1912–47).

Brazilian sonnets

In 1985, Brazilian Geraldo Mattos produced *La Libro de Nejma* [The Book of Nejma] and *La Libro de Adoro* [The Book of Adoration], containing well over 100 sonnets, some erotic. Nervi describes them as 'dark', 'obsessive, despairing', 'wonderful lines of varying metre that lament as Lucretia' (review, 1988):

..., Mattos understands the crux, namely, that the regular, closed, form of the sonnet is symbolic of precisely that 'order and normal well-being' that passion, according to [Thomas] Mann, ought to disdain; no such conclusion was ever reached by Kalocsay [cf. *Sekretaj Sonetoj*].

Mattos's most recent collection, *Barbaraj Sonoj kaj Sonetoj* [Barbaric Sounds and Sonnets] (2000), displays a profoundly religious character in the face of unhappiness, poverty, both economic and spiritual, and human frailty.

Minor literary 'first'

Sara Larbar's romantic novel *Karuseloj* [Carrousels] – a description of first experiences of love in a Brazilian Esperanto environment – came out in 1987. Larbar was brought up to speak Esperanto, and *Karuseloj* is thus the

first of the not-inconsiderable number of 'native' speakers of the language to have had a longer literary work published.

Christian Declerck (q.v.), in his study 'Intimaj Temoj en Fikcio kaj Biografio' [Intimate Themes in Fiction and Biog.] (2005), comments that *Karusejoj* is: 'Very rich in vocabulary and abundant in metaphor, it deals with love, various types of love, because, *'tiom da amoj, kiom da damoj'* [there are as many types of love as there are women].' Autobiographical, realistic and surrealist, it transports the characters from mystic fantasy into crude reality.

North Sea duo

Dutch-Scottish poet Albert Goodheir's second collection of poems, entitled *Enlumigo* [Enlightenment], came out in 1987. At least a third of it is written in his own, so-called 'northern verse form' (*norda strofo*). His poetry is superficially straightforward, but Auld describes Goodheir's voice as unusually authoritative and more than ordinarily absorbing: 'he is highly conscious of the past and the irremovable bonds between prehistoric man and contemporary man'. He wishes to impart cultural values, particularly from Classical Greece, bridge differences and misunderstandings, strive for tolerance founded on religion with a liberal outlook.

Goodheir's essays and translations are examples of accurate, lucid and classic style.

Goodheir's last collection, *Nordmara Duopo* [North Sea Duo] (1994) was written in tandem with Dutch poetess Reina de Jong (q.v.). While different talents, they both share technical discipline that restrains self-indulgence or extravagance. De Jong also finds a unity with the universe. Her contribution is to find fresh perspectives in everyday life.

Her first collection of lyrical, witty and recusant poems, *Divershumore* [In Various Moods], came out in 1980. In contrast to Goodheir, de Jong is an atheist – her poetry and world-view evidently influenced by Auld.

Accomplished storyteller

Australian writer Trevor Steele is undoubtedly another of the foremost contemporary authors in Esperanto. Universally praised for his style and mastery of the language, he is an accomplished storyteller who has turned his hand both to short stories and several-volume novels.

Steele's first book, the highly diverting historical adventure novel *Sed Nur Fragmento* [Yet Just a Fragment] (1987), recounts the life of a Russian nobleman and anthropologist between his visit to a Pacific island and his death at the end of the 19th century. A key theme is conflict: conflict between his scientific career and the demands of politicians, conflict between cultures, conflict between natives and the European colonialist countries, or of the latter each against the others.

Jorge Camacho writes (1994) that this 'travelogue spiced with humorous anecdotes and scraps of irony' also gives one to meditate on contemporary problems, such as anti-aboriginal apartheid in Australia. Gerrit Berveling (q.v.) considers (*EL25J*, p.22) its message of respect for other cultures to be typically 'Esperantist' and thus the work takes its place as a key novel in

Esperanto culture. In his own words (1998), Steele's ambition in writing *Sed Nur Fragmento* was 'to present a wide vision of the history and intellectual currents of the period.'

In *Memori kaj Forgesi: Noveloj el la Norda Montaro* [To Remember and Forget: Short Stories from the Northern Mountains] (1992) Steele shows himself to be an entertaining conversationalist. Stories deal with social contact between whites and aborigines, and those of mixed race, others observe 'a certain pioneer crudity'.

Steele's novel *Apenaŭ Papilioj en Bergen-Belsen* [Hardly Any Butterflies in Bergen-Belsen] (1994) explores the personal development of a young Englishman working as a social worker in Germany during the 1960s and attempting to find sense in life while caring for men traumatized by the horrors of Nazi concentration camps.

Steele's collection of short stories *Australia Felix* came out in 1999, and his novel *Neniu Ajn Papilio* [Not a Single Butterfly] was published a year later (a reworked and expanded version of *Apenaŭ Papilioj ...*). In his combined review of the two books, Miguel Fernández (q.v.) comments that:

... Steele has *what it takes* and knows *how* to tell a story. He, an unquiet activist, a lover of life, of light, of justice, of people and their circumstances ..., has experienced a great deal of the world in length and breadth. And this, namely truth, several-faceted truth projected onto a literary scheme, emanates from his crystal-clear penmanship, abounding in luscious turns of phrase, in dialectical forms of expression opportune for characterizing specific collectives, in beautiful sonorities and simplicity attained only with difficulty ...

Role of religion in life

Jorge Camacho has pointed out (*Fonto* No.161, 1994; pp.21–2) what he sees as many important authors repeatedly turning their attention to the role of religion in life: Karolo Piĉ's first novels, Blazio Vaha's (q.v.) *Adolesko*, and then Steele's *Sed Nur Fragmento* and *La Fotoalbumo* [The Photo Album].

The first, 366-page volume of *La Fotoalbumo*, the saga of an Australian family with seven children from north Queensland, came out in 2001. The story begins in 1939. Catholicism plays a significant role among other themes from the usually disharmonious family, such as love, marriage and related problems. Sten Johansson comments (*review*, 2001) that:

The theme of a Catholic youth's crises in belief make an inevitable comparison with Blazio Vaha's novel *Adolesko* from 1987. In contrast with which, Steele's work reads more easily, but has a less personal 'voice', a greater distance to the protagonists and a less profound treatment of the issues.

Steele's latest work, *Kaj Staros Tre Alte* [And It'll Stand High], a historical novel on the life of Christ, appeared in 2006.

Intellectual 'semi-autobiography'

It has been observed that Karolo Piĉ's novel *La Litomiŝla Tombejo* (1981) seems to have started a trend. With Vaha's *Adolesko* (1987), there is now an

identifiable subgenre in the language that might be classified as 'semi-autobiography', or the genesis of an intellectual Esperanto-speaker (cf. Declerck's coll. of poems *Ŝirpecoj* (1991) and *Tarokoj kaj Epokoj* (2002), Urbanová's *Hetajro Dancas* (1995), and de Zilah's *Kaj Kiu Pravas* (2002)).

Detective fiction as thesis novel

French author Serĝo Elgo (Georges Lagrange) is resolutely opposed to all dogma, religion and fanaticism, demanding that people not force their beliefs on others. He has written both short stories and four novels. His first book, *Ŝia Lasta Poŝtkarto* [Her Last Postcard] (1988), is both a detective and a sociological novel. He uses the medium of the popular crime story to provide a social and politico-ideological framework for his (self)ironic realism and undoubted originality.

La Nokto de la Ezoko [The Night of the Pike] (1992) grapples with the problem of 'private' murder and murder in the context of war. *La Floroj de l' Krepusko* [The Flowers of Dusk] (1995) deals with the phenomenon of terrorism. Elgo contrasts the values of the self-sufficient middle-classes with malformed inclination to revolution.

Elgo's last novel, *Surklifa* [On a Cliff] (2000), has been described as a mystery on the theme of avarice. With mixed reviews, it was both dismissed as 'kiosk literature' and lauded as one of the ten best novels in the language.

On Elgo's short stories *La Paneo* [The Breakdown] (1998), Johansson wrote that: 'Seldom in Esperanto literature will the reader come across milieux so true to life that it is possible to walk into the world of the story, and almost to remain there. This is the true metaphysics of good literature!' (Markov, 2005).

Art of Poesy

The year 1988 also saw the publication of *La Poezia Arto* [The Art of Poesy] – five talks on 'passive-romantic' and 'active-intellectual' attitudes to poetry – by Baldur Ragnarsson. In his prologue to Ragnarsson's collected works, *La Lingvo Serena* (2007), Humphrey Tonkin writes (p.76): '*La Poezia Arto* remains among the most outstanding examples of literary criticism in Esperanto.' Jorge Camacho calls it (p.34) a 'sobriety and clearly expressed critique of the negative sides of the 'poetic politics' of Kalocsay and Waringhien, authors whom Ragnarsson nevertheless always and rightly treats with respect and admiration.'

English 'Neo-Parnassians'

Timothy Carr (q.v.) and Krys Ungar (q.v.) have been described as *nov-parnasistoj* 'new Parnassians', due to their preoccupation with strictness of form.

Krys Ungar's collection of poems *Meznokto Metropola* [Midnight Metropolis] came out in 1991. In his foreword, Aldo De' Giorgi (q.v.) praises 'the richness of the images, fluent scansion, skilful and elegant use of the language' by 'an already complete, fully mature, genetically brilliant, richly inspired and technically immaculate poet.' He admires her for her multiplicity of themes, in which:

subtle, subjective introspection, meditation and psychological analyses alternate with deep and progressive social explorations ..., shocking cries of rebellion against global injustice, bitter irony about the current condition of man, but also love songs with delicate feeling, vibrant and elegiac observations on the marvels of nature.

Gonçalo Neves has questioned (1993) whether the virtuosity of her classic style has blinded critics to a lack of content.

Timothy Carr's *Sur Parnaso* [On Parnassus] (1998) consists of six collections of verse, varied both in level and humour – lively, witty and inventive. Carr is deeply concerned by the problems of our times and the eternal questions of justice and injustice, rationality and irrationality. In particular, Carr is an adroit craftsman of the sonnet, and he exploits every possible variation, with impressive results.

Treasury of modern usage

Although many times republished and re-edited, the *Fundamenta Krestomatio* [Basic Reader], edited by L.L. Zamenhof (q.v.) in 1903 as examples of good style, had become well out of date. *Nova Esperanta Krestomatio* [New Eo Reader] came out in 1991 under the editorship of William Auld. Its 510 pages contain selected original poems, stories, scientific and linguistic essays, including an anthology of poems translated from 73 languages. It is an essential treasury for anyone wishing to gain a grounding in good, current usage.

In his review of the collection, Edwin de Kock concluded (1992) that:

It reflects language usage and word selection very different from the Esperanto we have spoken and written in ordinary texts up to now. It is, in fact, a declaration at least implicitly favourable to the inclusion in everyday language usage of many forms that were in the past considered to belong solely to high literature, ...

New literary period?

There is an argument that suggests that a new period of Esperanto literature began in 1990s. The case for this has best been put in Lariko Golden's study at Eötvös Loránd University, Budapest: 'Ĉu la Kvara Periodo? Originala Esperanta Literaturo en la Naŭdekaj Jaroj' [Is This the Fourth Period? Original Esperanto Literature in the 1990s] (2002).

The beginning of the decade saw the début of the four Iberians who were to collaborate in *Ibere Libere* (1993) – what Aldo De' Giorgi called (1997) *apoteoza verko rejuniga* 'a divine work of rejuvenation'.

Golden writes that in the early poems of Gonçalo Neves we see influences of avant-garde, Miguel Fernández presents himself as a majestic classical modernist, Miguel Gutiérrez is more of a witty language-juggler than a significant poet, and the most inventive is Jorge Camacho.

More precisely, Golden sees a new boundary between periods created by the appearance of postmodernism in Esperanto literature with Jorge Camacho's collection of short stories *Sur la Linio* [On the Line] (1991). He considers it just as revolutionary as Kalocsay's *Mondo kaj Koro* exactly 70

years earlier. Mark Fettes remarked in his review (1991): ‘our intellectuals are emotionally somewhat inebriated in the presence of a new and truly original talent’.

Fettes goes on to identify the most important traits of the work. The characters are almost always on their own, attempting to assemble the puzzles of their existence into something that makes sense. Often the process of solution involves the reader, and ‘precisely this sort of autonomy marks the great writer out.’

The collection distinguished one of Camacho’s main traits as a writer, namely his supporting his work and its inspiration on the language itself. With him everything is created out of the language material, without any effort to re-create the writer’s thought or feeling.

Karolo Pič had summarized the style differences in his essay ‘La Romano kaj Ĝiaj Lingvaj Problemoj’ [The Novel and Its Lang. Problems’ (1981): ‘..., in the pharaonic, liturgical, rich language (*lingvaĵo*, cf. fr *langage*) of the [*Parnasa Gvidlibro* ‘A Guidebook to Parnassus’, 1932] one may write epic poems. It is not possible to write ‘everyday’ (*civilan*) poetry in it.’ Golden deems this to be entirely parallel with the changes in language usage prior to the second phase of modernism, together with the lack of a sense of need to refer to forerunners (OEL90). On the other hand, the Iberians’ ties with their important predecessor Karolo Pič are evident.

Golden continues:

In some sense the literary history of the nineties can be conceived as flirtation with postmodernism. It is possible to say this about several texts by the Iberian school, about *Poemo de Utnoa* and the stories of Ulrich Becker [q.v.]. All these realize some facets of postmodernism, while at the same time retaining modernistic traits.

Golden perceives (OEL90) the greatest change between the aesthetics of modernism and postmodernism in that the latter no longer believes in the magic meeting of content and form, advocated in particular by Kalocsay. On the contrary, it experiences and practises uncertainty and chance in linguistic creation.

Iberian poets

The communal volume of poetry *Ibere Libere* [Iberianly Unhindered] (1993) by Spaniards Jorge Camacho, Miguel Gutiérrez (Liven Dek), Miguel Fernández and Portuguese Gonçalo Neves has been compared with the quartet of Scottish poets who wrote *Kvaropo* [Foursome] (1952) – cf. Auld. Dinwoodie, Francis, R. Rossetti. It was perhaps inevitable that they should become known as the Iberian School of writers (*Ibera Skolo*). This ‘school’ has been defined – not wholly facetiously – as an ideological use and overuse of neologisms.

Here the word *libere* ‘freely’ concerns diversity – free verse, varying sound effects and, occasionally, graphic presentation.

Golden (OEL90) discerns postmodernist traits on several levels of literary creation: choice of themes, narrative techniques, and activation of

the reader. The place of serious philosophizing by Auld is taken by the witty playfulness of Camacho and Neves.

Declerck commented, in his review (1994) of *Ibere Libere*: 'Talented they all are, ... for each of them the main theme is love, most often lost, or in some other way, for some other reason unhappy. Is this a human condition?'

De Kock (1994) criticizes discursiveness of Camacho's poem 'miraklo' [miracle], yet Golden writes, 'precisely this poem carries with it the freshest, most topical, up-to-date voice of the volume. This is the nearest to post-modernism, while the other three writers remain on the firm ground of modernist poetry (Fernández most traditionally, Neves most experimentally).' Golden also considers that Camacho succeeds even better in poetry than in prose, with 'masterly forms and semantically dense content producing top works of the 1990s.'

Golden considers (OEL90) Neves's contribution to *Ibere Libere* fresh and interesting, though the high level of novelty has resulted in negative reviews. He goes on to comment that there is little understanding among the Esperanto literati of this course of literary experimentation, adding 'in fact similarly to the situation in ... national languages'.

Eighteen songs based on poems from *Ibere Libere* have also been put to music by Solo (Eduard Vargas Gutiérrez) on a cassette entitled *Vulkano* [Volcano] (1994).

The Iberian peninsular produced another major work of Esperanto poetry the same year, 1993. William Auld called Catalan Abel Montagut's *Poemo de Utnoa* [Utnoa's Poem]: 'The first truly remarkable science-fiction epic poem in the world, and one of the very few modern epics.' (*Esperanto*, Jul.-Aug. 1993). Its over-7,000 lines of verse attempt to make cultural sense of the world, and it caused a sensation when it appeared. *Poemo de Utnoa* encompasses not only geography and mythology, but the whole history of mankind, including world culture and philosophy, both eastern and western.

Montagut's great invention, writes Golden (OEL90), is the change of scenery behind the well-known story of God's destruction of the world for the sins of mankind. Golden calls this: 'A tiny change, but a great change: he transfers the struggle for the human race against the will of God to the future: to an age when man wants to appropriate the mysterious cosmos.' No simple science fiction this, but a search for artistic and philosophical possibilities offered by this temporal transference.

Montagut's *Karnavale - Maskita Rakonto* [In Carnival - a Masked Story] (1997) attempts to convey the atmosphere of Catalonian carnival festivities, which function as an allegorical mask for language and culture substitution. It is written both in verse of richly varied metre, including blank verse, and in prose.

On the contemporary background of erosion and demise of languages and cultures, topical concerns of Catalan-speakers are mixed with the history and philosophy of language, together with Esperanto culture's *interna ideo* 'internal idea', to produce, as Golden puts it: 'an intellectually exciting mixture'. It asks whether people are still interested in - identify themselves with - cultural values. As such, it has been described as a true product of Esperanto culture.

Mature poetry of reality

In 1994, Gerrit Berveling summed up the previous 25 years of Esperanto writing (*EL25*, p.10) in a lecture at Amsterdam University. He observed, as far as poetry was concerned, that the reality of everyday life has steadily become more perceptible. Characteristic of this is the volume *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse] (1987), a collection of poems and essays under the editorship of William Auld and Stefan Maul.

As an example of Esperanto's maturity as a literary language, Berveling cites *Glaŭka Lum'* [Glaucous Light] (1994) – an anthology of both original and translated poetry, edited by B. Philippe, on love, passion, trust, anxiety and fear, seen from a homosexual viewpoint. Nevertheless, he believes the greatest progress during the 25 years from 1969 was in prose.

Prague writers

Eli Urbanová's most talked-about work has been her intimate and often disconcertingly honest autobiographical novel *Hetajro Dancas* [A Hetaira is Dancing] (1995) – a work without prudery or taboos.

István Ertl (q.v.) considers *Hetajro Dancas* surpasses Vaha's *Adolesko* and Štimec's *Ombro sur Interna Pejzaĝo* 'by the plus of almost consternating candidness: the authoress does not hesitate to strip her soul, and occasionally her body, before our eyes.' Ulrich Becker exclaimed (*ITEB*, p.66): 'in a few literatures such books are capable of terminating promising careers and causing political crises.'

Hetajro Dancas has been followed by the poetry collections *Vino, Viroj kaj Kanto* [Wine, Men and Song] (1995), *Peza Vino* [Heavy Wine] (1996) and *El Mia Buduaro* [From My Boudoir] (2001). *Rapide Pasis la Temp'* [Time Has Passed Swiftly] (2003) is a summary of her life and writing in both poetry and prose. Again the theme is love, sexual and otherwise.

Gerrit Berveling (q.v.) has judged Urbanová's style 'moderately modern' (*EL25*, p.23).

Russian quartet

Kvarteto [Quartet], with original poems by the Russians Viktor Ĉaldajev (q.v.), Nikolaj Lozgačev (q.v.) and Alen Kris (q.v.), and Bashkir Gazizi (q.v.), came out in 1996. Auld, in his foreword, comments that from the viewpoint of classical Esperanto poetry, Alen Kris is perhaps the most solid of the four. His verse technique is highly polished, and the treatment often gives the effect of less subjectivity. The robustness in the panorama created by separate, lively vignettes in his long poem *Plenumo de Deziroj* [Fulfillment of Desires] reminds Auld of *Dvenadcat'* (*Dek Du / The Twelve*) by Aleksandr Blok.

Gazizi's poetry shares few characteristics with the other members of the quartet. He is primarily a rural romantic who employs more traditional poetic forms. His fellow poet Lozgačev has called him 'a poet of seasons': '... we are ... not infrequently struck by subtle turns of speech that instigate unexpected thoughts, unusual association, ...' 'He searches out form from various traditions: from the European – through the Russian – to the Eastern.' ('Gafur Gazizi, Poeto de *Sezonoj'* [G.G., Poet of S.], 1989).

On Lozgačev's work, Auld comments that he also for the most part makes use of traditional verse forms, but his trump is his skilful juggling with the language. Lozgačev has put his own and other poems to music.

Auld sees Ĉaldajev's poetry as predominantly motivated by the 'squeaking of his chariot of life'. His poems express youth, as well as nostalgia for youth already departed. He is the only one of the four who writes almost exclusively in short free verse, which naturally requires an abundance of allusion and suggestion.

Unhindered Iberians

The same Iberian foursome – the *fulma fenomeno* 'fulgent phenomenon', as Johansson has called them – of *Ibere Libere* reappeared in 1997 with a collection of short stories on extreme subjects, *Ekstretoj* [Extremes]. They confront their readers by contesting middle-class morality and convictions with themes on the first intimate sexual experience, masturbation, tolerance, vengeance, infidelity, fatal sexual disease, suicide, and love beyond the grave. Only the theme of tolerance seems to relate neither to sex nor death. Golden comments (OEL90) that the authors' only real communal trait is probably an inclination to wordplay.

In his foreword to the work, de Diego writes that all four authors manipulate the language 'with cool audacity – and at the same time with scrupulous respect'.

Fernández is in literature more traditional than his colleagues, although avant-garde in his language usage – what Sten Johansson (review, 1998) terms 'a somewhat tiresome vocabulary'. Mauro Nervi (1998) points to two of Fernández's techniques. The protagonist's rumination of past experiences is toned down in line with his current emotions. This contiguity of various levels of time tears us away from routine and impels us to the edge of our experiences. With another technique, biting social criticism is co-located with an elegiac defence of camaraderie and tolerance.

Nervi describes Camacho's 'extremism' as 'educated cynicism', nevertheless intelligent and sensitive, and his literary technique as truly professional. For Camacho, 'the unseen plot is at the core'. Sten Johansson is of the opinion that Camacho stands out above the others, with his pertinent subjects, awareness in construction and skilful usage of language.

Gutiérrez's (Dek's) stories display a talent for constructing narrative mechanisms that provide the reader with a great deal of amusement, while Neves shows skill in narrative construction 'with a final reversal'.

Nervi comments on the 'uninterrupted artistic tension in the narrative', and:

The style is ... a beautiful proof that it is possible to have expressive literary Esperanto which is indeed different from the everyday language and yet enduringly justifiable on the basis of its artistic coherence and unblemished correctness.

Lariko Golden adds (OEL90) in an aside that the reader is probably not the genuine target, as: 'the consumer of contemporary Esperanto literature is in any case already in some sense an extremist. In consequence, the

reader to a large extent feels himself in a way to have been cheated: sees more smoke than fire in the stories.' On the aesthetic level, Golden judges the stories a lightweight, diverting read, and concludes that of the Iberians a truly epoch-changing voice is possessed only by Neves and, in particular, Camacho.

Symbolism with a hold on reality

Mao Zifu's collection of poetry *Ŝanĝado* [Changes] (1997) was his first work to be published in book form. His fellow-countryman Shi Chengtai likened him to 'a long-distance runner who has for several years been running through the stages of Primitive Romanticism, Mature Romanticism, Parnasianism and Post-Parnassianism ...'.

Nicolino Rossi, in his lecture 'Kio Novas ĉe la Muzo de la Moderna, Esperanta Poezio?' [What's New with the Muse of Modern, Eo Poetry?] (1999), comments:

Surely he is unquestionably a non-European, non-Western poet, who in no sense exploitatively emphasizes Esperanto's European characteristics. He is wont neither to imitate the Parnassians [cf. *Parnasa Gvidlibro*] in metre and rhyme nor to use neologisms, on the contrary he extracts the latencies in the language in a most classic manner, occasionally from completely unexpected perspectives. He re-awards the Zamenhofian language a role of true interpreter of any kind of distinctive feature in national culture, ...

Kantoj de Anteo [Songs of Antaeus] (2006) is Mao's latest collection of poems. In his review (2007), Baldur Ragnarsson comments that Mao has constructed a work that is 'artistically developmental' for Esperanto literature:

In the field of poetry I do not know anything that is in the least comparable in personal presentation or range of themes, besides perhaps *Eroj* by Marjorie Boulton, which in technique is however contrastingly different ... Boulton is dedicated to the traditional means of feet and rhymes, Mao Zifu uses, for the most part, free, unrhyming verse. Nevertheless, rhymed poems are to be found in the book, ...

Ragnarsson considers Mao's poetry unique to Esperanto, as Arthur Rimbaud's is unique to French. He draws parallels between the two. Yet, Ragnarsson points out that neither author's symbolism conforms to the traditions of the Symbolist Movement. Both authors are characterized by 'Substantial, concrete portrayal'. 'Their surrealist tendencies are manifested in a linguistically aware endeavour to free the mind from the chains of reason.' However, unlike Rimbaud, 'Mao Zifu never loses his firm hold on reality.'

Mao's 'original reflections and his superior knowledge of mythology, religion, philosophy and poetry are always capable of evolving into new discoveries. His characteristic method ... is to use expanded, often consecutive, images, without obvious links to recognized logic.'

Russian perspective

In Russia at the end of the 1980s, there appeared a significant number of Esperanto poets and others from different generations who began to influence each other and create communal criteria for their manner of writing. However, when – as Andrej Amalrik (1938–80) had predicted in his *Prosusjtjestvujet li Sovjetskij Sojuz do 1984 goda?* [Will the Soviet Union Survive until 1984?] – the Soviet Union began to collapse from within, the immediate effect of transition to a capitalist economy and value system had a negative impact on Esperanto culture in the region (N. Gudskov in *Moskvaro*, pp.85–6).

Despite the upheaval, the Moscow Literary Esperanto Club (Moskva Literatura Esperanto-Klubo) of the 1990s boasted an estimable collection of new poets (MSOP, pp.89–90). Gudskov talks with certainty about a 'Moskva Skolo' (Moscow School) of poetry as a particular phenomenon in Esperanto literature, quite separate from other Russian Esperanto poetry, 'because it demonstrates a certain unity of the circle' (MSOP, p.93).

According to Gudskov, the main characteristics of the school are: i) 'influence from classical Russian poetry with its precise rhythm and rhyme', ii) continuance of the 'traditions of the best examples' of Russian Esperanto poetry, iii) interest in study of the theory of Esperanto poetry and the art of translation, iv) 'Clear phraseology, thanks to which the sense of the poetic message is easily understood, even when the linguistic means proper to Esperanto are widely applied. Incomprehensible and contentless 'pure art' has never been endorsed by the Muscovites, v) influence from the performance culture of songs and ballads, both Esperanto and Russian, originating in the 1960s, particularly that of Bronštejn.

Gudskov lists those he considers belong to the school, of which the most important are, of the older generation: Mikaelo Bronštejn, Konstantin Gusev, Isaak Ĥoves, Ludmila Novikova, Ivan Lubjanovskij, Vladimir Samodaj (q.v.), Boris Tokarev (q.v.); and of the younger generation: Grigorij Arosjev, Oĉjo Dadaev (q.v.), Mihail Gišpling (q.v.), Klara Ilutoviĉ (q.v.), Valentin Melnikov, Ivan Naumov, Mihail Povorin, Solomon Vysokovskij (q.v.).

In contrast to the Russian experience, Gudskov argued (MSOP, p.93) that much poetry in free verse then appearing in Esperanto – for example in the literary periodical *Literatura Foiro* – was a product of the Romance-language region and had nothing to do with normal poetry.

The appearance of the collection *Moskvaro* [Moscow ~ Moscow Four] (1998), by Dadaev, Ilutoviĉ, Melnikov and Vysokovskij was seen by some as confirming the existence of a Moscow school of poetry. However, Jukka Pietiläinen is of the opinion (KPEL) that the 'school' is defined only by geography and this single collection.

A significant theme in the collection is confusion and discontent in the 'new' Russian capitalist society. In his review (1999), Romanian publisher Ionel Onet comments that it is in general a depressing collection of poetry, from which it could be concluded 'hastily and presumably erroneously' that the 'new Russians' are ruled by despair.

Solomon Vysokovskij, the eldest, 'is tired of revolutions', turning to religion for solace. Likewise, Ilutoviĉ, whose poetry is characterized by her

profound sincerity. On the other hand, Melnikov, who was known for his proclivity for rigorous criticism and defence of a rational world-view, is a confirmed atheist. He is especially attentive to the formal demands of poetic theory.

For Ukrainian-born Vysokovskij, Esperanto is principally a language of poetry which he uses to express himself. He is the only Moscow Esperanto poet in whose verses Judaeo-Christian religious motifs appear. There is also influence of the teaching of the Danish mystic Martinus (1890–1981) in several of his works.

In 2007 an anthology of works of Moscow poets came out under the title *Moskvaj Sonoriloj* [Moscow Bells] (ed. Gudskov). The 36 poets range from the earliest to the present day. Baldur Ragnarsson, in his review (2007), discerns 'emotional pulsation' as a recurring characteristic of the life of these poets, with 'desire, longing, lack' and the theme of love dominating their poetry.

Aleksandr Melnikov's important 631-page scientific study *Lingvo-kul'turologiĉeskaj aspektoj planovjaj mezĉunardaj jazykov (na fonoj etniĉeskih jazykov)* of 2004 is now an essential reference work on Esperanto culture.

'Life in its concreteness'

Spanish writer Jorge Camacho has grown continually in stature since the 1980s. His literary work encompasses most genres. Miguel Fernández (Valén, 1993) has called him: 'our Borges, in conceptualization and originality. He is characterized by a feverish spinning of unexpected intrigues, with abundant surprises. Moreover, he is an excellent creator of atmospheres that are bewitched, enchanting, inexpressible.'

Gonçalo Neves writes (2004) that Camacho 'is ... an essentially modern poet but in no way modernistic, and it is precisely this that constitutes his trump card and his novelty at the heart of the flow of Esperanto poetry.'

Camacho's collection *Celakantoj* [Coelacanth] of 2004 is realistic, socially concerned poetry of 'life in its concreteness – blood and dust, battles, ideology, travels, human relationships'. (Nervi, p.97). Nervi concludes (p.108):

Coexistence and contrast awaken poetry, precisely at a moment when stronger cultures plan to homogenize the planet in line with economic criteria, camouflaging their interests with false ideals. This is why Camacho's poetry is so important: in it history and the individual dialectically interrelate in a dissonant, yet in a literary sense, fully meaningful harmony.

Peter Browne, when commenting in his review (2007) on both *Celakantoj* and the collection *Saturno*, which was also published in 2004, observes that Camacho is a poet '(as others have already emphasized) almost wholly lacking in lyricism or passion ... because this is a poet above all of the intellect.' He draws a parallel with Angel González's poetry, in particular the finely chiselled use of language and verse. In Camacho's poison-spouting 'Bonan Vesperon, Majstro!' [Good Evening, Master!] Browne sees 'a truly worthy child' of the 17th-century Spanish poet Quevedo (1580–1645).

Camacho's latest collection of poetry, *Eklipsas* [Eclipsing] (2007) is inspired by Asia. His Japanese-style poetry is less bound by prescription,

though it is possible to recognize subtle suggestions of the internal reality that is the general characteristic of traditional Japanese poetry. His poems written on Hiroshima and momentary word images have been judged outstanding.

Emerging talent

Gbeglo Koffi from Togo is not a significant writer, but – other than the eminent South African Edwin de Kock – he was the first published sub-Saharan author in Esperanto. The language has spread across Africa since the 1970s, and the appearance of writers such as Jean Codjo, from Benin, show the future is likely to produce other African authors who wish to emerge onto the international stage without playing second fiddle in post-imperialist cultures.

The anthology *Brazila Esperanta Parnaso* [Brazilian Eo Parnassus] (2007) presents an extensive selection of original works by well-known and lesser-known Brazilian Esperanto authors.

The future

Contemporary Esperanto literature has an undoubted vitality, '... there are no longer a small number of central writers and literary reviews influencing the others. Esperanto literature has ... grown in quantity so much that there is space for various schools and language styles' (Pietiläinen, *KPEL*).

Important original works have long since ceased to be isolated events, and they not infrequently give rise to reactive works by other authors – such as Berveling's *Tri 'stas Tro* to Auld's *La Infana Raso*, Mährti's *La Manto* to Urbanová's *Hetajro Dancas*, or Vatré's *Specimene* and Johansson's *Pasteĉo*. This is a sure sign of a living, vibrant international culture shared across linguistic boundaries.

In his essay 'La Libera Linio', Baldur Ragnarsson comments:

During the last two decades free verse (*la libera linio*) has attained maturity in Esperanto poetry. Presumably we may expect further interesting works in free verse by our poets ... However, it is to be hoped that fixed form poetry will retain its position; there we assuredly have a worthy (*virtindan*) tradition originating with Zamenhof himself. What is most important is that all styles continue to coexist and enrich this field of cultural activity – the poetry of the international language.

(*Beletra Almanako*, No.1, 2007; p.69).

Golden writes (OEL90) that:

nowhere is there a better chance for the coexistence of highly diverse value systems and literary canons than in Esperanto. Africans, Asians and Europeans of culture are able to carry their own canons with them and publicize them with the same rights. Possibilities for mutual understanding are always limited, but at least peaceful coexistence is to be expected.

Gerrit Berveling has written (*EL25J*, p.2): 'Esperanto has poets – the poets write poetry – what then can go wrong?'

A-Z • 1975

Lorjak [pseud. of Jacques-Louis Mahé] (1912–92)

French commercial photographer; learnt Esperanto around 1930. Mahé collaborated with the periodical *Franca Esperantisto*. He also produced the Esperanto-language crime film *Angoroj* [Anguish] (1966) to mixed reviews.

Mahé's adventure crime novel *Retoj* [Nets] (1978) was originally serialized in *Franca Esperantisto* in 1946. Jacques Le Puil (*Fonto*, No.95, 1988) calls the style 'lively, witty and spiced. One does not much believe in the plots but ... Recreational novels do not abound in Esperanto, and Lorjak has filled the breach.'

Gerrit Berveling (q.v.) (*EL25*), p.17) calls Lorjak's first book, *Neologisme* [By Neologism] (1975), 'a pretty unpretentious work', but considers he showed himself a mature writer with *Regulus* (1981). William Auld (q.v.) echoes this (*VDS*, p.73) by calling Mahé a master of the art of the light novel (*leĝera romanarto*). He continues:

The success of this sort of seriously unpretentious fiction depends on several important ingredients, for example: an intriguing plot (what will happen next?), lively conversations, insincere but memorable characterizations, surprises, extrications and a type of furore. All this Lorjak delivers in abundance in *Retoj*. ... The whole is spiced with very animated and seemingly believable speech forms.

Auld also mentions (*VDS*, pp.74–5) Lorjak's earlier novel *Transe* [Over There] (1976), recounting the plot, in which 'the supernatural either plays, or seems to play, a role', but not proffering an opinion. Le Puil considers it a diverting novel that retains the reader's attention (*Fonto*, No.95, 1988).

Regulus (1981) is a historical novel of more than 300 pages, on which Le Puil (cf. above) comments:

I could have classified it among adventure novels, as adventures, even exciting ones, do indeed abound in it. But Lorjak has performed a gigantic historical feat. The whole story takes place in 17th-century Paris, and if you want to know everything about that period's noise, uncleanness, manner of dress, customs, etc., don't fail to read *Regulus*. As in all Lorjak's novels, humour is not lacking, and I think this is one of [Esperanto's] most valuable novels.

Lorjak's *Iluzioj* [Illusions] (1982) is a collection of short stories. Kálmán Kalocsay (q.v.), in his article 'La Esperanta Novelo' (1974), comments on the story that gives the collection its title: 'With [Lorjak's] rich skill in manipulation, it rivals a crime story, but without a crime of course, and after reading it the masterfully created feeling of resignation at the end remains indelibly in your memory.'

Eŭlalia (1984) is Lorjak's sixth and most fantastic novel. Le Puil (cf. above) calls it the 'maddest' (*plej freneza*). Rikardo Cash, in his review (1982), comments that: 'Lorjak's Eŭlalia is an old-fashioned comic-strip heroine: ... The other characters come directly out of Fantasyland: ...' Cash describes this novel 'most adequately' as a serial feature (*felietono*), which descends into the 'melodramatic' and 'grotesque': 'wholly out of place for

Lorjak's typical wordplay.' There is 'a collision between the situation and the style.' Cash also criticizes Lorjak's tendency to rely too much on translated expressions from French.

Mariagnes (1986) is a love novel that leaves a bitter taste, although it does not lack some of Lorjak's humour. Le Puil (cf. above) considers this novel on love and growing old, dreams versus reality, 'Undoubtedly Lorjak's most lyrical novel'. On the other hand, although 'diverting', it has been dismissed for its 'banal' theme and lack of originality (cf. Tvarožek, below).

Kromosomoj [Chromosomes] (1989) is yet another light novel. Georges Lagrange (q.v.), in his review in *Literatura Foiro* (1990), calls it:

... skilfully constructed, each chapter-key arrives on time, and one is immediately inclined to read on for an insight into what follows. However, Lorjak's style is always somewhat strange, somewhat provocative... for his own pleasure, as if he has put a puzzle in the middle of the paragraph ...

Eduard Tvarožek (q.v.), in his review (1990), points to the humour and the grotesque, and episodes reminiscent of the crime or adventure novel. 'The result is a wittily amusing work, ...'

On Lorjak: K. Kalocsay: 'La Esperanta Novelo' [The Eo Short Story] (1974). 'Kulinaraĵ Instrumentoj, Virinaj Subvestoj – kaj Esperantaj Romanoj' [Culinary Instruments, Women's Underwear – and Eo Novels] – interview with V. Benczik (1982).

• **SELECTED WORK:** *Neologisme* [With Neologisms] (novel, 1975). *Transe* [Over There] (novel, 1976). *Retoj* [Nets] (novel, 1978). *Regulus* (novel, 1981). *Iluzioj* [Illusions] (short stories, 1982). *Eŭlalia* (novel, 1984). *Mariagnes* (novel, 1986). *Kromosomoj* [Chromosomes] (novel, 1989). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989). 'Malmorale: Povu Sciencistoj Ne Profundigi!' [Immoral: Scientists May Not Investigate!] (story) in *Tempo Fuĝas: Dudek Kvin Rakontoj el Monato 1980–1994* ed. W. Auld (1995). 'Ĝemeligo' [Twinning] (story) in *Vivo kaj Morto de Wiederboren* [Life and Death of Wiederboren] ed. A. Korjenkov (1998).

Rossi, Nicolino (b.1939)

Sanmarinan hotel secretary; learnt Esperanto in 1962. Among other prizes, Rossi won First Prize for Original Poetry in the Literary Competitions at the World Esperanto Congress in 1968 and '69, and the Second in 1970, later becoming a member of the jury. He was a member of the Italian Esperanto literary circle La Patrolo [The Patrol] and a member (1970–9) of the editorial team of its periodical *Literatura Foiro*, founded with Gaudenzio Pisoni and Giorgio Silfer (q.v.). He taught Esperanto in Naples, also on a local television station, and has written didactic works. Reviews and other work by Rossi have appeared in *Literatura Foiro*, *La Gazeto*, *La Ondo de Esperanto* and *L'Esperanto* (Italian).

Rossi's abundant poetry is characterized by its elegant and model style, which the years have matured. His collection *Sur la Vivopado* [On Life's Path] (1980) contains 115 chronologically arranged poems written from 1968 to '78, together with an interview by Silfer.

Gaston Waringhien (q.v.), in his review in *Literatura Foiro* (1981), considers Rossi worthy in both the inspiration and mastery of its expression. He is 'a poet in full possession of his craft', engaged in the 'tragic exploration of his soul', arising from conflict between his Roman Catholic upbringing and his homosexual impulses. Suffering is the central theme. However, Richard Schulze comments in his review (1981):

If you ... think reading such a work would be a torment you would truly be wrong. Here, namely, something comes into operation that is probably the secret of poetry. The incontrovertible beauty of the verses and the outstanding formal strength of the poet change everything. Owing to these, the frightfulness becomes tolerable, endurable. The poems do not afflict. They console. They do not frighten. They edify. They even give rise to aesthetic joy.

The collection starts with nine sonnets. These are followed by regularly rhyming verses, then 'the rhymes become freer and freer, varying, without the verses losing their beautiful quality of sound. The beauty is conserved, becomes just more mysterious, less transparent to the mind.' In the last part, the Christian world-view yields to Hinduism, with the repeated use of the word 'karma'.

The poetry cycle 'Transdialoge' [Beyond Dialogue], in *Literatura Foiro* (1997), marks a significant milestone in Rossi's poetic development, both lexically and in content.

Rossi's translations incl.: *La Doloro: Poemoj 1937-1946* [The Pain: Poems ...] (1975, according to Waringhien 'a delicate translation' of poems by Giuseppe Ungaretti). He contributed trans. to the 271-p. anth. of 20th-c. Italian poetry *Enlumas Min Senlimo* ed. C. Minnaja (1990). *Balado pri la Luno kaj la Cervo* (1998) by L. Trifončovski as *La ballata della luna e del cervo*. *Danteskaj Itineroj* (2001, *Itinerari Danteschi* by Vittorio Russo - two journeys through the life and works of Dante, written for the stage).

Rossi has also translated many classical Neapolitan love-songs, eleven of which appeared on the cassette *Sub la Napola Suno* [Under the Neapolitan Sun] (1998), sung by Valerio Mottola.

Other works: 'Konfeso de Fidela Kaloĉajano' [Confession of a Faithful Follower of Kalocsay] (review (1987) of *Abunde kaj Redunde* by J. Rumler). 'En Vesto Bunta sed Mallarga' [In a Many-coloured but Tight Robe] (review (1991) of *Kroatia Esperanta Poemaro* ed. L. Borčić. 'Omago al Giacomo Leopardi Okaze de la 200-Jara Datreveno de Lia Naskigo [In Honour of G.L. on the Occasion of his 200th Birthday] (essay, 1999). 'Kio Novas ĉe la Muzo de la Moderna, Esperanta Poezio?' [What's New from the Muse of Modern Eo Poetry?] (essay, 1999). 'Esplorvojaĝo tra la Originalaj Poemoj de L.L. Zamenhof' [Journey of Exploration through the Orig. Poems of L.L.Z.] (essay, 2003).

• **SELECTED WORK:** 'Sendormemo' [Insomnia] in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). *Sur la Vivopado* [On Life's Path] (coll. of poems, 1980). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Ĉu Ŝafi?' [Whether to be as a Sheep?]; 'Al Vjetnamio' [To Vietnam]; 'La Tagojn Somnambule Mi Pasigas' [I Pass the Days as a

Sleepwalker]; 'Mi Estas kiel Vazo' [I Am as a Vase]; 'Kaj Ĉi-vespere' [And on This Evening]; 'En Tiuj Tagoj' [In Those Days]. Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987): 'Sangmakulo' [Blood-stain] (poem). 'Kio Novas ĉe la Muzo de la Moderna, Esperanta Poezio?' [What's New from the Muse of Modern, Eo Poetry?] (essay, 1999). In *Literatura Konkurso Liro: Poezia Antologieto 1982–2002* [Lyre Lit. Competition: Little Anth. of Poetry ...] comp. A. Korjenkov (2003): 'Kien la Homo?' [Where is Man Going?]; 'Preter' [Beyond].

1976

Oka Kazuta [pseud. Tagi-Ĉo] (1903–86)

Japanese; learnt Esperanto in 1929. Oka was active in Ruĝa Helpo [Red Aid] and the Japana Prolet-Esperantista Unio [Japanese Union of Proletarian Esp-ists], and a member of the Internacia Asocio de Revoluciaj Esperanto-Verkistoj [Intl Assn of Revolutionary Eo Writers]. He was arrested in 1937. During the Second World War, he roamed through northern China. In Japanese, Oka is also known as a professional and prize-winning writer of children's literature. He has also written stories and dramas on Esperanto-speakers.

The action of Kazuta's semi-autobiography *Matenruĝo* [Red Sky in the Morning] (1976) deals with growing-up in 1930s' Japan under increasing police-state suppression and even persecution, also of Esperanto-speakers. J. Vemo, in his review (1978), considers the most valuable aspect of the work to be its authenticity, adding: 'Unfortunately, from the literary viewpoint, the quality ... is – questionable.' Also, 'The characters (with the possible exception of Pak) are rather palely sketched.' 'It is unfortunate because this is not some stencilled trifle ...'

In his review (1980), Renato Corsetti considers that *Matenruĝo* has two principal merits. First, it is of historical importance for providing an authentic picture of the atmosphere among progressive forces in Japan before the Second World War, and second, in contrast to Vemo's criticism, it has a 'freshness' of language usage with 'an admirable lack of clichéd expressions'.

Matenruĝo is featured in Mitio Yamaguti's Japanese-language book *Esperanto dokusyo nōto / Pri Esperantaj Libroj* [On Eo Books] (1999).

Oka in Japanese: biog. of L.L. Zamenhof *Waga na wa esuperanto (Mia Nomo estas Esperanto)* (1980). He has also written a history of Esperanto in Okayama province: *Okayama no esuperanto* (1983).

• **SELECTED WORK:** *Matenruĝo: La Juneco en la Tridekaj Jaroj* [Red Sky in the Morning: Youth in the 1930s] (semi-autobiog., 1976). In *Japana Variacio* (anth., comp. M. Miyamoto, M. Ueyama, 1978).

Verloren van Themaat, Willem A. (1931–96)

Dutch doctor of mathematics and research officer with Siswo – Instituut voor Maatschappijwetenschappen (Institute for Social Sciences); learnt Esperanto at Amsterdam University from 1955 to '59. His Dutch-language collection of poetry appeared in 1970. Verloren van Themaat was the author of many scientific books and articles as well as some literary articles. He was secretary of the Esperantlingva Verkista Asocio [Eo-speaking Writers' Assn] for six years. He was awarded the Pokalo Nova Talento [New Talent

Cup] at the Literary Competitions at the World Esperanto Congress in 1964. He has written countless articles on science, philosophy, interlinguistics and literature.

Verloren van Themaat's *La Akvariinfanoj* [The Aquarium Children] (1976) has been described as a science-fiction novel – although he disagreed with this description, as did Vilmos Benczik (q.v.), who reviewed the work in 1977. Benczik is also of the opinion that it is not a novel either but 'a pamphlet making use of some literary requisites'.

A most important work by Verloren van Themaat is his translation into Dutch of William Auld's (q.v.) epic poem *La Infana Raso* [The Child Race] as *Het Kinderras* (1982). On this translation, he wrote the article 'Mia Nederlanda Traduko de *La Infana Raso*: Verkado, Publikigado kaj Eĥoj' [My Trans. of *LJR*: Writing, Publ. and Echoes] (1988).

Other works: 'La Uranogedio de Giovanni Ricci' [The Uranogedia by G.R.] (1973). 'Pri Naturalismo kaj Skemismo en la Esperanta Literaturo' [On Naturalism and Schematism in Eo Lit.] (1981). He co-edited and trans. for *Nederlanda Antologio* [Dutch Anth.] (1987). 'Zamenhof [q.v.] kaj Eliezer Ben Yehuda: la Kaŭzoj de Iliaj (Relativaj) Sukcesoj kiel Lingvovivigintoj' [Z. and E.B.Y.: the Causes of Their (Relative) Successes in Giving a Lang. Life] (1987). 'Aliaj Spertoj pri la Tradukado de Literaturo el Esperanto' [Other Experiences of Trans. of Lit. from Eo] (1988). 'Bibliografio de la Nacilingvaj Tradukoj de Esperantaj Literaturoj' [Bibliog. of the National-lang. Trans. of Works of Eo Lit.] (1995 – incomplete ts. – contains a historical outline of Eo lit. and an appraisal of trans.). *Esperanto: Ideologio kaj Kulturo* [Esperanto: Ideology and Culture] (1996). 'Valora Poeto' [A Worthy Poet (on Mikhalski)] (1996).

On Verloren van Themaat: 'Parolas Willem Verloren van Themaat', interview (1992) with G. Rodrigues Corrêa.

Verloren van Themaat's translations incl. from • German: *Tiele Parolis Zaratuŝtra* (1977, Also *Sprach Zarathustra (Thus Spake Zarathustra)* (1883) by Friedrich Nietzsche). **Into • Dutch:** 16 poems from Eo by Kalocsay, Auld, Ragnarsson and de Kock for the anth. of trans. poetry *Zeg, Luister Eens* (1981). W. Auld's *La Infana Raso* [The Child Race] (1956) as *Het Kinderras: Gedicht in 25 hoofdstukken* (1982). V. Eroshenko's 'Unu Paĝo el Mia Lerneja Vivo' in *De Tweede Ronde* (1983).

Work in Dutch: *Constructies* (poetry coll. 1970).

• **SELECTED WORK:** *La Akvariinfanoj* [The Aquarium Children] (short novel, 1976). *Esperanto: Ideologio kaj Kulturo* [Eo: Ideology and Culture] (1996).

Lister, Daphne (1921–2003)

English; member of a repertory company (1939), described herself as an idler; learnt Esperanto in 1951. She chaired the Esperanto Society of Manchester from 1960 to '62 and from 1974 to '76, being vice-chairwoman between and after these dates. Lister's first poems appeared in *Monda Kulturo* in 1963. From 1970, works of hers were published in various periodicals. She regularly reviewed books in *The British Esperantist*.

In his afterword to Lister's first, modest collection of some fifty poems *Ĝis Nun* [Up to Now], published in 1976, William Auld (q.v.) writes that, if

he searches for a spirit even somewhat similar among Esperanto poets, he has to look back probably as far as the work of the Latvian Ķurzēns (q.v.), with whom she possibly shares some scepticism, a sort of similarity of tastes and an often pessimistic outlook on life.

Humphrey Tonkin, in his review in *World Literature Today* (1977), comments on Auld's comparison with the work of Nikolajs Ķurzēns that Lister, in these, her first poems, 'lacks the mature linguistic confidence of Kurzens: while she strikes off fine lines and displays a lively awareness of the verbal subtleties of Esperanto, the verse is sometimes unpolished and tentative.'

Auld strongly admires 'the accurate conciseness (*trafan epigramecon*) of her style, which often includes a welcome dose of paradox, e.g.: 'La perfiduloj amas la malamikon' [Traitors love their enemy]:

Her style itself is based on living, all-context usage of the language, and often reflects conversational turns of phrase, ... for example, the disconcertingly sincere 'La Pasero' [The Sparrow] – the sparrow, of course, being the French singer Edith Piaf.

Auld continues: '... under her seemingly extrovert exterior there hides a poetess often in self-doubt and somewhat pessimistic ...', but he ends with '... one last quotation, because in the entire literature I do not know a more perfect metaphor, a more spicily accurate figure than this: ... *antaŭe mi elfosis | Kadavrojn el florbedoj, nun sufiĉas | Se katastrofo mankas, – mi feliĉas!* [... previously I dug up | Corpses from flowerbeds, now it is enough | If there's no catastrophe, – I am happy!].

Tonkin sees qualities missing in Ķurzēns: 'above all a wittiness, an amused skepticism about motives and emotions, coupled with an engagingly sophisticated resignation when the latter occasionally sweep her off her feet.' He adds: 'They will please lexicographer and lover alike.'

On Lister's second collection of poetry, *Kaj Poste* [And Afterwards] (1986), Jan Exmann notes an obvious connection with her previous poems (review, 1987). A recurrent theme is falseness in the expression of feelings in contemporary society. Exmann adds that her haiku may not merit the name, owing to their Western content.

• **SELECTED WORK:** *Ĝis Nun* [Up to Now] (coll. of poems, 1976). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Paŝoj' [Steps]; 'Dediĉita al la Societo por la Malpliigo de Bruo' [Dedicated to the Noise Abatement Society]; 'Benataj Estas la Perfiduloj' [Blessed Are the Traitors]; 'Historio' [A History]; 'La Pasero' [The Sparrow]; 'La Maljunuloj' [Old People]; 'Medio' [Milieu]; 'Hajko' [Haiku]; 'Feliĉo' [Happiness]. *Kaj Poste* [And Afterwards] (coll. of poems, 1986). 'Poemoj' [Poems] (1996).

Golden, Bernard (b.1925)

American archaeologist (Bakony Museum, Veszprém), Hungary; learnt Esperanto in 1946. Golden has contributed scholarly articles on archaeology and its terminology and on Esperanto language and history, as well as literary works, both original and translated. He was a board member of the World Esperanto Association's (UEA) Centre for Research and Documenta-

tion. In 1976, Golden was awarded the Pokalo Nova Talento [New Talent Cup] at the Literary Competitions at the World Esperanto Congress.

Hieraŭ – Hodiaŭ – Morgaŭ [Yesterday – Today – Tomorrow] (1982) is a collection of 12 short stories from different places and times. Roger Bernard comments, in his review (1982), that the collection is striking for the 'precision and accuracy in its details: environment, surroundings, people, ...', displaying the 'erudition of the author'.

On Golden's short stories *Bestoj kaj Homoj* [Animals and People] (1986), some of which won prizes, Giulio Cappa comments (review, 1989):

Golden's desire for telling a story is born in exotic and unusual panoramas. ... as far away as possible from everyday life, ...

Golden writes correctly, occasionally even elegantly. But his narrative method seldom avoids clichéd sequences of descriptions and dialogues. Hence he succeeds better in a rigid story form such as a fairy-tale (*fabelo*): 'La Nekonstruebla Turo' [The Unbuildable Tower], for example, ...

Infero en Aŭtuno [Hell in Autumn] (1993) is a short, unpretentious, crime novel, which Paul Peeraerts, in his review (1993), calls 'thrilling enough'. There followed the short science-fiction novel *Ŝamanoj en la Kosmo* [Shamans in the Cosmos] (1994).

Several of Golden's science-fiction stories have appeared in the *Sferoj* [Spheres] series, comp. by M. Gutiérrez: 'La Debuta Lunvojaĝo de Selena I' [The Maiden Lunar Voyage of S. I] (29p.) in *Sferoj* 3 (1984); 'La Globo en la Groto' [The Globe in the Grotto] in *Sferoj* 6 (1988); 'La Unua Interplaneda Konferenco pri Esplorado de Marso' [The First Interplanetary Conference on Exploration of Mars] in *Sferoj* 8 (1993).

A collection of 12 of Golden's one-act plays was published in 1994 under the title *Antaŭ la Kulisoj* [On the Boards]. Paul Gubbins (PG) comments that Golden is technically competent. He knows what a one-act play is. Occasionally, however, historical details dominate, as in *Pureco de Sango* [Blood Purity] and *Murdo laŭ Romia Maniero* [Murder the Roman Way], such that the play becomes a vehicle for exploration of the past rather than human destiny, which would be more powerful dramatically.

Other works: On the detective novels of C. Piron: 'Tri Murdoj en Du Volumoj' [Three Murders in Two Vols] – review (1980) of *Ĉu Li Bremsis Sufiĉe?* and *Ĉu Vi Kuiras Ĉine?*; 'Ĉu Li Kapablas Verki' [Is He Able to Write?] (1984); 'Ĉu Ni Legis Vane?' [Did We Read in Vain?] – review (1986) of *Ĉu Ni Kunvenis Vane?*

'Valdemar Langlet: Engaĝiginta Idealisto' [V.L.: a Committed Idealist] (1981). Among Golden's studies on language usage are: *Marĝene de la Lernolibro* [In the Textbook Margin] (1982), and *Kompletige al la Lernolibro* [Rounding Off the Textbook] (1990).

Golden contributed to *Dictionarium museologicum* ed. I. Eri (Budapest, 1986). 'La Eraraj Tezoj de Eli Urbanová' [E.U.'s Fallacious Theories] – on the 'Prague School' (1989). 'Film-ikonografio de L.L. Zamenhof' [Film Iconography of L.L.Z.] (1997).

Golden in translation – into • Italian: 'Kosma Rubajo' (from *Hieraŭ* –

Hodiaŭ – Morgaŭ) as 'Spazzatura spaziale', and 'La Cenzurita Eksperimento' (from *La Kancerkliniko* No.38, 1986) as 'l'esperimento censurato' in *La lingua fantastica* ed. G. Cappa (1994).

• **SELECTED WORK:** *Hieraŭ – Hodiaŭ – Morgaŭ* [Yesterday – Today – Tomorrow] (short stories, 1982). *Bestoj kaj Homoj* [Animals and People] (short stories, 1986). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Delogado per Kraĵono' [Seduction with a Pencil]; 'Tropika Festeno' [A Tropical Party]; 'La Lasta Misio' [The Last Mission]. *Infero en Aŭtuno* [Hell in Autumn] (short crime novel, 1993). *Antaŭ la Kulisoj* [On the Boards] (one-act plays, 1994). *Ŝamanoj en la Kosmo* [Shamans in the Cosmos] (short SF novel, 1994). 'La Nekonstruebla Turo' [The Unbuildable Tower] (story) in *Tempo Fuĝas: Dudek Kvin Rakontoj el Monato 1980–1994* ed. W. Auld (1995).

Tóth Endre (1931–81)

Hungarian teacher and editor; began learning Esperanto between 1960 and '65. Tóth grew up during the Second World War. In 1945, then an adolescent, he was blinded by a land-mine a single day before liberation from Fascism, yet he succeeded in gaining his secondary-school certificate at a theological college. He studied the organ and piano at the Budapest Academy of Music and graduated as a music teacher, later performing nationally and internationally as a pianist in the famous Hungarian orchestra Jeréb. He was also a composer. He studied linguistics at the Budapest University of Science. Tóth taught in the Blind Institute in Budapest and was co-editor of a Hungarian sports daily. His first short stories appeared in the Hungarian magazine for blind people, for which he often won prizes. He also wrote in German. Stories in Esperanto appeared in *Hungara Vivo* from 1976 to '80.

In *Hungara Vivo* (No.5, 1981; p.176), Vilmos Benczik (q.v.) wrote that Tóth's short stories 'are characterized chiefly by a profound intellectuality, a sort of grotesque irony and a reproving bitterness. Endre Tóth saw and described the world and its people precisely as they really are. He was blind.'

Tóth's collection of 15 short stories *Lappar, la Antikristo* [Lappar, the Anti-Christ] (1982), harmoniously combine profundity with interesting story-lines, reminding the reader of writers such as Kafka and Borges.

Nicolino Rossi (q.v.) comments in his review (1982):

E. Tóth's characteristic style of writing is the subtle, nice talent for penetratingly describing details and circumstances to the point where the reader is led to the core of shocking and unforeseen solutions. An eminent capacity for observation and sober analysis of the characters' mentality and psychological situations makes the author a refined manipulator of story threads, absorbing the reader and enhancing enjoyment of the style.

Unusually, he prefers absurd, fictionally unreal situations in which modern man nevertheless and willy-nilly becomes inescapably enmeshed, powerlessly overrun by emotional distress, propensity to tedious routine by mind-enslaving custom and need.

Willem Verloren van Themaat (q.v.) comments (BNTEL) on *Lappar's* 'Baudelaire-esque morbidity'.

Giorgio Silfer (q.v.) writes of the work (1989) that some pages are less original than Esperanto versions of earlier, ethnic-language versions:

... people like Tóth are the living proof that the universe does not exist externally, but internally – it is not observable (*rigardebla*), but provided with observation or the possibility of observing (*rigardiza, aŭ rigardizebla*).

Tóth's loneliness: 'completely conforms with Esperanto art, with its pessimism echoing from all angles of our literary microcosm: from Kalocsay's [q.v.] *poeto sen popolo* [poet without a people] to *La Infana Raso* [The Child Race] by Auld [q.v.]...

In her review (1983), Clelia Conterno (q.v.) calls Tóth's style 'hallucinating'. Although she considers some of the stories somewhat 'facile', others 'have a strength that does not fail to capture attention':

... where each reader can recognize their own unformed expressions and even feelings below their level of consciousness, the situations in their banality containing hundreds of possibilities of interpretation, [all] make the book something not easily put aside for an intelligent and at least somewhat cultured reader.

Georgi Mihalkov (q.v.), in his biographical essay on Tóth in *Literatura Foiro* (1983), states that Tóth had the capacity to penetrate the symbolic meaning of details and masterfully analyse psychological situations with an original, virtuoso style. Mihalkov quotes Vilmos Benczik (q.v.) on Tóth: '... it was not the world he described but the personality of the world, and this personality was described by him in his own original use of the grotesque (*per originala grotesko*).'

Tóth's last work was the crime story 'Pato' [Frying-pan], which appeared in *Hungara Vivo* (No.5, 1981).

The scenario of the film *Antychryst* [The Antichrist] is based on Tóth's short story 'Lappar, la Antikristo'. Polish film producer Adam Guziński came across the Polish translation of the Esperanto original in the review *Literatura na Świecie* [World Lit.] (see below). The resulting 28-minute colour film, by Index (Łódź) and Channel 2 of Polish Television (TVP2), won first prize at the 44th International Festival of Documentary and Short Films in Bilbao in 2002. This prize is recognized for official candidacy for a short film Oscar. *Antychryst* also received Special Distinction at the International Festival of Youth Cinema in Turin.

Biographical study: G. Mihalkov: 'Mi Ne Deziras Esti Juvelo' [I Don't Wish to Be a Jewel] (1983, rpt 1987).

Tóth in translation – into • Croatian: short story 'Lappar, la Antikristo' appears as 'Lappar, Antikrist' in *Sve dugine boje* ed. Zlatko Tišljar (1988)

• **German:** the same story appears in German on the internet, trans. by H.G. Kaiser • **Polish:** 'Lappar, la Antikristo' and 'La Vojperdinta Biciklisto' [The Lost Cyclist] appear as 'Lappar antychryst' and 'Zagubiony rowerzysta'

in *Literatura na Świecie* (Nos.217–18, 1989; pp.263–72, 284–96), trans. by Wojciech Usakiewicz.

• **SELECTED WORK:** 'Aŭtune' [In Autumn] in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). *Lappar, la Antikristo* [Lappar, the Anti-Christ] (short stories, 1982). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Groto' [Grotto]; 'Kiel Abioj' [Like Fir Trees]; 'Lappar, la Antikristo'.

Piron, Claude [pseud. Johán Valano / Balano] (1931–2008)

Swiss, formerly Belgian, translator-editor, psychotherapist; learnt Esperanto in 1945. Piron was on the language staff of the United Nations in New York, and was co-founder of its first Esperanto Club. He has also worked for the World Health Organization on five continents. He has won prizes in the Literary Competitions at world Esperanto congresses. His poetry, which initially appeared in *Belga Esperantisto* [Belgian E-ist] is to be found in various periodicals. Piron has become best known for his popular detective novels, written under his pseudonym, and for his talks and papers on intercultural communication and the psychology behind attitudes to Esperanto. He has also written much lively didactic material.

Piron's first, short, collection of poetry, *Malmalice* [Well-intentionedly], came out under his pseudonym Valano in 1977, after many years in a drawer. Baldur Ragnarsson (q.v.), in his review (1978), comments on Piron's subtle sense of rhyme and rhythm. A large part of the highly varied collection is, however, in free form. Despite this, Ragnarsson notes: 'that conscious artistry is evident by other means: alliteration, assonance, balance, repetition'. He adds that Piron is also inclined to thought, has something important to say and is 'probably more open-handed and with more inventiveness than is customary' by Esperanto poets.

Piron's themes are highly varied. He handles his external themes, 'if not very originally, then nevertheless ambitiously and with full vigour'. In his foreword, Henri Vatré (q.v.) deems some of the poems 'Whitman-esque'. Ragnarsson agrees: 'a poem like 'Solena Saluto' [Solemn Greeting] at least superficially reminds one instantly of the style of the great American poet'.

However, it is a technical aspect of the early, rhymed poems in this collection that has been most discussed. Giorgio Silfer (q.v.) sees what he calls *valana rimo* 'Valano's rhyme', or *aborta rimo* 'abortive rhyme', as an interesting phenomenon in Esperanto poetry. However, 'Valano's rhyme' differs from 'abortive rhyme' in that the sounds after the accented syllable, rather than being discounted, rhyme in a peculiar scheme, independently of the accented syllables (*ELK*, p.21).

Pierre L. Ullman, in his learned study of this phenomenon, 'Schizoschematic Rhyme in Esperanto' in *Papers on Language and Literature* (1980), considers that it constitutes 'an outstanding innovation in versification':

... Valano's innovation was to rhyme the roots separately from the endings. Judged according to strict tradition, his verse is merely homoeoteleutic. If we look further, however, we perceive what might be called root-rhyme.

... Yet there is more to the rhyme scheme than homoeoteleuton.
 ... The open-ended pattern of root-rhyme couplets appears to figure the infinite but regular passage of time, in contradistinction to the number of stanzas and of verses in each, ...

Ullman is of the opinion that symbolic interpretation can show that schizoschematic rhyme has considerable potential for the creation of signs. 'Semiotic analysis could help to demonstrate that transcendental meaning is almost totally provided by the rhyme scheme.'

Piron himself has suggested calling his rhyming method 'double rhyming'. It is a moot point, however, whether the method is more than a detail of form.

Piron has become well known for his detective novels and light, humorous adventure stories, many of which are written with the aim of improving the reader's knowledge of the language and introducing the use of style.

As Jacques Le Puil points out in *Fonto* (No.95, 1988):

Incontestably, Valano was a pioneer. Not just for the plots – he himself confesses that all this is just a game – but for the style. ... Valano opened the door to a more modern style ..., principally with these 'light' (*leĝeraj*) works.

Reto Rossetti comments (*SdES*, p.124):

Johán Valano is a master of the art of catching our attention. With a theme, movement or brush strokes in description and character he attains a dynamism that rolls on to the end. The milieu of his novels and stories is contemporary, with a recognizable social background, and he leads one into the commonplace for unusual adventures with tension, surprises and a final solution, whether it is a question of life's complications or a detective chase. Fertile with ideas, he is also mindful of appropriate and smooth use of language and even, at times, limits his vocabulary didactically.

On Piron's two earliest crime novels, *Ĉu Vi Kuiras Ĉine?* [Do You Do Chinese Cooking?] (1976) and *Ĉu Li Bremsis Sufiĉe?* [Did He Brake Enough?] (1978), William Auld (q.v.) comments (*VDS*, pp.69–70) that:

Esperantists are fortunate in that precisely now [1981], in a period when the detective novel has matured as a genre, we have gained an author who is fully part of that maturity and has enriched our literature with ... outstanding books of this type. ... He creates ... his own imaginary region, Sanktavallo, as a background to the stories. This seems ... an appropriate tactic when it is a question of an Esperanto author of a work in such a genre; but it also provides the opportunity for some very interesting language experiments in the form of local (*hvertalaj*) and regional differences, which sit quite naturally in the context of such a 'neutral' setting, and furthermore neither impair the correctness of the language nor bother the over-pedantic reader.

Auld continues (VDS, p.71):

A characteristic of the modern school of the crime novel is that the detective, as a real person, has a private life: ... he also often has private problems that impose themselves realistically on his role as a detective. Such things are cleverly done by Piron. ... there are lively characters in abundance, and the solution satisfies all the demands of the expert reader.

Bernard Golden (q.v.) criticizes (*Fonto*, 1980) Piron's detective:

Karal is still a novice in his craft and requires much more experience and maturity before he can step out of his mediocre novels to take up a place beside the protagonists of classic detective fiction.

However, Herbert Mayer, in his review of S. Elgo's *Ŝia Lasta Poŝtkarto* in *Literatura Foiro* (1988), accuses Golden of 'blindly pedantic belligerence' for his further attacks on Piron's writing, adding that:

The literary-sociological importance of the Esperanto crime novel does not acquire its legitimacy from art (*artismo*), but simply from the fact that it is a genre most often read in the Esperanto subculture.

Ĉu Ŝi Mortu Tra-fike? (1982) is a fantasy on sex and crime, written under the pseudonym 'Johán Balano'. Le Puil considers it 'somewhat heavy' (*Fonto*, No.95, 1988).

Some of Piron's other works are humorous adventure novels for learners. In particular, *Gerda Malaperis!* [Gerda Has Disappeared!] (1983) has been widely used for language instruction. Anna Brennan (q.v.), in her review (1984), comments that the work is a complete little adventure story. Its language becomes richer and richer as the story progresses. In an interview (1991) with Mark Fettes, Piron commented that although the language of these stories is easy, this should not be confused with infantile, primitive or poor quality. He adds that: 'Latin attained its literary zenith in the time of Cicero, when its vocabulary totalled just around 2,500 words, while the average level of [the Eo youth magazine] *Kontakto* enables the use of at least 8,000.'

Gerda Malaperis! was filmed in 2006 and produced on a DVD.

In 1984, Piron wrote a reply, '*Ĉu Li Suferas Ĝue?*' [Does He Enjoy His Suffering?], to Bernard Golden's criticism of his writing of detective novels in '*Ĉu Li Kapablas Verki?*' [Is He Capable of Writing?]. While Golden considers 'Valano's' works lacking in quality – first, from the viewpoint of the standard of detective fiction and, second, from that of general literary norms – Piron agrees with Golden, stating that he writes merely for personal pleasure and has never held any literary pretensions.

Gerda Malaperis! was followed by the novels *Ili Kaptis Elzan!* [They've Got Elza!] (1985), *Ĉu Rakonti Novelo?* [Should it be Told as a Short Story?] (novel, 1986), *Dankon, Amiĥo!* [Thanks, Friend!] (1990).

His collections of short stories *Vere aŭ Fantazie* [True or False] first appeared in 1989. The fantasy novel *La Kisa Malsano* [The Kissing Disease] (1991) also contains short stories by the Hungarian writer Sándor Bakó. *La*

Dorsosako de Panjo Rut' (*Knapsack of Auntie Ruth*) (1995) is another collection of short stories, again with Bakó. Sten Johansson, in his review (1998), criticizes Piron's characters as 'dolls without their own life', adding that in his opinion the best story deals with a child lost on a beach, 'which also leaves readers to think a little for themselves'.

Tien [*To the Place*] (1997) is a science-fiction novel dealing with experiences of people who 'find another world', recovering from depression and neuroses, having learnt not to cause suffering and thus diminish their own torment. Sten Johansson (q.v.), while praising the 'pleasant language usage and fluent narrative tone', comments in his review (1999) that 'the work suffers somewhat from a classic problem: in life we aspire to sacred harmony, but in art this has a somewhat unsalted taste.' He adds: 'This novel is for the most part well conceived and well fashioned, and a work with an important and compassionate message. Some things nevertheless make a less successful impression.'

La Meteoro [*The Meteor*] (2002) is another collection of short stories, again with Bakó, (2002).

Piron's *La Bona Lingvo* [*The Good Lang.*] (1989) has become well known as an exposition of the author's concepts on the correct use and development of Esperanto. Perla Martinelli, in her review in *Literatura Foiro* (1989), deems it 'neither a scientific nor a literary work', and inevitably 'egocentric'. Piron's criticism is aimed foremost at the lexicon, and in particular at the great lexicographer Gaston Waringhien (q.v.) and other French-orientated intellectuals for not having a sufficiently international mind-set. He also criticizes the editors of the monthly *El Popola Ĉinio* for accepting a too-Westernized usage of the language. 'In his literary work,' Martinelli accepts, 'he has adopted a style that exploits the latencies [of Esperanto], in contrast to the extravagant 'naturalism' of the so-called Prague Literary School [cf. Rumler]; linguistically, he is a moderate supporter of the viewpoint of Akiko Nagata: ...' [who was editor of *UN kaj Ni* [*The UN and Us*] et al.]. Martinelli praises such perceptive remarks as 'Esperanto constantly invites one to deduce rather than memorize' (p.30). However, she considers the work somewhat below his usual level. Piron himself has stated that it is a work less of rigorous analysis than of feeling and sensitization (*sentigo*).

Ragnarsson, in his review (1990), is also disquietened by a lack of objectivity. He nevertheless acknowledges Piron's attempt to define the 'spirit' of the language on the basis of its unique structure. '[Piron] also points out that, amazingly, Esperanto combines a rigorous discipline (by means of its grammatical endings) with creative freedom (by an unusually flexible word order ...).' Ragnarsson concludes, however, that the 'spirit' of a language is also, and probably more accurately, defined by its creative use through time.

Other contributions to the debate were: J. Camacho: 'La Mava Lingvo' [*The Bad Lang.*] (1999); T. del Barrio: 'La Normala Lingvo' [*The Normal Lang.*] (2007).

Piron's essay 'Abunde kaj ... Fekunde!' [*Abundantly and ... Productively!*] (1988) presents his criticism of the Prague School, and in particular Josef Rumler's *Abunde kaj Redunde* (1986) on style.

As a psychologist, Piron has become well known for his in-depth analysis of psychological attitudes to Esperanto. Some of these studies are: *Psikologiaj Reagoj al Esperanto* (1987; 1988, rpt 1991). German ed. *Psychologische Reaktionen gegenüber dem Esperanto* (1989), Italian ed. 'La resistenza psicologica alla lingua internazionale' (1990), English ed. *Psychological Reactions to Esperanto* (1994); 'Il rifiuto della ragione. Il problema linguistico nelle istituzioni della Comunità Europea: il punto di vista dello psicologo-interlinguista' (it; 1995).

Piron's last novel was *Dio, Psiĉjo kaj Mi* [God, Dear Psyche and Me] (2007). It is profoundly interwoven with his profession as a psychotherapist. Dialogue with a patient reveals extraordinary mystical experiences.

Other works: *Kiu Estas Jozefo?* [Who's Joseph?] (comic strip, with V. Ivezic, 1984). Piron wrote the dialogue for the 7-lang. detective video *La Ega Kesteto* [The Great Little Chest] (1995). He also wrote the dialogue for the SF video *La Verda-stelulo* [The Green Star Alien] (1996), and advised for the documentary video *La Svisaj Alpoj* [The Swiss Alps] (1997) – all directed by F. Randin (Lausanne: Nandir). With J. Camacho, R. Corsetti, P. Dasgupta and J. Lindstedt: *La Liturgio de l' Foiro: (Elementoj por Ekzegezo)* [The Liturgy of Literatura Foiro: (Elements for Exegesis)] – on the 'Rauma Manifesto' (1999).

Piron helped produce the music video by Nikolin' (Nicole Pairoux) *Kiam Parizo estis Parizo Ankaŭ por Ni Esperantistoj* [When Paris Was Paris Also for Us Esp-ists] (La Chaux-de-Fonds [CH]: LF-Koop, 1989).

Piron's other essays and studies incl.: 'Kiel Personeco Sin Strukturas' [How Personality Is Structured] (1978). 'Esperanto, Formo de Humanismo' [Eo, a Form of Humanism] (1987). *Esperanto: Ĉu Eŭropa aŭ Azia Lingvo?* (1977; '93) in trans. as *Esperanto: European or Asiatic Language?* (1981). *Esperanto el la Vidpunkto de Verkisto* [Eo from a Writer's Viewpoint] (1992, rpt from 1987) – an extract of which appears in English trans. on pp.577–80. 'Kiel lu Nacia Edukprincipo Inluas Esperanton' [How a Principle in National Education Influences Eo] (1997). 'A Few Notes on the Evolution of Esperanto' (1989). *The Hidden Perverse Effects of the Current System of International Communication* (2004).

On Piron: reviews by B. Golden (q.v.) in *Fonto* (1980 and '86). P.L. Ullman: 'Schizoschematic Rhyme in Esperanto' (1980). 'Lingvo Ne Perfekta, Nur Normala' [Not a Perfect Lang., Just Normal] – interview with M. Fettes (1991). Obituaries appeared in *Esperanto* No.1212 (Mar. 2008).

Piron's translations incl.: from • **Esperanto:** the celebrated poem 'Al la Juda Foririnto' by L.C. Deij as 'Au juif qui s'en est allé' in *Poésie vivante* (No.4, 1964; p.9); rpt in Piron *Le défi des langues* (1994, p.196). Masao Miyamoto's poem 'Ce la Fin' Aŭtuna' as 'L'automne s'achève' in *Poésie vivante* (No.4, 1964; p.8). Poul Thorsen's poem 'Por Tomboŝtono sur Batalkampoj' appears as 'Pour une pierre tombale' in *Poésie vivante* (No.4, 1964; p.8) • **English:** Sylvan Zaft: *Peter Jameson's Secret Language* trans. with Alain Delmotte as *Le Langage secret de Peter Jameson* (1999) • **French:** several works by Omraam Mikhael Aïvanhov.

Works in • French: *Se comprendre entre africains* (1979). With P. Janton, J.-L. Texier, R. Triolle: *L'Espéranto : un droit à la communication* (1983).

L'Espéranto : langue européenne ou asiatique? (1983, from the *Eo*; cf. above). *Communication linguistique : à la recherche d'une dimension mondiale* (1992). *Le Défi des langues: du gâchis au bon sens* (1994). *Vivi estas miri / Vivre, c'est s'étonner : lectures pour débutants* (1995) • **English:** *Translation in International Organizations* (with H. Tonkin, 1979; 1982). *Understanding among Africans: Linguistic Isolation and Linguistic Communication* (1979; 1982). 'A Few Notes on the Evolution of Esperanto' (1989). 'Who Are the Speakers of Esperanto?' (1989). *Psychological Reactions to Esperanto* (1994). 'Comparative Field Study' (on the costs of European linguistic (non-)communication) [it 'Studio comparativo sul campo' / eo 'Kompara Studo Surterena'] ed. by Nobel Prize-winner for Economics Reinhard Selten (1997).

Piron in translation – into • **Croatian:** story 'Timiga Diro', trans. by N. Rašić, appears as 'Strah od odluke' in Z. Tišljarić (ed.) *Sve dugine boje* (1988) • **Dutch:** *Esperanto – Ĉu Eŭropa aŭ Azia Lingvo?* as *Esperanto, een europese of een aziatische taal?* (1979). *Réponses à certaines questions sur l'Espéranto as Esperanto: je vraagt maar* (1999) • **English:** *Esperanto – Ĉu Eŭropa aŭ Azia Lingvo?* as *Esperanto: European or Asiatic Language?* (1981) • **German:** collaborated in prod. of *Esperanto: Einführung in die internationale Sprache / Enkonduko en la Internacian Lingvon*, with R. Imbert et al. (1984). *Esperanto el la Vidpunkto de Verkisto* as *Esperanto aus der Sicht eines Schriftstellers* (1989). *Psychologische Reaktionen gegenüber dem Esperanto* (1989) • **Italian:** 'Kie la mitoj? Kie la realeco?' as 'Esperanto: l'immagine e la realtà' (1987). 'La resistenza psicologica alla lingua internazionale' (1990). 'Il rifiuto della ragione. Il problema linguistico nelle istituzioni della Comunità Europea: il punto di vista dello psicologo-interlinguista' (1995) • **Japanese:** *Esperanto – Ĉu Eŭropa aŭ Azia Lingvo?* as *Esperanto go no iti sokutei?* (1981) • **Portuguese:** from the fr *Le Défi des langues* as *O desafio das línguas: Da má gestão ao bom senso* (2002) • **Romanian:** essay 'Kie la mitoj? Kie la realeco?' as 'Undes-miturile? Unde-i realitatea?' (1997).

• **SELECTED WORK:** *Ĉu Vi Kuiras Ĉine?* [Do You Do Chinese Cooking?] (novel, 1976; 3rd ed. 1996). *Malmalice* [Well-intentionedly] (poems, 1977; 2nd ed. 2001). 'La Sufero de l' Aliaj' [The Others' Suffering] in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). *Esperanto: Ĉu Eŭropa aŭ Azia Lingvo?* (1977; '93). *Ĉu Li Bremsis Sufiĉe?* [Did He Brake Enough?] (crime novel, 1978). *Ĉu Li Venis Trakosme?* [Did He Come from Outer Space?] (novel, 1980). *Ĉu Ni Kunvenis Vane?* [Did We Meet in Vain?] (novel, 1982). *Ĉu Ŝi Mortu Tra-fike?* (sex and crime fantasy under pseud. 'Johán Balano', 1982; 2nd ed. 2000). *Gerda Malaperis!* [G. Has Disappeared!] (short novel, 1983). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'La Soldato Kiu Marŝas' [The Soldier Who Is Marching]; 'Memore' [In Recollection]; 'Spegule' [In a Mirror]. *Ili Kaptis Elzan!* [They've Got Elza!] (novel, 1985; 3rd ed. 2000). *Ĉu Rakonti Novele?* [Should It Be Told as a Story?] (novel, 1986). *La Bona Lingvo* [The Good Lang.] (study, 1989; 2nd ed. 1997). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'Terura Novaĵo' [Terrible News]; 'Kiu Pafis al Pipulo?' [Who Shot at Pipe-man?]; 'Veli Morten' [Sailing towards Death]. *Vere aŭ Fantazie* [Truth or Fantasy] (stories, 1989; 3rd ed. 2001). *Dankon, Amiko!* [Thank You, Friend!] (short novel, 1990). *La Kisa Malsano* [The

Kissing Disease] (fantasy novel, 1991; 2nd ed. 2000, with short stories by S.J. Bakó). *Esperanto el la Vidpunkto de Verkisto* [Eo from a Writer's Viewpoint] (1992, rpt from 1987). *La Dorsosako de Panjo Rut'* (*Knapsack of Auntie Ruth*) (short stories, with S.J. Bakó, 1995). *Tien* [To the Place] (SF novel, 1997). *La Meteoro* [The Meteor] (short stories, with S.J. Bakó, 2002). *Dio, Psiĉjo kaj Mi* [God, Dear Psyche and Me] (novel, 2007).

1977

Oyarzábal Orueta, Juan de (1913–77)

Mexican of Spanish origin; learnt Esperanto in 1954. Oyarzábal was Professor of Atomic Physics and Contemporary Physics in Mexico City University, and collaborator of the Instituto Nacional de la Investigación Científica, where the head was the notable Dr Manuel Sandoval Villarta, who presented the successful Resolution IV.1.4.422–4 on Esperanto during the General Conference of Unesco in Montevideo in 1954 (cf. Lapenna). De Oyarzábal learnt Esperanto out of professional necessity as he had to study some scientific works on meson theory in a Japanese periodical. He has published many works, principally of a specialist nature, as well as Esperanto poetry.

• **SELECTED WORK:** 'Ĉe l' Bordo de l' Rivero' [On the River Bank] in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Fluadoj' [Flows].

Borčić, Lucija (b.1921)

Croatian, chief administrator of the Croatian Association for the Plastic Arts; learnt Esperanto in 1940. Borčić's work has appeared in the periodicals *La Suda Stelo*, *Kroata Esperantisto* [Croatian E-ist], *Esperanto*, *Monato*, *Fonto*, *Literatura Foiro*, *Tempo*, *Sennacieca Revuo* [Non-nationalist Review], *El Popola Ĉinio* [From People's China] et al. In 1985 she received the Clelia Conterno Prize for Poetry for her poem 'Artist' Blue' [Artist Blue]. Borčić has compiled extensive Croatian–Esperanto and Esperanto–Croatian dictionaries.

Jorge Camacho (q.v.), in his review in *La Ondo de Esperanto* (2002), dismisses Borčić's poetry collection *Pulsas la Viv'* [Life is Pulsing] of the previous year as 'a litany of prosaic lines, too explicit, banally factual (*konstataj*)', although he does note exceptions.

Borčić edited, with Ivica Špoljarec and Zlatko Tišljar, the anthology of 22 Croatian Esperanto writers *Kroatia Esperanta Poemaro* [Coll. of Eo Poems from Croatia] (1991), who incl. Antonija Albert (q.v.), Borčić, Zora Heide (q.v.), Vesna Skaljer-Race (q.v.), Dalibor Brozović, R. Imbert, Đuro Rašan (q.v.), Tibor Sekelj (q.v.) and Josip Velebit (q.v.).

Translation by Borčić incl.: from • **Esperanto into Croatian:** short story 'Interne kaj Ekstere' by Marjorie Boulton in Z. Tišljar (ed.) *Sve dugine boje*, 1988) from • **Croatian:** *Nisam te zaboravila grade / Kantoj de l' Silento* [Songs of Silence] (1984 – bilingual ed., trans. with others of the Croatian-language poetry by Esperanto poet Zora Heide). *Elprovado de l' Amo* [Trying Out Love] (1984, dialogue poetry *Iskušenje ljubavi* by Antun Šimunić). By Mile Prpa: *Kralj vjekova / Il re dei secoli / Reĝo de l' Eonoj* [King of the Aeons] (1993, triling. coll. of poems); *Elemento de l' Elementoj* (1995, metaphysical

and philosophical work in verse *Elementum Elementorum*). *Mi Resanigis PPPetron* [I've Cured PPPeter] (1995, personal story by Pero Ćimbur on how to cure stuttering). Trans. by Borčić also appears in *En Tiu Terura Momento: Antologio de la Nuntempa Kroata Milita Liriko* [In That Terrible Moment: Anth. of the Contemporary Croatian War Poetry] (1998). *Modrine / La Bluoj* [Hues of Blue] (1999, sel. poems by Vesna Parun). Comedy 'Dundo Maroje' by Marin Držić for the coll. of his works, publ. in 2008.

Borčić has also contributed with trans. for the anthologies *Kroatia Poezio* [Croatian Poetry] and *Kroatia Prozo* [Croatian Prose], both ed. S. Štimec (1983); *Soifo* [Hunger] (1988, short stories *Žed* by the 1961 Nobel Prize-winner Ivo Andrić; *Antologio de la Moderna Bosnia-Hercegovina Novelo* [Anth. of Modern Bosnian-Herzegovinian Short Stories] comp. Ć. Alić (1989); *Poemaro de Kroatoj en Hungario* [A Coll. of Poetry by Croats in Hungary] (1992); *Izolulo: Poemoj de Kroataj Poetoj en Dek Kvin Lingvoj (Alone: Poems by Croatian Poets in Fifteen Languages)* (1993); *Antologio de Kroataj Unuaktaj Dramoj* [Anth. of Croatian One-act Plays] (1997); *Barkoj el Akvo* [Barques Made of Water] (1998, sel. Croatian short stories 1970-95).

• **SELECTED WORK:** *Pulsas la Viv': Poemoj 1977-2001* [Life is Pulsing: Poems ...] (2001). 'Por la Orfoj kaj Plorantoj' [For the Orphans and Weepers] in *Literatura Konkurso Liro: Poezia Antologieto 1982-2002* comp. A. Korjenkov (2003).

1978

Kuroda Masayuki (Masajuki) (1909-96)

Japanese company finance manager; learnt Esperanto in 1949. Kuroda was president of the Osaka Esperanto Society from 1962 to '70, also a committee member and later vice-president of the League of Esperanto Groups in Kansai (KLEG) from 1962 to '81. He was a laureate in the Literary Competitions at world Esperanto congresses from 1965 and elsewhere.

Kuroda was a talented poet, 'true, honest, discreet'. His poetry consists mainly of *utao*s and long *utao*s. His first collection, *Lazur' Kristala kaj Pluv' Susura* [Crystalline Azure and Rustling Rain], containing 33 original poems, appeared in 1978. In his review (1979) W.A. Perrenoud-Theis calls the work both courageous and complex. In his later works, Kuroda displays a sovereign mastery of the language:

especially in concise, evocative descriptions, with which his style becomes delicate and fresh, original and multifaceted, often able to delight even the most experienced reader. His skilfully crafted lines please with their abundance of life.

Kuroda's themes are universal: 'from the most subtle tenderness to mass murder ... – but everyday life in a modern big city, the onerous duties under which individuals are bent in pain, and the trio of love, sexual love (*amoro*), loneliness are also sketched masterfully.' However, Kuroda's prose contains some expressions that are less than perfect.

Péter Rados, in his review (1980), calls Kuroda 'soft-voiced, but a rebel of principle', unable to reconcile himself with the monsters of the contemporary world. He longs for humanity and finds his exits in nostalgia for old feudal Japan, eroticism and the international-language environment, where

he finds 'reciprocal help and equality between nationalities, races and the sexes'. Rados concludes that Kuroda is a true Esperanto poet, and he praises his 'masterly translations of classical utas at the end of the volume'.

Vilmos Benczik (q.v.), in his review (1979), comments that Kuroda's poetry springs mostly from Classical Japanese tradition. 'However, these utas are not in every respect irreproachable. One is often bothered by too great concretization or personalization of the atmosphere.' 'On the other hand, there are very many jewel-like lines and verses, even several immaculately beautiful poems, such as the one that provides the title of the book.'

Kuroda's novel *Animo Drivas* [A Soul Drifts] (1990) describes the experiences of a youth in the semi-democratic Japan of the 1930s. It is probably partly autobiographical. Decisions on work and love have to be made. The hero refuses Marxist ideology and accepts traditional religion. Finally, he refuses the love of a young woman because he thinks his income will not be sufficient to support a family. In his review (1992), Giulio Cappa considers 'Amburĝono' [Bud of Love] a delicate story. However, he thinks *Animo Drivas* neither a novel nor a factual report, 'and the author misses both targets'. Cappa also complains that the work is written in 'an Eastern dialect' of Esperanto, curiously spiced with Western poetry terminology. On the other hand, Kuroda is making a point, as he later in the work proposes 'a middle way' for the International Language between West and East, although many typographical errors are a hindrance to a complete appreciation.

Kuroda's translation: *Lazur' Kristala kaj Pluv' Susura* contains 11 trans., mostly from Classical Japanese (Hitomaro et al.), but also modern works.
 • **SELECTED WORK:** 'Aspiro' [Aspiration] (poem) in *Utafesta Poemaro* (1966). 'Supren Penetris Frost' [Frost Has Penetrated Upwards] in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). *Lazur' Kristala kaj Pluv' Susura* [Crystalline Azure and Rustling Rain] (orig. and trans. poems, 1978). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Malice Kontraste (Spleno Postduoncentjara)' [Maliciously Contrastingly (Spleen after Half a Century)]. Rpt in *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse] (poems) ed. W. Auld and S. Maul (1987): 'Supren Penetris Frost'; 'Malice Kontraste'. *Animo Drivas* [A Soul Drifts] (novel, 1990).

Gazizi (formerly Gazizov), Gafur [pseud. Afu Trigo] (b.1958)
 Bashkir factory worker; learnt Esperanto in 1973 and began writing five years later while serving as a soldier. His poems, reviews and articles have appeared in *La Ondo de Esperanto*, *Ruslanda Esperantisto* [Russian E-ist], *Sezonoj* [Seasons], *Literatura Foiro*, *Fonto*, *Monato*, *Amikeco* [Friendship], *Ekszakte* [Exactly] and the Bashkiri press. He has won prizes for his writing in the Liro and Muzo competitions. Gazizi translates from both Bashkir and Russian.

His collection of poems *Zigzage* [Zigzagging] appeared in 1986, as the first literary publication of the samizdat cultural almanac *Sezonoj* (Sverdlovsk). Already having appeared in the clandestine periodical between 1984 and '90, Gazizi and his three colleagues - Viktor Čaldajev, Nikolaj Lozgačev and Alen Kris (qqq.v.) - produced the collective volume of poetry *Kvarteto* [Quartet] in 1996.

In his foreword to the volume, which he describes as a significant enrichment to the literature, William Auld (q.v.) comments (pp.3-5) that Gazizi:

... uses more traditional poetic forms in a very lyrical way, and is competent in strong rhyme. ... he emphasizes the feeling (*sentigas*) of the countryside, for example by personification of trees ..., and the particular countryside in which he (I suppose) spends his life. Who can resist the attraction of, among others, his 'Rustika Erotiko' [Rustic Eroticism]? Not me. Like his colleagues, Gazizi also occasionally lets the language free to guide his steps in some way: *violono // violonda*, [violin // violet-waved] ...

On one occasion he departs from his rural romanticism to comment politically ... and this is important for us who were acquainted with the Soviet jungle merely through foreign comment.

Krys Ungar (q.v.), in her review (1998), notes Gazizi's preference for strong rhythm and rhyme; 'he explores possibilities of various forms, which occasionally leads to pleasant effects, ... sometimes not.' She adds that his themes can seem out of date.

Lozgačev wrote in his article 'Gafur Gazizi, Poeto de *Sezonoj*' [G.G., Poet of S.] (1989) that: 'Although he often seems more of an ornament, too attracted by external beauty, we are nevertheless and not infrequently struck by subtle turns of speech that instigate unexpected thoughts, unusual association, ...' 'He searches out form from various traditions: from the European - through the Russian - to the Eastern. Even the notorious 'Nokt-pens-ad' [Nocturnal Thoughts], which provoked readers' anger, is a witty dodge, ...' 'In others, his very courageous assonance draws attention to itself, but does not lose euphony by reason of the supporting consonants - a noteworthy contribution to Esperanto rhyme ...'

On Gazizi: N. Lozgačev: 'Gafur Gazizi, Poeto de *Sezonoj*' (1989)

• **SELECTED WORK:** *Zigzage* [Zigzagging] (coll. of poems, 1986). In *Kvarteto* [Quartet] (poetry, 1996). 'Kat-tena' in *Literatura Konkurso Liro: Poezia Antologio 1982-2002* comp. A. Korjenkov (2003).

Nervi, Mauro (b.1959)

Italian doctor of medicine, surgeon in the University of Pisa; learnt Esperanto in 1975. Nervi also has doctorates in Germanic Languages and Literature (1994), Classical Literature (1999) and Philosophy (2003). He has written critiques on the works of Kafka, Goethe, Kleist and Hölderlin; he manages the website www.kafka.org. From 1979 onwards he won various prizes in literary competitions, including more than a dozen at those held during world Esperanto congresses. His poetry and translations have mainly appeared in the periodicals *Esperanto*, *Fonto*, *Literatura Foiro* and *Beletra Almanako*. He has particular interests in philosophy and logic.

Nervi's first collection, *La Turoj de l' Ĉefurbo* [The Towers of the Capital] (1978), contains poetry, short stories, two plays and a critical commentary. He was barely 18 years old at the time.

In his foreword to the work, Aldo De' Giorgi (q.v.) describes Nervi as:

... profoundly competent in all Classical metre, a writer with a flowing style in verse and a poet of pleasing variation. ... moreover, he shows himself to be an expert retainer of all the secrets of the most modern trends on a world scale: in poetry, prose, theatre. ... in a similarly brilliant manner he has mastered the various genres but, principally, ... he surpasses in the most up-to-date avant-garde. ...

Mauro Nervi ... has to his profit digested the teachings of Pound and Ungaretti, of Kafka and Joyce, of Brecht and Beckett. And those of [Esperanto literature's] most valued writers.

Willem Verloren van Themaat (q.v.) comments (BNTEL):

The poems are partly skilful in the traditional, and partly modernist. While William Auld [q.v.] strove intently to continue Kalocsay's [q.v.] poetic work and to surpass him in his own style (his *La Infana Raso* nevertheless containing many modernist parts), Nervi is much more critical of Kalocsay, whom he considers old-fashioned.

In his extensive review (1979), Probal Dasgupta comments that one can perceive Nervi's 'La Amiko' [The Friend] 'as a severe, although not unsympathetic, commentary on Kalocsay's generation or even possibly that of Auld.' 'He does not doubt that his predecessors provoked thought, but whether they in fact taught what really matters.'

Probal Dasgupta quotes Promoth Choudhuri, the Bengalese essayist and writer, whose ideas on artistic pluralism he sees strongly manifested in Nervi's work. 'The principal risk with Nervi', Dasgupta writes, 'is a tendency towards a new baroque style (*novbarokismo*). His artistic prose gives the impression of being too 'pleasing', ...'

Humphrey Tonkin, in his review in *World Literature Today* (1980) comments on the 'startling originality and power' of *La Turoj* ... :

Nervi's stance is aggressively anti-romantic. He constantly emphasizes the necessity of escaping from the shadow, the 'mirage' of Kalocsay, holding to the 'asphalt road' of reality and admitting into poetry all the complexities of conflicting forces that characterize the psychic cosmos of our own time. In the most successful works in the collection the result is a sharp confrontation between lyricism and intellectualism within the very literary structure itself. ...

Tonkin continues:

'It simply strains belief that most of this work was produced by a seventeen- and eighteen-year-old ... Steeped in the classics and above all in classical prosody, Nervi demonstrates his mastery of the various lyric forms, his command not only of the rhythms but of the structure of Greek drama, his hold on blank verse, his control of prose cadence. The volume is a tour de force of literary technique. ... There is much that is startlingly new here. 'And yet,' says Nervi himself, 'I keep rereading the poems' of Kalocsay.

De' Giorgi goes on to deem Nervi's 'Komentario' [Commentary] (pp. 106-16) to his two-act play *Parabole* [Parabolically] (in *La Turoj de l'*

Ĉefurbo) to be his master-work. This explains the author's own principles. Paul Gubbins (q.v.) (PG) agrees with De' Giorgi, adding that the play is 'a master-work linguistically, technically and in content'.

Parabole refers to the parabola of the life of man, 'kiu rapide arkas ĝis la morto' [which quickly curves till death] (p.111). Its central theme may be summarized as 'ni havu la kuraĝon utopii | sed sur la ŝtono kresku nia domo' [may we have the courage to dream of utopias | but our house should be built up on stone] (vers. 586-7). Nervi deals with fears, desires and regrets. Gubbins sees the value of the play lies in Nervi's appreciation that different scenes will affect the emotions of people differently.

Nervi's collection of poetry *Havenoj* [Harbours], which includes two 'prose interludes', appeared in 2001. It is rich in direct, metaphorical, allegorical imagery. The content received a total of 13 prizes in the Literary Competitions at world Esperanto congresses between 1979 and '96.

In his foreword to *Havenoj*, Miguel Fernández (q.v.) exclaims: 'Surprise: to come across the lyrical world of Mauro Nervi means to begin experiencing surprise after surprise. First, for its topicality, ...'

In *Havenoj*, we constantly find ourselves before a kind of anxiety: man (*la homo*), and before a kind of state: the state of an unsatisfied person. Existentialism, yes, tangible in its greatest diversity in degree and harmony: scepticism, Pyrrhonism, pessimism, desperation ...

The rebellious Nervi places himself on the level of his fellow-beings. Without elitism or arrogance. But also without flaccid compassion or excitations of tears. His reprimands for the inclination to be routine, idle, cowardly (*poltroni*) or negligent (*struti*) in the face of the injustices of the world are not slung at a defined personage, but at the human condition. Thus also at himself. ... His protest is aimed at existence itself, which leaves man (*la homon*) incomplete, terribly ignorant, perplexed and alone in the face of the one and only sure truth: death.

Fernández calls Nervi 'wisely eclectic', both in style and verse form. 'His poetry, a true treat for the poetic sensibility, is here baroque, ..., there directly melds into sober, firm, unexpected harmony ...'

In his review of *Havenoj* in *La Ondo de Esperanto* (2001), Valentin Melnikov (q.v.), while not impressed by the prose interludes - which Fernández rates as 'high prose' - comments that, although Nervi's style is neither simple nor transparent, even those who do not appreciate it could not maintain he does not possess poetic talent or a distinctive voice. He disagrees somewhat with Fernández:

A masterly technique in various forms - from sonnet and *terza rima* (however, with a rather frequently plaintive rhythm that is quite intolerable for readers schooled in Russian poetry) to an amorphous word mass. ... Nervi seriously busies himself with philosophy, has translated from Kafka, and this is reflected in his poetry. Mournful, depressing atmosphere. ...

Several critics find Nervi's poetry (neo)baroque. I would prefer to say ... impressionistic: language rich in imagery with abundant metaphors on several levels, with comprehensible allegories. Every

individual word is clear, but together they form a strange, vague picture and awaken, probably, the most diverse thoughts in divers people – in the same way as serious classical music. Not by chance is one of the poems called ‘Suito por Baroka Fluto’ [Suite for a Baroque Flute] ...

Almost the whole book is obsessed by the comparison of man and ship ... There arise the ancient figures of Odysseus, Don Juan: the author speaks with the voices of Tristan and Iago.

... pay attention at least to ‘Tri Decidoj de Narciso’ [Three Decisions of Narcissus].

Fernández also points to ‘Music as a means of artistic expression, with which the poet strives to identify the poetry in background, in form and in substance’.

Baldur Ragnarsson (q.v.), in his review (2001) of *Havenoj*, comments that ‘Post Jarcento’ [After a Century] is particularly worthy of note. He sees it akin to a manifesto by the poet, entreating other Esperanto poets, contemporary and latent, not to peace but to war, using poetry as their blade.

Ragnarsson writes: ‘Nervi’s poetry attests to an extraordinarily productive variation that is supported by an unyielding desire and capacity to explore and express feelings and attitudes on acute observations and experiences of the realities of life and the world.’ Sometimes two contrary forces manifest themselves: one retentive, one attractive. The first is in general accompanied by a tendency to melancholy, fed by observations of concrete facts, while the other is accompanied by a longing for open spaces, often northern, cold and serene.

Ragnarsson agrees with Fernández that Nervi’s tendency to the baroque may be considered unclichééd where it supports purely poetic affection. Ragnarsson sees this trait in Nervi arising from a fecund imagination and a penetrating capacity to exploit the latencies of Esperanto in the service of a richly connotative poetry.

Nervi’s preferred use of form is rhythmical free verse, which reminds Ragnarsson of many poems by Borges. The semantic density often requires careful reading with vocal modulation.

Apart from the theme of harbours, other poems in the collection are essentially love poetry, ‘although always something more is implied’; longing for rural nature contrasts with the monotony of urban life; musical erudition is evident.

Ragnarsson draws our attention to several poems in particular. ‘Tri Decidoj de Narciso’ deals with the relationships between reality and fiction, written in *terza rima* in the manner of a syllogism. It alludes to the danger of some poets’ falling in love with their reflection. ‘La Nokto’ [The Night] is a long poem with 121 rhythmically equal lines in strict form. It begins with strong, concrete images and metaphors. Ragnarsson deems this poem a masterpiece, which may be read on at least two levels: the directly descriptive and the allegorical.

Ragnarsson considers the volume places Nervi definitively among the most noteworthy poets in Esperanto, adding: ‘it secures him a place among the best poets in any language. And the time will come when this will be acknowledged beyond our sparse ranks.’

Other work: 'Cele al Debato pri Literatura Teorio' [Towards a Debate on Lit. Theory] (1981). 'William Auld, la Realisto' [W.A., the Realist] (review, 1989). 'Dankema Adiaŭo al Granda Literatoro' [A Grateful Goodbye to a Great Literatus] (obituary on G. Waringhien) (1992). 'Kial Dioj Teksas Malfeliĉon?' [Why Do Gods Weave Unhappiness?] - review (1999) of *Tri Rakontoj pri la Miljara Paco* by J. Francis. Afterword to *Celakantoj* (2004) by J. Camacho. 'Laŭ Dezerto Retorika: Baldur Ragnarsson kaj la Etiko de Silento' [...: B.R. and the Ethics of Silence] (2007).

On Nervi: B. Ragnarsson: *La Poezia Arto* (1988, pp.46-9) on the poem 'Fruaj Silaboj' [Early Syllables].

Nervi's translations incl. - from • **Italian:** 'La Repertuario de l' Memoro' (1984, *Il repertorio della memoria* by Eugenio Montale appears in the intro. to *Ombro sur interna pejzaĝo* by S. Štimec. Nervi contr. trans. to the 271-p. anth. of 20th-c. Italian poetry *Enlumas Min Senlimo* ed. C. Minnaja (1990) • **German:** *La Metamorfozo* (1996, Kafka's *Die Verwandlung* (*The Metamorphosis*)).

Nervi in translation - into • **Gaelic (Scots):** poem 'Poetiko' appeared as 'Bàrdalachd' in *Gairm* No.139 (1987), trans. by G. MacAoidh • **Hungarian:** poems 'Kanto de Jago' (1978) [Jago's Song] and 'Tertremo' (1978) [Earthquake] appear as 'Jágó éneke' and 'Földrengés' in M. Gergely (ed.) *Utam a világban: Esperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987). In *Opus Nigrum* No.1 (1988) there appeared 'Klarigaj Piednotoj' as 'Lábjegyzetek 1977-hez', trans. by Péter Aradi, and 'Torino', trans. by I. Ertl; in No.3 (1988) 'Post Cent Jaroj' as 'Száz év múltán', trans. by Krisztina Ertl; in No.1 (1989) 'La Nokto' as 'Az éjszaka', trans. by I. Ertl • **Italian:** poem 'Al Kalocsay' as 'A Kalocsay' in D. Bertolini (comp.) *In quest'era omicida / En Ĉi Murdepoko* (1987).

• **SELECTED WORK:** *La Turoj de l' Ĉefurbo* [The Towers of the Capital] (poems, stories, dramas, songs, essay, 1978). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Kanto de Jago' [Jago's Song]; 'Stockholm'; 'Urboj' [Towns]; 'Odiseo' [Odyssey]; 'Fikcie' [Fictitiously]; 'Rememore' [In Remembrance]; 'La Blindulo' [The Blind Person]; 'Niaj Horoj' [The Hours of Our Life]; 'Maro' [Sea]; 'Poetiko' [Poesy]; 'Al Kalocsay' [To K.]. Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'La Legendo pri Marko Keller: (Eta Apologo pri Konservativismo)' [The Legend of Mark Keller: A Little Apologue about Conservatism]; 'La Tago kaj la Nokto' [The Day and the Night]. 'La Tertremo' [The Earthquake] in *La Maŝino kiu Kriis* ed. Mayer (short story, 1995). *Havenoj* [Harbours/Am. Harbors] (poetry with prose, 2001).

1979

Gjivoje (Ĝivoje), Marinko [pseud. Mara Inko] (1919-82)

Croatian; learnt Esperanto in 1936. Gjivoje trained as an archaeologist but worked as a journalist in the press office of the Yugoslav Railways after working from 1955 to '61 for Yugoslavia Esperanto-Federacio [Yugoslav Eo Federation]. He was responsible for some 20 books, both original and translated. He edited *La Suda Stelo* (1950-7), *Jugoslavia Esperantisto* (1957-60) and *Scienca Revuo*, and co-edited other periodicals. From 1953, Gjivoje ran the press office at world Esperanto congresses. His cultural work was

recognized by naming a street after him in Korčula, his town of birth.

Gjivoje wrote the foreword to Stevan Živanović's (q.v.) novel *La Sonorilo de Bled* (1959). He also edited and wrote the prologue to the coll. of poems by 19 Yugoslav poets *Reĥoj* [Re-echoes] (1961) from both the first and second generations of Yugoslav Esperanto poets: (Antonija Albert (q.v.), Franjo Homar, Ján Labáth, Franjo Modrijan, Milivoje Pavlović, Duro Rašan (q.v.), Tone Rogelj, Tibor Sekelj (q.v.), Vesna Skaljer-Race (q.v.), Gvozden Sredić, Jakob Stefančić (q.v.), Margarethe Stoll, Nedeljka Subotić, Mavro Špicer, Damjan Vahen-Svetinov (*Krioj el Mallumo* [Cries from out of the Dark] (1963)), Božidar Vančik (q.v.), Josip Velebit (q.v.), Bo Zorović, Stevan Živanović. A year earlier, he edited Petar Giunio's *Sekretoj de la Mar-estajoj* [from the Croatian: *Tajne morskih bića*; Secrets of the Sea Creatures].

Gjivoje's 281-page study *Panorama Rigardo super la Esperanta Literaturo* [A Panoramic View of Eo Lit.] of 1979 contains a mass of information, although with chaotic presentation.

Among Gjivoje's other works are Croato-Serbian dictionaries, a popular science work in Esperanto, *Interesa Arkeologio* [Interesting Archaeology] (1973), a history and bibliog. of Esperanto in Yugoslavia, including a bibliog. of the translated works of literature by Yugoslav writers published in Esperanto periodicals (1964). He contributed with trans. to *Makedona Antologio* [Macedonian Anth.] ed. M. Galeski (1981).

• **SELECTED WORK:** *Bibliografija međunarodnog jezika u Jugoslaviji / Bibliografio de Internacia Lingvo en Jugoslavio* [Bibliog. of Intl Lang. in Yugoslavia] (1954, 2nd ed. 1967; pt II (1954–1967) 1967). *Bibliografio de la Beletraj Tradukoj de Jugoslaviaj Verkistoj en la Esperanta Gazetaro* [Bibliog. of the Lit. Trans. of Yugoslav Writers in the Eo Press] (1964). *Esperantonimoj* (coll. of antonyms, homonyms, paronyms, synonyms, puns, etc., 1973, 2nd ed. 1979). *Panorama Rigardo super la Esperanta Literaturo* [A Panoramic View of Eo Lit.] (1979). *Konsultlibro pri Esperantaj Bibliotekoj kaj Muzeoj* [Reference Book on Eo Libraries and Museums] (1980).

Berveling, Gerrit [pseud. Ulo] (b.1944)

Dutch high-school teacher and pastor, specialist in Latin and Classical Greek as well as theology and law; learnt Esperanto in 1972. He left the Roman Catholic Church in 1984 to become a pastor in the Remonstrant Church, which holds undogmatic Christian views. Berveling holds the Dutch national diploma for the teaching of Esperanto. Since 1992 he has been co-editor, on spiritual matters, of the monthly *Monato*, editor of the literary periodical *Fonto* from 1993, and chairman of the Esperantlingva Verkista Asocio (Eo-speaking Writers' Assn). Berveling has been writing poems, articles, reviews, fiction and translations in Esperanto since 1979, published et al. in *Dia Regno* [Divine Realm], *Esperanto*, *Monato*, *Fonto* and *Literatura Foiro*.

Berveling's first collection of original poetry, *Vi Kion Legus Tie Ĉi?* [What Would You Read Here?], appeared in 1985. *Tri 'stas Tro* [Three's a Crowd] (1987) is a cycle of poems on the meaning of life. *Trifolio* [Trefoil] (1988) is a collection of poems in Esperanto, Latin and Dutch, written directly in each of the languages.

Aldo De' Giorgi (q.v.), in his review (1989) of *Tri 'stas Tro*, calls Berveling: 'ticklishly interesting. On account of the multicoloured variation, even the contrasting disharmony of themes, the propositions for thought, above all the verse techniques.' Berveling's aim is: 'to deliver a contemporary and realistic image of a human life during the 1980s'. His poetry is 'intimate, loving, but with a tendency to philosophy and a social Muse, often question-mark poetry ...' The result, according to De' Giorgi:

depends just on originality and elegance of form, on density and profundity of thought. ... some poems, irreproachably beautiful, and others, puzzlingly poor. Among the former, two extraordinarily beautiful collections of *terza rima* in the manner of Dante ... elsewhere noteworthy word-play ... and sexual audacity ...

Other varied forms employed by Berveling include a rondel and pertinent use of the seldom successful amphibrach. Classical influences are perceptible, notably an adaptation from Ovid.

In his review (1988), William Auld (q.v.) considers *Tri 'stas Tro* will have an enduring role in Esperanto literature. The threads of its several themes intertwine in what is 'evidently conceived as a philosophical whole'. Throughout the work there are allusions to and dialogue with Auld's own epic poem *La Infana Raso*, particularly in the section *Tristas Tre* [It's So Sad]. It is 'fluently readable, contemporary, and very often sonorously memorable'.

Kanto pri Minotaŭro kaj Aliaj Poemoj [Song about a Minotaur and Other Poems] (1993) displays an abundance of poetic form and inspiration. Marjorie Boulton (q.v.) comments in her introduction that Berveling: 'truly understands the freedom of Esperanto, its capacity for concentration and conciseness. At the same time, he does not sacrifice comprehensibility or clarity to over-zealous experimentation; his salted anchovies lie on enough buttered bread to be edible.'

'But Berveling does have ideas,' she continues, 'he does not grind out conventional themes; saturated in ancient culture, he is serious about the contemporary world; profoundly dedicated to Christianity, he reserves his strongest expressions for hypocrisy, ...' Berveling is 'someone with an individual, and active, mind. And I confess I was touched to tears by his 'Kvin Jarojn Pastoro' [Five Years a Pastor]'

Christian Declerck (q.v.) in his review in *Literatura Foiro* (1994) emphasizes the immense variety in Berveling's poetry, in his themes, styles, genres and forms, while 'the accent is on *literary beauty* only as an exception':

He is, in fact, an unrestrained tongue; unbarred, uncensored pen. He never uses euphemisms. In no way prudish, he dares to call things by their name. Apart from religion, God and the Bible, he, besides Esperantism, deals with topical subjects: the environment, war, Aids, feminism; and eternal subjects ... Berveling prospers most in poems that are talking, letter-like, conversational.

His language usage is often bare, style somewhat crude, sometimes not fully polished, proving that for him the content is more important... Essentially, his poetry is not literary, but edifying,

anecdotal, doctrinal. Its style is, however, intentional and a meaningful (*senca*) trait of his thought-provoking poetry. But his voice is mild, never condemnatory, always very humane and benevolent.

Declerck also points to Berveling's lack of attention to detail, 'But undoubtedly, the whole of his production evokes a remarkable personality.'

In his extensive review (1994) of the work, Jorge Camacho (q.v.) complains that part of the collection fails to reach the minimum level of quality. He analyses this in some detail before scrutinizing the many better poems. Camacho likes the simple little poems, such as 'Moto' [Motto] or 'Ho!' [Oh!]. Like Boulton, he is drawn to the content, style and tone of 'Kvin Jarojn Pastoro'. Here the theme of Aids appears for the first time, often dealt with throughout the collection.

'Homa Vivo' [Human Life], 'Nekonata Konata' [Unknown Known] or 'Kara Diablo' [Dear Devil] show that Berveling has healthy doubts as a believer. There are other questions about everything. 'Al Kritikinto' [To a Critic] has both interesting content and ending – a present-day version of a poem by Catullus. 'Generacia Konflikto' [Generational Conflict] again exhibits Berveling's characteristic relativism and tolerance, and conciseness contributes to the success of the poem. The rondel 'Dilemo de Aidosulo' [Dilemma of an Aids Sufferer] is in Berveling's characteristic conversational style that 'includes words wrongly considered unutterable'.

Camacho concludes that in 'Trompitaj' [Deceived], 'Vivo Studenta' [Student Life], or 'La Samseksemulo' [The Homosexual], which is 'probably his best-known poem', Berveling makes use of very distinctive syntax, 'not equal to the *kurtismo* ['shortism'] of Neves [q.v.], and at the same time quite rare in [Esperanto] poetry, which usually has too many prepositions, conjunctions and grammatical ballast.'

Mia Pado [My Path] (1997) is essentially a personal anthology, consisting of 25 years of prose of various genres: articles, essays, lectures, sermons, interviews, short stories and poems, which previously appeared in periodicals (*Monato*, *Dia Regno*, *Evangeliaj Kajeroj* [Evangelical Fascicles] et al.). In his review (1999) Gonçalo Neves comments: 'His work then in some sense reads like a monument to Esperantism, or to put it another way, to the struggle of independent spirits and intellects who with a common language seek out universal understanding.'

Peter Browne, in his review (2001), calls Berveling's first novel, *Fadenoj de l'Amo* [Threads of Love] (1998) 'a new link' in Esperanto literature:

However, this short novel is less pioneering and energetic than Ŝtimec's works. Neither does it reach the same threshold in either style or content as the majority of stories in the Iberian *Ekstretoj*. But Berveling's work is certainly worth reading, for several reasons, among which the human warmth and animation of its characters.

Browne continues: 'The love trio that plays the leading role in *Fadenoj* without doubt places it outside the traditional Christian world-view and morality. ... Centuries-long notions of sin and torment by guilt fall away quite without bother.' However, *Fadenoj* does not stand out as an erotic novel, erotic scenes filling just a few pages.

Another aspect of *Fadenoj* is the protagonists' overwhelming desire to travel, which is strongly linked to the novel's Romanticism and eroticism.

The idyll of the *ménage à trois* is shaken by human nature: 'probably feelings of jealousy between the women'. Browne concludes that it is here one may detect an implicit moral viewpoint by the author-pastor. 'How can one change morality if humans eternally retain the same nature?'

Sten Johansson (q.v.), in his review (2000), comments that the number of 'threads' in the novel are 'perhaps too many'. They involve religion, adultery, homosexuality, education, generational differences and more. The main theme, however, is undoubtedly 'hesitations and doubts of a young man due to his love affair and attempt to live together with two women at the same time'.

The story centres around Anton, rather than the women, and Berveling has chosen a difficult narrative technique. He uses, alternately, reasoning in the second person, in which Anton examines his life, and diary notes in the first person by all three in the trio, thus three 'I's. It is a work of ideas, rather than actions.

Johansson considers *Fadenoj* captures the reader's attention, despite the technical difficulties Berveling has created for himself. Its theme is an important one, and the reader is able to identify with one of the characters.

Other works incl.: *Kie Oni Trovas Tion en la Korano?* [Where Can You Find That in the Koran?] (concise concordance, with I. Sumber, 1986).

From the literary periodical *Fonto*: 'Poemoj de Julia Pióro' [Poems by J.P.] (1989). 'Kompletigo al la Artikolo 'El Abaŭjszántó ĝis la Esperanta Parnaso' [Completion to the Article 'From A. to the Eo Parnassus' (by A. Csiszár) on K. Kalocsay] (1992). 'Mortis Granda, Klera Humanisto: Albert Goodheir' [A Great, Cultured Humanitarian has Died: A.G.] (1996). 'Maskobalo ĉirkaŭ Lingva Identeco' [A Masked Ball around Lang. Identity] - review of *Karnavale* by A. Montagut (1997).

Berveling co-edited *Glaŭka Lumo* [Glaucous Light] (with Philippe Benoit, a coll. of homosexual poetry, 1994). He co-authored *Deklingva Manlibro pri Politiko* [Ten-lang. Handbook of Political Terms] ed. S. Maul (1994); contr. on Christianity and mythology to the 2002 ed. of *La Nova Plena Ilustrita Vortaro de Esperanto* [The New Illus. Dict. of Eo] (ed. M. Duc Goninaz); and worked on Kanzi Itó's coll. of more than 50 vols of documentation on L.L. Zamenhof (publ. 'Iudovikito'). Foreword to *Poemoj de Du Fu* [Poems by D.F.] (2006). He edited *La Trezoro* (2008), a coll. by Hussain M. Al-Amily of 3,000 proverbs and anecdotes from Islamic culture.

Autobiography: Berveling has also written his autobiog. in three parts: *La Unuaj 25 Jaroj en Mia Memoro* [The First 25 Years in My Memory] (1994), which deals with the years 1944 to '69; *De Duopo al Kvaropo* [From a Pair to a Foursome] (1995), on the following years 1969 to '75 (the titles alluding to works of the Budapest and Scottish schools!); *Streĉitaj Koroj* [Taut Hearts] (1995), on his life from 1975 to '80 (the title alludes to Kalocsay's famous coll. of poetry *Streĉitaj Kordoj!*). There is also his 'Biobibliographio' [Bio-bibliog.] in *Fonto* (1989). 'Berveling pri Berveling' [B. on B.] (2004).

On Berveling: issue 268 (Apr. 2003) of *Fonto* was dedicated to Berveling and his work. R. Moerbeek: 'Gerrit Berveling: Bibliografio' (2004).

Berveling's translations incl. – from • Ancient Greek: Heraclitus (Heraklito) (c. 500BC): *La Fragmentoj de Heraklito* [The Fragments of H.] (1990). Hermias (Hermio) (c. 3rd AD): 'Satiro pri la Profanaj Filozofoj' [Satire on the Profane Philosophers] (1991, *Diasyrmos ton exo filosofon* by the early Christian philosopher). Epictetus (Epikteto) (50–c.125BC): 'La Manlibreto' (1991, *Encheiridion (The Handbook)*). Lucian (Lukianos; Lukiano) (c.AD117–180+): *Lukio aŭ Azeno* (2nd ed. 1988, short novel *Lukios e onos (Lucius, or the Ass)*; *Veraj Rakontoj* (2006, *Aléthōn diǵēmātōn bibloj 2 (True History)*)).

Other translations – from • Ancient Greek: 'La 'Didacheo' (1979, *Didache (c.100–150; Teaching of the Lord through the 12 Apostles to the Gentiles)*. *La Evangelio laŭ Petro kaj La Morto de Jesuo kaj Kio Poste?* (1980, 2nd ed. 1986, [The Gospel according to Peter and The Death of Christ and What Then?] with essay). *Al Diogneto* (1986, *Ad Diognetum* (2nd c.) (Epistle to Diognetus)).

In 1992 Berveling produced new trans. of the gospels according to John, Luke, Mark, and Matthew, with notes, which had been first translated by a committee of Anglican clergymen in 1912: *La Bona Mesaĝo de Jesuo laŭ / Johano (Katà Ioannen)* with a synopsis; / *Luko (Katà Loukan)*; / *Marko (Katà Márkon)*; / *Mateo (Katà Matthaion)*. *La Duakanonaj Libro*j (2001, Old Testament Apocrypha in 2 vols, with notes). *Leteroj de Paŭlo kaj Lia Skolo* [Letters by Paul and His School] (2004) – vol.1 of *La Nova Testamento (The New Testament)* in a new, annotated Eo translation. A new ed. of the Bible (*Biblio*) appeared in 2006, with trans. by Berveling.

– from • Latin: Catullus (Gaius Valerius; Katulo) (c.84–54BC): *Amo Malamo* [Love Hate] (1991, poems to Lesbia (Clodia)). Cicero (Marcus Tullius; Cicerono) (106–43BC): *La Songo de Skipiono* (1994, *Somnium Scipionis (The Dream of Scipio)*; the ed. incl. Hjalmar Johannes Runeberg's trans. from 1910). Sallust (Gaius Sallustius Crispus; Salustio) (86–35/6BC): *La Konspiro de Katilino* (1995, history *Coniuratio Catilina (The Conspiracy of Catilina)*). Tibullus (Albius; Tibulo) (c.50–19BC): *Elegioj* (1998 (some appeared earlier), *Carmina (The Elegies)*). Horace (Quintus Horatius Flaccus; Horacio) (65–8BC): *Romaj Odoj* (1991, poetic cycle *Odes* by Horace).

Seneca (Lucius Annaeus; Seneko) (c.55BC–c.AD40): 'Leteroj al Lukilio' (1988, *Ad Lucilium*). *Oktavia* (1988, tragedy *Octavia* attrib. to Seneca). *La Apokolokintozo de l' Dia Klaŭdio* (1990, satire *Apocolocyntosis Divi Claudii (The Apocolocyntosis of the Divine [Emperor] Claudius)*). *Konsolo al Sia Patrino Helvia* (1990, *Consolatio ad Helviam*).

St. Cyprian (Thascius Caecilius Cyprianus; Cipriano) (210–58AD): *La Unueco de la Katolika Eklezio* (2006, *De unitate ecclesiae*).

Martial (Marcus Martialis; Marcialo) (AD40–c.104): *Da Mav' Estos Neniama Sat'* [Never Replete with Evil] (1991, satirical poems).

Tertullian (Quintus Septimus Florens Tertullianus; Tertuliano) (c.155–c.225AD): *Apologio* (2nd rev. ed. 1982, *Apologeticum* (197AD)). *Kuraĝigo por la Martiroj* (1986, *Ad Martyras*). *Pasiono de Perpetua kaj Felicita* (1996, *Passio Perpetuae et Felicitatis (Passion of St. P. and St. Felicitas)* attrib. to or ed. by Tertullian). Jan Hus (c.1372–1415): *Defendo de la Libro pri la Triunuo* (1989, *Defensio libri de Trinitate* (1410), with defence by John Wyclif (c.1330–84).

Erasmus (Desiderius; Erasmo) (c.1469-1536): *La Laŭdo de l' Stulteco* (1988, *Stultitiae Laus (Praise of Folly)*).

Other translations – from • Latin: *La Praevangelio laŭ Jakobo* (1990, apocryphal gospel by Jacob *Protoevangelium Jacobi*). *El Tiom da Jarcentoj* [From So Many Centuries] (1994) – small Latin anth. extending to the 20th century. Berveling trans. and comp. the *Antologio Latina* [Latin Anth.] in the prestigious *Oriento-Okcidento* series (1998) • **Dutch:** *Sinkonservo: Artikolaro pri Nukleaj Armiloj kaj Kristanismo* [Self-preservation: A Coll. of Articles on Nuclear Arms and Christianity] (1981, 2nd ed. 1987). *Dio, Kristanismo, Aliaj Religioj* [God, Christianity, Other Religions] (1985) is Berveling's trans. of his own university thesis *God, christendom, andere godsdiensten*. The medieval Maria legend *Beatrijs* (1986). *Jam Temp' Estd: La Kairos-dokumentoj de Sudafrikaj Kristanoj* [It's High Time: The Kairos Documents of S. African Christians] (1986) – against apartheid.

Berveling has also edited *Nederlanda Antologio* [Dutch Anth.] (1987), translating Gerard Reve and J.B. Charles (pseud. of W.H. Nagel), with W. Pilger (q.v.) and W.A. Verloren van Themaat (q.v.). It features 40 Dutch writers from after the Middle Ages. *Ŝtono de Helpe* (1989, short novel *Steen der hulpe* by Hans Warren). *Interveno ĉe la Generado* (1990, novel by G.M. W.R. de Wert. *La Remonstranta Frataro* (1990, info. brochure on Berveling's own religious belief). *Du virinoj* (1992, novel *Twee vrouwen* [Two Women] (1975) by Harry K.V. Mulisch). *Morgaŭ Denove Ni Vidu* (2002, stories *Morgen zien we wel weer (Let's See Again Tomorrow)* by Simon Carmiggelt) • **Hebrew:** *Nombroj* (1999, *Numeri*, biblical Book of Numbers) • **Italian:** *Kantiko de l' Kreitaĵoj* (1987, *Cantico delle creature (Cantic of the Creatures)* by St. Francis of Assisi) • **Russian:** *La Dek Du* (1992, the two great symbolic poems *Dvenadsat'* on the theme of the revolution (1918, *The Twelve*) by Aleksandr Blok, first trans. by Nekrasov (q.v.) in 1922) • **several languages:** apocryphal texts *La Evangelio Kopta laŭ Tomaso* [The Coptic Gospel According to Thomas] (2nd rev. ed. 1994, *Evangelium Thomae*) and *La Evangelio laŭ Maria Magdalena* [The Gospel According to M.M.] incl. essay by Berveling (1985).

Works in Dutch: Berveling's brief but noteworthy presentation of modern Esperanto literature to Dutch speakers – *Esperanto-literatuur van de laatste 25 jaar* [Eo Lit. of the Last 25 Years] (1994) – is the publ. of his talk celebrating a quarter-century of the private lectureship in Esperanto in the University of Amsterdam.

Berveling in translation – into • Hungarian: poems 'Aperajo', 'Post-divorce', 'La Senco de l' Vivo' appear as 'Tűnékeny', 'A válás éjszakája', 'Az élet értelme', trans. by Imre Szabó, in *Opus Nigrum* No.3 (1988) • **Portuguese:** poem 'Veng'o' appears as 'Vingança', trans. by Glauco Rodrigues Corrêa, in *Revista da Academia Catarinense de Letras* No.10 (1990-1).

• **SELECTED WORK:** *Vi Kion Legus Tie Ĉi?* [What Would You Read Here?] (poems, 1985). 'Eiphne, Pax, Ŝalom' (poem) in *Poemaro por Paco* ed. G. Konisi (1986). Rpt in *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse] (poems) ed. W. Auld and S. Maul (1987): 'Nova Kanto pri Dio' [A New Song on God]; 'La Samseksemulo' [The Homosexual]. *Tri 'stas Tro* [Three's a Crowd] (cycle of poetry, 1987; 2nd ed. 1988). *Trifolio* [Trefoil]

(coll. of poems, also in Dutch and Latin, 1988). *Kanto pri Minotaŭro kaj Aliaj Poemoj* [Song on a Minotaur and Other Poems] (poetry, 1993). *La Unuaj 25 Jaroj en Mia Memoro* [The First 25 Years in My Memory] (autobiog., 1st pt., 1994). *De Duopo al Kvaropo* [From a Pair to a Foursome] (autobiog., 2nd pt., 1995). *Streĉitaj Koroj* [Taut Hearts] (autobiog., 3rd pt., 1995). *Mia Pado* [My Path] (many prose genres, poetry, etc., 1997). *Fadenoj de l'Amo* [Threads of Love] (novel, 1998). 'Eroj en Mia Persona Vivo' [Eroj [Fragments] in My Personal Life] in V. Benczik (ed.) *Lingva Arto* (1999). *Ajnsemajne: Skizoj el la Vivo de Remonstranta Pastoro* [In Any Week: Sketches from the Life of a Remonstrant Pastor] (diary, 2006).

1980

Konstantinova, Rajna (1920–83)

Bulgarian housewife; learnt Esperanto as a high-school student. Rajna Konstantinova received a university degree in German and English Philology at the age of 45. Her original and translated works have appeared in many periodicals, including *Bulgara Esperantisto* [Bulgarian E-ist], *Paco* [Peace], *Sciencia Mondo* [Science World] and *Fonto*. She received prizes for her work, including the Pokalo Nova Talento [New Talent Cup] in the Literary Competition at the 1979 World Esperanto Congress.

On Konstantinova: 'Rajna Konstantinova; Opinioj pri K.' (1984).

• **SELECTED WORK:** rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991); 'Sonoj el Fora Juneco' [Sounds from a Distant Youth] (1980).

Karen, Jiř [pseud. of Ladislav Podmele] (1920–2000)

Czech poet, bookseller and pedagogue, studied philosophy and history in Prague University. From 1954, Karen taught these subjects for the further education of teachers; from 1961, he worked in a research institute pertaining to specialist schools in Prague. He retired from teaching in 1976 due to ill health and devoted himself to literature. Karen is a well-known poet in Czech with 17 collections of lyrical poetry to his name. His work is influenced by his deprived childhood; during the Nazi occupation he was sent to Germany (Magdeburg, Nordhausen) to do hard labour for writing his poem 'Judas'. *Hledání modrého tónu* [In Search of a Blue Tone], on Chopin, won a prize of the publishing house Melantrich in 1980 and is recited at music festivals. Karen has also won the Czech literary prizes of Proseč 'Tereza Nováková' and 'Šrámkova Sobotka'. He is author of several works on teaching methodology.

Karen learnt Esperanto in his late fifties and started to write in the International Language. He founded the literary section of the Ĉeĥa Esperanto-Asocio [Czech Eo Assn]. Work of his has appeared in translation in the literary review *Fonto*, and translation by himself in *Paco*.

Karen's first collection of poems in Esperanto, 'Eternaj Revuloj' [Eternal Dreamers], won second prize for original poetry in the Literary Competitions at the World Esperanto Congress in Stockholm in 1980.

Karen's poem 'Lasta Deziro' [Last Wish] appeared in the little poetry collection *Niaj Aŭtoroj Sin Prezentas al Vi* [Our Authors Present Themselves to You] in 1980.

Kantoj de Vaganto sur Planedo Ĝoja Ĝojmalo [Songs of a Drifter on the Planet Joyful Antijoy] is an extensive collection of Esperanto poetry, composed from 1979 onwards, which he produced in a small quantity for the World Esperanto Congress in Prague in 1996. It contains several pieces on well-known Esperanto writers. Other poetry written directly in Esperanto appears in various periodicals, particularly in *Fonto*.

It is hard to be certain which of Karen's other poems were originally written in Esperanto, but they probably include 'Disĉiplo 'Homaro' ĉe Ekzameno' [Disciple 'Mankind' at an Examination], which is dedicated to William Auld (q.v.). It appears in *Flugilhava Ŝtono* [Okřídlený kámen / Winged Stone] (1985; pp.79-80). It is possible that he did not work originally in Esperanto and that some, or all, of his Esperanto poems are self-translations. Most of the collection is translated from the Czech by Jiří Kořfnek.

Other works: in collaboration with the Společnost bratří Čapků (Society of Brothers Čapek), Karen prepared the vol. on Karel Čapek (1890-1938): *Unu el Reprezentantoj de la Ĉeĥa Literaturo kiel Fenomeno Universale Homna: Antologieto el Lia Verkaro kun Konkiza Priskribo de Lia Signifo, Biografio kaj Bibliografio* [A Representative of Czech Lit. as a Universally Human Phenomenon: A Brief Anth. of His Work with a Concise Description of His Significance, Biog. and Bibliog.] (1987). 'Kiu kaj Kiucele Estas Praganoj' [Who and for What Are the Prague School of Writers] in E. Urbanová et al.: *Debato pri la 'Praga Skolo'* (1989). *Poeto Ne Mortas* [A Poet Doesn't Dies] (1984) is a brief anth., comp. by Czech poet and Eo-speaker František Kožík. *Esperantozofio* [Esperantosophy] (n.d.).

On Karen: Č. Vidman: 'Jiří Karen (1920-2000) kaj Lia Kontribuo al la Esperanta Literaturo' [J.K. and His Contr. to Eo Lit.] (2003). Much of *Kantoj de Vaganto ...* (1996) is autobiographical. In Czech: *Jiří Karen beseduje se svými čtenáři* (Znojmo, 1979), *Profily literárních osobností - Jiří Karen* (Ústí nad Orlicí, 1983).

Works in Czech: *Básne pro Violu* (Prague, 1972), *Vteřiny zráni* (Prague, 1972), *Okřídlený kámen* (Brno, 1973), *Plášt' do deště* (Prague, 1976), *Den laskavý na slova* (Prague, 1976), *Ještě jednou žít na Zemi* (Hradec Králové, 1979), *Hledání modrého tónu* (Prague, 1979), *Země po které jsem šel* (Prague, 1983), *Stromy přicházejí do města* (Hradec Králové, 1984), *Sázka na člověka* (Prague, 1986), *Vaše podlaha, náš strop* (Prague, 1988), *Čtverec nad přeponou lásky* (Prague, 1989), *Skřivan zpívá na betonu* (Hradec Králové, 1990), *Bud' rád, že nejsi kámen* (Munich, 1994), *Svět laskavý nejen na slova* (Brno, 1996), *Neklidná zátiší - Pocta malířům mého srdce* (Prague, 1996), *Potichu a septem* (Brno, 1998), *Výpravy Dona Quijota do hlubin lidské duše* (Prague, 2000).

Karen in translation - into • Esperanto: coll. of otherwise orig. Eo poetry *Kvarfolio* [Quadrifolium] (1985) by Rumler (q.v.), Urbanová (q.v.) and Vidman contains poems by Karen trans. from the Czech by Jiří Kořfnek. *Mondo Afabla Ne Nur al Vortoj* (2002, sel. of poems trans. by J. Kořfnek and J. Mráz) • **Bengali:** fragments of Karen's poems in *Flugilhava Ŝtono* are trans. from the Eo into Bengali by P. Dasgupta in the periodical *Jiggasa* (1991). • **SELECTED WORK:** in *Flugilhava Ŝtono* [Winged Stone] (sel. poems, mostly trans. from the Czech by J. Kořfnek but also orig., 1985). *Kantoj de Vaganto sur Planedo Ĝoja Ĝojmalo* [Songs of a Drifter on the Planet Joyful Antijoy] (1996).

Rumler, Josef (1922–99)

Czech high-school teacher of Polish, translator from Polish literature into Czech, and senior poetry editor, literary critic and member of the Czech Writers' Association; learnt Esperanto in 1978. Rumler is a well-known author in Czech. As editor, Rumler was responsible for many beautiful publications from the golden epoch of Czech book design at the end of the 1960s.

Rumler translated himself into Esperanto, but only his folkloristic, not political poems. The literary periodical *Fonto* has published many of his self-translations, and issue 131 (1991) was dedicated to his work. Only a part of his long poem *Lasta Ĉevalo* [Last Horse] was written directly in Esperanto, probably because Rumler came to Esperanto so late in life.

In 1983, Rumler compiled the booklet *En la Koro de Eŭropo: Esperanto en Arta Kuirejo de Ĉeĥaj Poetoj kaj Prozistoj* [In the Heart of Europe: Eo in an Artistic Kitchen of Czech Poetry and Prose Writers], in which he put forward his view on the need for further development of Esperanto's literary style and its linguistic means. This eventually gave rise to the 'Praga Skolo' [Prague School] of writers – with Karen, Kofínek, Urbanová (qqq.v.) and others.

Kvarfolio [Quadrifoil] is a collection of poems with other Prague poets [Jffi Karen trans. by J. Kofínek], Eli Urbanová and Ĉestmír Vidman (1985). Nicolino Rossi (q.v.), in his review (1986), considers Rumler's long poem *Lasta Ĉevalo* [Last Horse] 'the really jewel-like master-work in *Kvarfolio*', 'in ballad-style he sings the praises of nature, the relationship of man to nature and its creatures, whose one noble part is the horse.' It is a powerful, obsessive work with an unusual harmony of sound.

The strength and masterliness (*ĉefverkeco*) of the verses lie in the language usage (*lingvaĵo*) itself: a language obsessively rhythmical, with internal rhyme, assonance and compound words that are creatively impressive and possess a fresh, renewing expressiveness (*freslingue ennovigaj*). The semantic audaciousness harmonizes wonderfully with the sonorous simplicity and abundance of variation in the expression of feeling (*abundvario sentesprima*).

Lasta Ĉevalo is a poem that fascinates the reader, obsessively attracts the language-sensible writer, wondrously (*mirige*) stimulates the language-explorer into sounding for the expressive potential that is yet to be discovered, joyously and with heart-felt jubilation syntonzes the poet-brother, who within himself feels the power of long-dreamed-of harmonies of expression.

In his review (1987), Nikolaĵ Lozgaĉev points out that all four poets are not just Esperanto-speakers but also engaged in Czech literary life, adding: 'Clearly, to this in part we owe the pre-eminence in ability and proficiency in the craft of poetry, and the high quality of the style. We are addressed by mature authors and much-experienced people.'

Lozgaĉev concurs with the praise of *Lasta Ĉevalo*. 'The poem's arrangement of harmony is very interesting. Abundant alliteration, assonance and internal rhymes create a specific rhyming rhythm – "rhyme-rhythm"

(*rimritmo*), as the poet himself defines it.' However, Lozgačev also criticizes the language usage: 'In general it is exemplary, but, as always in the Czech publications with the participation of Rumler (or Pič [q.v.]), there is no lack of neologisms, not always motivated by style.' 'Unmotivated use of [naturalistic neologisms] and of seldom-used suffixes creates an impression similar to slang, familiarity; ...'

While Rumler's poems also received praise nationally, particularly *Lasta Ĉevalo*, Czech criticism after 1989 attacked him for his political attitude and his escape into folklore (Antonin Brousek).

Rumler's essay *Abunde kaj Redunde* (sic) [Abundantly and Redundantly] (1986) again puts forward his opinions on style. James F. Cool, in his review (1988), comments:

Certainly, the essay 'Abunde kaj Redunde' will not serve as a manifesto for some new school of poetry. It nevertheless has value in the discussions on style and synonyms, while Rumler's poetic work exhibits great talent that shines through despite his capricious neologisms.

Rumler later set out his views again in 'Koncepto pri la Diversaj Stiloj kaj Ĝia Apliko al la Esperanta Leksiko' [A Concept of Style Variation and Its Application to Eo's Lexicon] (1987). Eli Urbanová summed up these views in her sketch of Rumler in *Lasta Ĉevalo* (1992, pp.46-7):

The literary language (*artliteratura lingvaĵo*) of contemporary man is incapable of pulsating with life without an abundance of synonyms, ... While the device 'sufficient and necessary' is valid for a communal style, in an artistic style quite the opposite rule, 'abundance and redundancy', is operative. ... The correctness of this theoretically based viewpoint is proved by Rumler in his poem *Lasta Ĉevalo*, written originally in Esperanto.

The arguments are based on work by the Linguistic Circle of Prague (1926 to '30s) - Roman Jakobson (1896-1982), Nikolai Trubeckoj (1890-1938), Josef Vachek (1909-95) et al. - and their theories of literary style on several levels and the Czech experience (Josef Jungmann, 1773-1847), suggesting that this should be brought about through expansion of the lexicon.

In her article 'Lingva Evoluo kaj Beletra Praktiko' [The Evolution of Lang. and Lit. Practice] (1988), Urbanová defends the theories:

Emanating from his experiences of the necessity of synonymy as a condition for the existence of any style, the general theory on the various styles in language was adapted and applied by Rumler concretely to Esperanto. This division of the vocabulary (lexicon) into individually functioning styles (communal, specialist and literary) makes it possible for us in Prague to orient ourselves in the choice of pertinent words.

Rumler's views have largely been dismissed by leading literati. Some described them as extremist and destructive of the semantics of the language, in particular for their pleonastic ornamentation. Perla Martinelli calls

it 'extravagant naturalism' (review of C. Piron's *La Bona Lingvo* in *Literatura Foiro*, 1989). Some have accused their proponents of a Romance or Latin fetish. Claude Piron (q.v.), and others, deem the agglutinative qualities of Esperanto to be superior to increased latinization (*La Bona Lingvo*).

In a half-page comment in the same issue of *Literatura Foiro*, Reto Rossetti (q.v.) dismisses the Prague School as 'bluff' and 'sophism', and accuses them of misinterpreting the views and practice of Kálmán Kalocsay (q.v.). Karolo Piĉ later distanced himself from them, considering their theories intrusively crude.

Kris Long (q.v.), in his review (1988) of Piĉ's *Klaĉejo*, comments: '... in fact the adherents of the Prague school are not constructing an elite poetic language but add a spiced *translanguage* with Latin and English for nebulous theorizing.'

The question is probably less one of correctness or incorrectness of such a view than one of the degree to which it is applied. Giorgio Silfer (q.v.) – in his article on the Prague School 'Ne Estetika Avangardo, sed... Pracela Ariergardo' [Not an Aesthetic Avant-garde, but... a Regressive Rearguard] (1988) – sums up their work, and in particular that of Rumler, with reference to Fosco Maraini (1912–2004). An 'unknown Italian dilettante', Maraini wrote in his own idiolect, into which he mixed archaisms, baroquisms and egologisms! On the artistic product of the Prague School, Silfer adds that: '...., for any sober person of letters it is merely a matter of semantic curiosity'.

Studies: *Abunde kaj Redunde* (sic) [Abundantly and Redundantly] (essay, 1986). 'Koncepto pri la Diversaj Stiloj kaj Ĝia Apliko al la Esperanta Leksiko' [A Concept of Style Variation and Its Application to Eo's Lexicon] (1987).

Rumler's translations incl. his own works: *Ranni doĵent as Matena melkado* (1987). **Others' works** – from • **Czech:** *Docela malá neúplná antologie ze současné české poezie / Tute Eta Nekompleta Antologio el la Nuntempa Ĉeĥa Poezio* [A Really Small Incomplete Anth. of Contemporary Czech Poetry] (1989, 52 poems by 52 authors). *Inoj: Elektitaj Poemoj* [Females: Sel. Poems] (1996, poems by František Halas). *Majo* (1999, lyrical ballad *Máj* (1836) by K.H. Mácha, previously trans. by T. Pumpr) • **Esperanto into Czech:** Eli Urbanová's coll. of poetry *Peza Vino* as *Těžké víno* (1996).

On Rumler: N. Rossi: 'Konfeso de Fidela Kaloĉajano' [Confession of a Faithful Follower of Kalocsay] – review (1987) of *Abunde kaj Redunde*. A. De' Giorgi: 'Hetajro Ravas, sed Urbanová Malpravas' [Hetaera is Enchanting, but U. is Wrong] (on the Prague School, 1988). C. Minnaja: review (1988) of *Abunde kaj Redunde*. E. Urbanová: 'Pri Rumler kaj Lia 'Lasta Ĉevalo'' [On R. and his 'L.Ĉ.'] (1992); 'Josef Rumler (1922–1999) kaj la Praga Skolo' [J.R. and the Prague School] (2003).

Works in Czech: *Vyndšent houslí* (Prague, 1970). *Hrnek ranntho mléka* (Prague, 1973). *Výstup na horu Říp* (Hradec Králové, 1978). *Lbánky s češtinou* (Prague, 1992). *Obnovené obrazy selského žívobytl v Ĉeĥách* (Prague, 1995). *Ranni doĵent* (Prague, 1997).

• **SELECTED WORK:** 'Espero' [Hope] (poem) in *Niaj Aŭtoroj Sin Prezentas al Vi* (1980). *Kvarfolio* [Quadrifolium] (poems with Karen, Urbanová and Vidman, 1985). *Lasta Ĉevalo* [Last Horse] (long poem, rpt from *Kvarfolio*, 1992).

Jong(-Beukers), Reina (Rejna) de (1922-2007)

Dutch teacher and housewife; learnt Esperanto in 1973. De Jong began writing in Esperanto in 1974. In 1977 she was awarded the Pokalo Nova Talento [New Talent Cup] at the Literary Competitions at the World Esperanto Congress in Reykjavík, and went on to win many other prizes. Later, she was for many years a judge in the poetry section of the Competitions. She has collaborated with many periodicals.

De Jong's first collection, *Divershumore* [In Various Moods] (1980) contains nearly 40 lyrical, witty and recusant poems on various subjects, from everyday to world problems, and in diverse forms. Leopoldo Knoedt, in his review (1982), comments on the 'simple, everyday language, which she manipulates skilfully.' He continues: 'Even when she deals with her atheism, she does not do more than externalize the doubts and conflicts of a normal, rationally thinking person, but even then she remains delicate, ...'

Márton Fejes, in his review (1982), notes not only that William Auld (q.v.) wrote the introduction, but that his influence is evident both in the collection's world-view and the verse forms employed. Fejes adds that if it were not for a few titles that pointed to a female poet, one would not be conscious of the sex of the writer. In de Jong we hear intimate feelings, idyllesque poems and voices of responsibility for the present and future of mankind, which she provides with new impressions both in classical and free-verse forms that radiate a fundamental optimism.

In her review (1981), Marjorie Boulton also notes her perception of William Auld's influence on de Jong's poetry, probably that of Kalocsay and Goodheir as well. Boulton comments that de Jong:

tells fables amusingly ('Bovoj Ĉiam Restas Bovoj' [Cattle Will Always Be Cattle]); expresses her innermost feelings ('Dum Ĉiu Paŝo Nia' [During Each Step We Take]); 'La Koboldo' [The Goblin] – no ordinary poem on a sort of intimate catastrophe –, 'Momento' [Moment], 'Por Mia Edzo' [For My Husband]; touches social questions ('La Veraj Idealistoj' [The True Idealists], 'Al la Italaj Virinoj' [To Italian Women] and theology ('Homo, Krono de la Kreo!' [Human, Crown of Creation!], 'Al Neekzistanta Kreinto' [To a Non-existent Creator] with humane indignation and serious observation, and without empty sloganizing. She observes nature delicately, in detail ('Printempa Tago' [Spring Day], the very beautiful 'Obstino' [Obstinacy] with an irresistibly charming and unexpected use of *pedante* ['in a pedantic manner']; alludes to literature ('Utopio' [Utopia], 'Infana Jes Infana Raso' [Infant Yes; Infant Race]); reflects upon Esperanto (... in a jokingly avant-garde little poem ...

De Jong produced her second collection of poems as a 42-page mimeograph entitled *Facetoj* [Facets] in 1984. Her themes are political, psychoanalytical, or on landscapes. Kris Long (q.v.) (1988) calls the collection 'instantly enjoyable'.

Two years later, de Jong produced as 32-page booklet of rondels on her fellow Dutch Esperantists: *Bukedo de Esperantistoj* [A Bouquet of E-ists].

In 1989, a small collection of her poems appeared in *Fonto* (No.97).

Nordmara Duopo [North Sea Duo] (1994), with Albert Goodheir (q.v.), contains 19 poems by each poet, selected from their previously published works. Don Lord, in his review (1994), comments that de Jong, similarly to Goodheir, finds unity and unification with the universe. She discovers fresh perspectives and 'miracles' in everyday life. Krys Ungar (q.v.) (review, 1996) is most impressed by de Jong's poem 'Bio-industrio' [Bio-industry], which offers a pessimistic view of a future where living things are reduced to numbers serving profit in an economy that will finally destroy itself.

De Jong's poetry collection *Suno kaj Ombro* [Sun and Shadow] (2002) deals with both eternal and contemporary themes: happiness, reminiscences and nature, as well as conflict (*malpaco*), pollution, commerce and consumerism, atomic energy, and Europe. In his review (2003), Valentin Melnikov (q.v.) comments that the poems mostly have rhyme and rhythm, adding 'occasionally somewhat lame', though he does not specify. Sometimes de Jong employs free verse. Melnikov is pleased to find 'old-fashioned forms' such as the rondel and triolet.

Despite calling the content often quite banal, having heard similar ideas and feelings by other poets, Melnikov considers that de Jong often succeeds in giving them an unusual perspective, and there are some truly lustrous phrases. Her stock of vocabulary is amazingly extensive. The most remarkable poems, in Melnikov's opinion, are 'in an agonizingly minor chord, yet truly masterly', in particular 'Al la Naskotoj' [To Those Yet to Be Born] and 'Finiĝis la Libro' [The Book Has Come to an End]. The whole work is pervaded by a sense of pessimism, and in her poem 'La Naiva Optimisto' [The Naive Optimist], de Jong expounds her bitter irony.

Other work: 'Edwin de Kock' (1984). 'Pensoj de Danka Leganto' [Thoughts of a Thankful Reader] in W. Auld *En Barko Senpilota* (1987). 'Memore al Albert Goodheir' [In Memory of A.G.] (1996).

De Jong's translations incl.: *En Senvoja Sovagejo* [In a Pathless Wilderness] (1979, *Gedichten* [Poems] by Jacob Maris). *La Malgranda Johano* (1986, excellent trans. of the classic psychological story of a child growing up *De kleine Johannes* [Little John] (1886) by Frederik W. van Eeden, superseding the 1926 trans. by H.J. Bulthuis). *Gabrielo* (1990, socio-critical novel *Gabriel* by Henriëtte van Eyk).

De Jong in translation into • English: poem 'Au Claire de la Lune' in *La Brita Esperantisto* No.891 (Sept.–Oct. 1989), trans. by W. Auld.

• **SELECTED WORK:** *Divershumore* [In Various Moods] (poems, 1980). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Utopio' [Utopia]; 'Infana Jes; Infana Raso – al W. Auld kaj A. Goodheir' [Infant Yes; Infant Race – to W.A. and A.G.]; 'Absurdaĵo' [Absurdity]; 'La Merlo' [The Blackbird]; 'Esperanto – Mirinda Lingvo!' [Eo – a Wonderful Lang.!]; 'En Ĉi Epoko' [In This Epoch]. *Facetoj* [Facets] (poetry, 1984). Rpt in *Sub la Signo de Socia Muzo* (poems) ed. W. Auld and S. Maul (1987): 'Infana Ne Plu Ĉi Amaso' [Childlike No Longer This Crowd]; 'Amara Vekiĝo' [Bitter Awakening]; 'La Regantoj' [The Rulers]; 'Homo' [Human]. *Nordmara Duopo* [North Sea Duo] (poems, with A. Goodheir, 1994). *Suno kaj Ombro* [Sun and Shadow] (poetry, 2002).

Szczurek, Kazimierz (Kajimjej Ŝĉurek) (1925–2000)

Polish teacher; learnt Esperanto around 1965. Szczurek's articles, poems and short stories appeared in various periodicals. He is a supporter of the so-called Praga Skolo (Prague School of writers).

Szczurek's works consist of a handful of brochures, of which the collection of poems *Nuancoj* (1980), with Lina Gabrielli (q.v.), was the first. He employs mostly traditional techniques, but with little effect. Boris Kolker, in his review (1981), considers 'Tamen' [However] and 'Preludo [Prelude] XXXV' the best.

Kris Long (q.v.), in his review in *Esperanto* (2001), considers Szczurek's short prose works have 'moral weight', his essays surpassing his poetry. Szczurek's choice of banal titles in his collection of essays *Homoj Verkoj Ideoj* [People Works Ideas] (1990) conceals the themes of, for instance, 'Libera Voĉo' [Free Voice] on Leo Belmont (q.v.) and 'Fruktoza Peno' [Fruitful Endeavour] on the Polish bibliophile Jan Vantula.

Szczurek's second collection of poetry, *Sopiro al Puraj Fontoj* [A Longing for Pure Springs], came out in 1994. It also contains translations. Ladislav Podmele (q.v.), in his review in *Fonto* (1995), is less dismissive of his poetry and considers Szczurek multifaceted: 'he knows how to use not only modern but also traditional types of poetry.'

Long criticizes his *Rakontoj ĉe Kandela Flamo* [Stories by a Candle-flame] (1997) for being wordy and moralistic. 'But 'Vidvina Ofero' [A Widow's Sacrifice] surprises midway'. 'Destino' [Destiny], on a handicapped woman's wedding, is also of note.

Ĉaso de Rememoroj [A Hunt for Reminiscences] (2000) is biographical, dealing with living contemporaries. 'And (here's the trump!)', comments Long, 'Szczurek himself is aware of prejudices ... My esteem for Szczurek grows with every sentence ... I begin to understand the point of his nebulous headings.'

Szczurek's translations incl.: *Obseditaj de Dio* (1989, *Szaleńcy boży* [God's Madmen] (1929) by Zofia Kossak), and *Freneza Faŭno* [Insane Faun] (1993, poems by Kazimierz Przerwa-Tetmajer).

• **SELECTED WORK:** *Nuancoj* [Nuances] (poems, with Lina Gabrielli, 1980). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Tamen' [However]. *Homoj Verkoj Ideoj: Esearo* [People Works Ideas: Coll. of Essays] (1990). *Sopiro al Puraj Fontoj* [A Longing for Pure Springs] (orig. and trans. poetry, 1994). *Rakontoj ĉe Kandela Flamo* [Stories by a Candle-flame] (short stories, 1997). *Ĉaso de Rememoroj* [A Hunt for Reminiscences] (biog., 2000).

Mallia, Carmel (Karmenu) (b.1929)

Maltese health inspector; learnt Esperanto in 1960. Mallia is a poet, essayist and translator, and has chronicled the history of the Maltese Esperanto movement; founder and president of the Malta Esperanto-Societo (Maltese Eo Society). Mallia is also a founder-member of the Esperantlingva Verkista Asocio (Eo-speaking Writers' Assn). He is a member of the Association of Maltese Poets and an honorary member of the Accademia Internazionale 'Contea di Modica', Sicily. Mallia won the prize Città di Valletta in 1983 and has received various prizes in literary competitions from 1966 for his

Esperanto poetry, both original and translated, and in other languages, both in Malta and abroad. He has three collections of poetry published in Maltese. He reworked Marjorie Boulton's (q.v.) biography of L.L. Zamenhof (q.v.) in Maltese and has written an Esperanto textbook for Maltese-speakers.

Mallia's *Kontrastoj* [Contrasts] (1980) is a small collection of varied, intellectual poetry. In his review (1986) Zyun'iti Sibayama calls them 'drops of poesy' on the internal self. The external world is hardly felt. Marjorie Boulton, in her introduction to the work, calls Mallia a serious, artistic poet. She finds variation in verse, style and ideas, and notes Mallia's resistance to the temptation of stereotyping.

Boulton has examined the dates of Mallia's works and concludes that he is a poet who is evolving. He displays, for example, much greater control of his own style and artistic justification of apparently eccentric phrases in 'Vivo-erozio' [Life-erosion] and 'Simfonieto' [Little Symphony]. However, Boulton confesses that Mallia's poetry does not awaken any artistic fellow-feeling in her. She has to study Mallia's poems carefully, and is seldom able to meet his thoughts other than by way of preparation. Nevertheless, she sees him as an authentic minor poet whose work merits serious attention and who may in the future attain something truly important.

Kapricaj Raketoj [Capricious Rockets] (1981) is a collection of 92 short, thought-provoking, philosophical poems. Valentin Melnikov comments in his review (2002) that some would be easily adapted using the forms of the haiku, tanka or limerick, and he is puzzled that Mallia has not done this. The themes are 'diverse and bizarre', from intimacy to a political slogan. Melnikov is unable to find analogies in the poetry of other nations. 'Undoubtedly, the poet has his own point of view and voice. We are yet again convinced that Esperanto poetry has everything that national-language poetry has – Maltese, Russian or French.'

The collection of poems *Marionetoj* [Marionettes] came out in 1999. Jorge Camacho (q.v.), in his review (2001), criticizes much bombast and lack of originality, adding that half the book consists of acrostics that 'hardly contain an atom of poetry'. On the other hand, several poems are noteworthy: 'Marionetoj', 'Nova Pentekosto' [New Whitsun], 'Cigna Kanto' [Swan Song].

Carlo Minnaja, in his review (2007) of Mallia's collection of poems *Distre-Libere* [Divertingly-Freely] (2005), comments that they exhibit a more intimate inspiration than his previous works, although his sharp eye has a somewhat distant gaze. While there is traditional verse, much is free, with 'an almost abruptly appearing rhythm' and 'an undulating rhyme'. The themes are momentary impressions, imprecise, roughly contoured thoughts; 'it doesn't matter, poetry exists precisely to express freedom'. Mallia includes around a hundred haiku and tankas.

Original poetry by Mallia also appears in the anth. *Mi Esperas Amon: El Poezio de la Nealiancaj Landoj* [I'm Hoping for Love: From Poetry of the Non-aligned Countries] ed. B. Miličević (Belgrade, 1989).

Mallia's first novel, *Ĉielarka Estonto* [Rainbow Future], came out in 2000. Much of the action takes place during the particular miseries that befell Malta during the Second World War – a time the author experienced as a child. Against this backdrop there unfolds a story of love, betrayal and

tragedy. In his review (2004), Donald Broadribb praises Mallia's flawless use of the language.

Mallia's translated *Antologio de Maltaj Poetoj* [Anth. of Maltese Poets] (1985) includes the only poem in Esperanto known to be written by Dun Karm (q.v.), the National Poet of Malta.

Other works: 'Dun Karm, Malta Poeto' [D.K., Maltese Poet] (1966). 'Eroj de Marjorie Boulton' (review, 1966). 'La Malta Literaturo' [Maltese Lit.] (essay, 1999). 'La Poezio de la Sufero en la Malta Poeto Ruĝar Briffa, kun Aludoj al la Franca Poeto Alfred de Vigny' [The Maltese Poet R.B.'s Poetry of Suffering, with References to the French poet A. de V.] (essay, 2000). 'Du Ĝemelaj Voĉoj [Two Twin Voices]: L.L. Zamenhof (1859-1917) kaj Dun Karm (1871-1961)' (2003). In 2004, the Maltese Eo Society published Mallia's short biog. on Lidia Zamenhof: *Lidia Zamenhof. 29.1.1904-2004*.

Mallia's translations - from • Maltese incl.: *La 'Mio' kaj Lia Preterto* (1973, two poems 'Il-ĵien' u lilhinn minnu' and 'Il-mus bieh tal-muzew' by Dun Karm). *Maz-ziġna tar-rebbiegha / Printempa Danco* (1983, biling. ed. of poems by Mario F. Bezzina). *Antologio de Maltaj Poetoj* (1985, anth. of Maltese poets, trans. and ed. by Mallia); he is working on a second anth. of Maltese poets, members of Għaqda Poeti Maltin. *La Malta Revo* (2007, novel *Il-Holma Maltija (The Maltese Dream)* on Antoni Vassalli by Frans Sammut) - **from • Esperanto:** T. Sekeli's adventure story *Kumeŭaŭa, la Filo de la Ĝangalo as Kumewawa*, serialized in the periodical *Saghtar* (1995-6).

Works in Maltese: *Tbissim l-Imghoddi* [Past Smiles] (1978), *L-Ghanja tas-Sittin* [The 60-Year-Old's Song] (1990), *Ghekiesi* [Protruberances] (1992); *Vulcan* (set to music, 2000), *Lapislazzuli* (2001), *100 Hajku/100 Tanka* [100 Haiku/100 Tanka] (2004). Mallia has also written drama in Maltese, some of which has been performed.

• **SELECTED WORK:** 'Forporto' [Rapine] in *25 Jaroj: Antologio de Belartaj Konkursoj* ed. W. Auld and V. Benczik (1977). *Kontrastoj* [Contrasts] (poems, 1980; 2nd ed. 1999). *Kapricaj Raketoj* [Capricious Rockets] (poems, 1981; 2nd rev. ed. *Cent Kapricaj Raketoj* 2000). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Same-Malsame' [Same-Different]; 'Universeroj' [Pieces of Universe]; 'Miraklo' [A Miracle]; 'Je la Tria' [At Three]; 'Mia Penso' [My Thought]. 'Lidia' (poem) in *Poemaro por Paco* ed. G. Konisi (1986). *Marionetoj* [Marionettes] (coll. of poems, 1999). *Ĉielarka Estonto* [Rainbow Future] (2000). 'La Manuskripto' [The Manuscript] (story) in *Mondoj: 34 Esperantaj Rakontoj* ed. T. Chmielik (2001). *Distre-Libere* [Divertingly-Freely] (coll. of poems, 2005).

Tófalvi Éva (b.1947)

Hungarian journalist. Tófalvi is a graduate of the Eötvös Loránd University, Budapest, in Hungarian and Esperanto Philology and Library Science. In 1976 she completed her studies in domestic politics in the school of the Hungarian Journalists' Association. She has taught Hungarian and Esperanto in the teacher training college in Esztergom and collaborated in Esperanto broadcasts by Hungarian Radio. She won several prizes for prose and poetry in the Literary Competitions at world Esperanto congresses from 1978, and the Luigi Minnaja Prize for an essay.

Tófalvi is the chief author of the novel *Kiuj Semas Plorante ...* [Who Sow in Tears ...], which she wrote with her husband Oldřich Knfchal (q.v.). It received the Raymond Schwartz Prize for a novel in Esperanto in 1980 and is one of few novels in the language that deal directly with the Esperanto movement. Psychological and intimate, it is essentially the diary of the anti-hero, showing how it is possible to stray under the influence of political ideology. A youth is seduced into entering the Nazi party just to advance his career. There he is taught Esperanto to spy on its speakers. He betrays even the woman who loves him, finally struggling, unsuccessfully, to escape.

Humphrey Tonkin, in his review in *World Literature Today* (1984), comments that the novel is remarkable as a collaborative work:

the texture of the language is seamless. Its spare and simple narrative leaves the reader to draw most of the moral conclusions and holds the reader until the end. The Esperanto movement in the mid-1930s stood on the brink of disintegration at the hands of the Nazis ... Tófalvi and Knfchal have focused on a fascinating and ominous period in the history of the language, ... They fail to show us, however, quite why Bende's superiors should be so interested in the affairs of a small local Esperanto group, and they give us little context in which to judge the behaviour of its members.

Vilmos Benczik, in his review in *Hungara Vivo* (1984), comments that: 'The language usage in the novel is generally good, and the dialogues even better than the level of the whole.'

Essays and studies: 'La Rolo de la Persona Faktoro en la Esperanta Literaturo (La Verkisto)' [The Role of the Personal Factor in Eo Lit. (The Writer)] (prize-winning essay, 1981). Tófalvi has written several essays on Szathmári (q.v.) and his work – *in Esperanto*: 'Kontribuajo al la Demando pri la Estigo de *Vojaĝo al Kazohinio*' [Contr. to the Question of the Genesis of *V. al K.*] (1989) is probably definitive on the subject. 'La Du Testamentoj de Sándor Szathmári' [S.Sz.'s Two Legacies] (1995). 'Je la Centjara Datreveno de Naskiĝo de Sándor Szathmári' [On the 100th Anniversary of the Birth of S.Sz.] (1998) – *in Hungarian*: *Az író, mérnök és próféta* [The Writer, Engineer and Prophet] (1987). *A Kazohinia írója* [The Author of Kazohinia] (1987).

Kiuj Semas Plorante is featured in Mitio Yamaguti's Japanese-language work on selected Esperanto literature *Esuperanto dokusyo nōto* (1999).

• **SELECTED WORK:** 'La Rolo de la Persona Faktoro en la Esperanta Literaturo (La Verkisto)' [The Role of the Personal Factor in Eo Lit. (The Writer)] (essay, 1981). *Kiuj Semas Plorante ...* [Who Sow in Tears] (novel, 1984). Rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Malantaŭ la Fenestro' [Behind the Window]; 'La Forgesitoj' [The Forgotten Ones]. Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Kongresa Balo' [Congress/Am. Convention Ball].

Johansson, Sten (b.1950)

Swedish local-government analyst and statistician; learnt Esperanto in 1966. Johansson was editor of *Kvinpinto* [Pentagram], the Swedish youth Esperanto magazine (1969–70). He has been translating Swedish literature

into Esperanto since 1982, and writing originally in Esperanto since 1986. He has been awarded various prizes at the Literary Competitions at world Esperanto congresses from 1987. Johansson is a remarkably productive author of short stories, detective stories and stories with a didactic purpose. He has written a longer novel, plays and songs, and a short novel for children. A deal of Johansson's work has appeared in the literary review *Fonto*, the monthly *Monato* (from 1985), *Literatura Foiro*, *Beletra Almanako* and the Swedish Esperanto Federation's periodical *La Espero* (from 1988). He runs the Esperanto literature website www.esperanto.net/literaturo.

Denaska Kongresano [Congenital Congress Delegate] (1992) is a rich collection of nine original stories, three of which have received a prize or an honourable mention. In his foreword, Stig Jacobson comments on the 'fresh ideas, repeatedly something apt and unexpected. ... Sten Johansson writes authentic Esperanto in a clear style ...' Paul Peeraerts, in his review (1993), considers the collection a fluent display of the humorous side of Esperanto culture. Christian Declerck, in his study 'Intimeco en Beletro' [Intimacy in Lit.] (2005), compares the stories with Beaucaire's (q.v.) humorous works.

Ĝis Revido Krokodilido! [See You Later Alligator!] (1996) is a collection of 15 short stories. The latter seven pieces are on aspects of the Esperanto movement. Jorge Camacho (q.v.), in his review (1998), also compares their satirical tone with that of Beaucaire. However, he finds the earlier stories of more interest, seeing literary value only in 'Bonan Matenon!' [Good Morning!], 'whose last paragraph nevertheless deletes the magic of the whole', 'Ripari Fenestron' [To Repair a Window], which he calls 'absorbingly erotic' and, in particular, 'Patrino' [Mother], 'the only one that merits being called a short story (*novel(et)o*), on family, religion and hypocrisy'.

In his review (1997) of Johansson's crime novel *Falĉita kiel Fojno* [Mown like Hay] (1997), Gerrit Berveling (q.v.) comments that Johansson uses his language 'cleverly, clearly, without superfluously ponderous novelties, yet assuredly in a juicy, lively style, with beautifully dosed, pertinent expressions.'

Johansson's subsequent short detective novel, *Trans Maro kaj Morto* [Over Sea and Death] (1999), is classed by Nikolao Gudskov (1999) among the better specimens of the genre for its animation, credible social and human milieu, set in a Sweden with international connections, as well as for its absorbing plot. Berveling again writes (2001), on *Nego Kaŝas Nur...* [Snow Conceals Just ...] (2001), that Johansson 'always evokes such a realistic atmosphere'.

Ilija Iliev, in her review (2004), comments on the originality of Sten Johansson's chapter construction in his detective novel *Memor' Mortiga* [Fatal Memory] (2003): 'Before each successive chapter he places a single-page chapter, in which an anonymous criminal maliciously monologues, evidently suffering from fictitious, psychotic memories.' A work otherwise full of horrors is thus balanced by Johansson's delicate, allusive humour. Iliev also quotes István Nemere's observation that Johansson's novels read so well that one forgets their use of language.

Johansson's work *Pasteĉo: Dudek Kvin Stilaj Pastiĉoj, Parodioj kaj Plagiatoj* [Fingers in the Pie: Twenty-five Stylistic Pastiches, Parodies and Plagiarisms]

(2005) is of great importance, and it is inevitably compared to Henri Vatré's (q.v.) remarkable collection of parodies and satirical pastiches *Specimene*, published under his pseudonym Henri Baupierre in 1962.

As Valentin Melnikov (q.v.) comments in his review (2005), this is a rare genre in Esperanto – in fact, two of a kind. However, Johansson's collection of parodies, in contrast to Vatré's, is written as a 'more-or-less coherent mininovel', although the rather primitive and unrealistic plot merely serves to glue the presentation of the various narrative styles together. 'In this, Johansson has been brilliantly successful. He has rendered not only the language usage, style and favourite themes (which certainly wasn't easy in a unified story!), but even authors' personal traits.' Melnikov adds: 'The only disadvantage of the book is that in order to savour it fully one is obliged first to read through several dozen volumes, by each author mentioned, ..., of various genres and various levels.' He continues: 'Then you will be ready to answer any uneducated person who states that Esperanto is artificial and consequently dead and without its own culture.'

Johansson's novel *Dis! [Apart!]* presents the whole life cycle of a single protagonist in 13 episodes. He employs the technique of free association of words, although Lariko Golden, in his review (2003), comments that the associative function of the brain does not always provide the narrative cohesion required, and criticizes the volume for anecdotism: 'often witty and wise, but on the other hand it doesn't avoid the trap of banality and naivety'. The protagonist, the actualities of whose life are the cause of division and discord, is:

... profoundly discontented with his life, for whom happiness is never present, only remembered after the party. A prominent part in this is played by contacts and intercourse with women ... The only themes more or less without women are *childhood*, *psychodrama* and *life with Esperanto*.

The chapter 'Librojn legu la verkisto' [Leave books to be read by their writers] is ... the most witty and most thought-provoking ...

Golden praises the work for its originality of ideas and literary quality.

Amaro [Bitterness] (2005) is a collection of Johansson's work from 1997 to 2001, containing various more-or-less serious, humorous, satirical and experimental pieces. Some are reprints from magazines, and five were prizewinners in the Literary Competitions at world Esperanto congresses.

Interkona Mateno [Get-together Morning] (1996) contains four plays, two of which won prizes. They are characterized by burlesque situations with an underlying message. Jorge Camacho, in his review (1998), considers 'Nepo Benita' [Blessed Grandson] and 'Savboato' [Lifeboat] the most interesting.

Mistero ĉe Nigra Lago [Mystery at Black Lake] (1997) is a collection of illustrated children's stories about six Esperanto-speaking children who experience an adventure during their holidays. Although only 80 pages long, it is the longest novel both on and for Esperanto-speaking children – a readership not overly well catered for.

Johansson's well-known stories for learners are: *La Krimo de Katrina* [K.'s Crime] (2001, 2nd ed. 2007). *Kion Ajn [Whatever]* (2002). *Vojaĝo kun*

Katrina [Journey with K.] (2002, 2nd ed. 2007) – cont. of *Krimo de Katrina*. *Katrina Malfruas* [K. Is Late] (2004, 2nd ed. 2007).

Other works incl.: 'Belartaj Konkursoj de UEA 1950–1999' [UEA's Lit. Competitions 1950–99] (2000). 'Nokta Halto' [Night Halt] (story) in *Fervoja Katastrofo* [Railway Catastrophe] ed. E. and H. Hauge (2000). *Sveda Floraro* [Swedish Flora] (2nd ed. 2000), with the names of 840 plants in Swedish, Latin and Eo. Foreword to G. Mihalkov's short stories *La Fermita Konko* (2001). 'Svedlingva Literaturo en Esperanto' [Swedish-lang. Lit. in Eo] (2003). 'Verda Literaturo el Svedio' [Eo Lit. from Sweden] (2003).

Johansson co-edited the anth. of orig. Eo short stories *Mondoĵ: 34 Esperantaj Rakontoj: Rikolto* [Worlds: 34 Eo Stories: Harvest] (2001), with Tomasz Chmielik and Georgo Handzlik. Donald Broadribb, in his review (2002), considers Johansson's story *Vivo kaj Morto de Neologismo* [The Life and Death of a Neologism] 'a real gem' for being both amusing and thought-provoking. Intro. to Lena Karpunina's *Neokazinta Amo* (2007).

Johansson's translations incl. – from • Swedish: *La Belego de Merab* (1995, short stories *Merabs skönhet* by Torgny Lindgren). *La Kiso: kaj Dek Tri Aliaj Noveloj* (1995, by Hjalmar Söderberg). *Nobela Novellaro: Sep Noveloj de Tri Svedaj Nobelpremiitoj* (1995, works by Eyvind Johnson, Pär Lagerkvist, and Harry Martinson). *En la Reala Troviĝas Truo: Nuntempa Sveda Novellaro* (1996, 12 stories by: Cecilia Davidsson 'I bilen', 'Min nye kille' from coll. *En av dessa nätter* (1994); Inger Edelfeldt 'För Marie Claire', 'Sommar' from coll. *Rit* (1991); Marie Hermanson 'Museibesöket', 'Det finns ett hål i verkligheten' from coll. (1986) of same title; Torgny Lindgren, no titles, from coll. *Legender* (1986); Peter Nilson 'Buddha i Skatelöv', 'Nyckeln' from coll. *Messias med träbenet* (1990); Niklas Rådström 'Eiffeltornet', 'Den andres berättelse' from colls *Berättat om natten* (1988), *Möten* (*Svenskläraryöreningens årskrift* 1992). *La Vojo de Serpento sur Roko* (1997, short novel *Ormens väg på hälleberget* by Torgny Lindgren). *Doktoro Glas* (1998, novel *Doktor Glas* (1905) by Hjalmar Söderberg). *Tio Konvenas!* (1998, short novel *Det går an!* (1838) by C.J.L. Almqvist). *La Pelto: kaj Dek Kvar Aliaj Noveloj* (1999, by Hjalmar Söderberg). *Songodramo* (1999, world-famous play *Ett drömspel* (1902, August Strindberg). 'Halto en Marĉlando' (story 'Uppehåll i myrlandet' by Eyvind Johnson in *Fervoja Katastrofo: kaj Aliaj Rakontoj* ed. E. and H. Hauge (2000). *La Mirinda Vojaĝo de Nils Holgersson* (2002, famous children's story *Nils Holgerssons underbara resa genom Sverige* by Selma Lagerlöf). *Insulanoj de Hemsö* (2005, novel *Hemsöborna* by August Strindberg)

• **Danish:** *Inter Tero kaj Ĉielo; Kvin Gajaj Memoroj* (1997, short stories *Midt i en klunketid* and *Glade dage i Kronprinsessegade* by Benjamin Jacobsen, with adaptation for easy reading).

Johansson in translation into • Ukrainian: stories 'La Ĉokolada Biskvito' and 'Biciklo de Eterno' appear as 'Šokokadne pečivo' and 'Velociped bičnosti' in *Ternopil Večirnij* (9 Mar. 1994) and *Rusalka Dnistrova* (Ternopil, No.15, 1995) resp., trans. by V. Pajuk.

• **SELECTED WORK:** *Denaska Kongresano* [Congenital Congress Delegate] (nine short stories, 1992). *Ĝis Revido Krokodilido!* [See You Later Alligator!] (15 short stories and satires, 1996). *Interkona Mateno* [Get-together Morning] (four plays, 1996). *Falĉita kiel Fojno* [Mown like Hay] (crime novel, 1997).

Mistero ĉe Nigra Lago [Mystery at Black Lake] (children's story, 1997). *Trans Maro kaj Morto* [Over Sea and Death] (crime novel, 1999). 'Meti Limon' [Drawing a Line] (SF story) in *Sferoj-10* comp. M. Gutiérrez (2000). 'Nokta Halto' [Night Halt] (story) in *Fervoja Katastrofo* [Railway Catastrophe] ed. E. and H. Hauge (anth., 2000). *Dis!* [Apart!] (novel, 2001). 'La Fino de l' Mondo' [The End of the World] and 'Vivo kaj Morto de Neologismo' [Life and Death of a Neologism] in *Mondo: 34 Esperantaj Rakontoj* ed. T. Chmielik (2001). *Neĝo Kaŝas Nur ...* [Snow Conceals Just ...] (crime novel, 2001). *Memor' Mortiga* [Fatal Memory] (crime novel, 2003). *Pasteĉo: Dudek Kvin Stilaj Pasticoj, Parodioj kaj Plagiatoj* [Fingers in the Pie: 25 Stylistic Pastiches, Parodies and Plagiarisms] (2005). *Amaro* [Bitterness] (short stories pt rpt, 2005).

1981

Piĉ, Karolo (Karel Piĉ) (1920–95)

Czech company finance director; learnt Esperanto in 1929. Piĉ wrote an abundance of original poetry, short stories and essays, as well as translations from Czech, which appeared in the main cultural periodicals after the Second World War, including *Literatura Mondo*, *La Suda Stelo* and *La Nica Literatura Revuo*. His first two novels deal with the role of religion in life. Piĉ was a catalyst in the birth of the Praga Skolo [Prague Literary School], which includes Jiří Karen, Josef Rumler and Eli Urbanová (qq.v.), although he later distanced himself from its adherents (*Urbi et Orbi*, 1988).

Piĉ's first and most important novel, *La Litomiŝla Tombejo* [The Cemetery at Lytomyšl], started its public life in the Literary Competitions of the World Esperanto Congress in Hamburg in 1974. It was passed over (cf. Buller: *HBV*), but the work was finally published in 1981 to become, if not the most important Esperanto-language novel of the following decade, then certainly the most controversial. Jorge Camacho (q.v.) has called it 'probably the highest achievement of [Esperanto's] original literature' (in review, 2006, of C. Declerck's *Tarokoj kaj Epokoj*).

Before *La Litomiŝla Tombejo*, Juan Régulo Pérez (q.v.), of the famous publishing house *Stafeto*, refused Piĉ's collection of experimental poetry 'Ebria Ĵaztamburo' [Drunken Jazz Drum].

Piĉ was born in Lytomyšl, and the novel is 'autobiographesque'. Modern in form, it shocked the public with its linguistic experimentation. In his appraisal of the work – 'Hamburgo en Beletra Vivo' [A Turning-point in Lit. Life] (1990) – Osmo Buller writes: 'Yes, externally avant-garde, *La Litomiŝla Tombejo* is ... internally ... painfully familiar... it is something truly important in Esperanto literature, even if nothing original in terms of ideas, only new attire around oldness. But it led that oldness to the absurd.'

Piĉ even hijacks the position of the reader for himself, calling himself, the writer, 'you'. 'I sit... And somebody is speaking. No, it's not me! It's my subconscious. Or, possibly, my daemon dictating...' (p.40). Buller draws attention to the relationship between Piĉ's work and existential philosophy.

Anxiety 'that kneads and repeatedly breaks you' (p.107) is a key idea with Piĉ. Indeed, Piĉ's first collection of poems was called *Angoro* [Anxiety] (1982). Piĉ's lyrical poems are metrically simple, but not linguistically easy. His *angst* is a feeling of solitude and hopelessness (*vaneco*). 'You know only

that you are alone. As then, and as always. And you feel everything is just illusion (*imago*) and disillusionment... A pointless living in vain.' (p.108).

Piĉ deals with alienation – a common theme in Esperanto literature. But Buller considers Piĉ's alienation the most total and pessimistic of any Esperanto author. Piĉ sees no possibility of influencing fate. Buller observes: 'To him, the world is similar to the Parma of Stendhal. By the way, the protagonist in Sartre's *La Naŭzo* [trans. 1963; *La Nausée* (1938)/ *Nausea*] happens to be reading Stendhal's novel [*La Chartreuse de Parme*]'

Piĉ's personal 'Parma' is contemporary Czechoslovakia, and Buller notes that 'the novel coincides with *Metropoliteno* (1933) by Vladimir Varankin [q.v.], which describes the ascent of Stalinism in the Soviet Union. However, the two works are at opposite poles: if Varankin railed against bureaucrats as a convinced Communist, Piĉ rejects the whole system.' Piĉ cries: 'The only solution: don't look, don't listen, don't perceive them!' (p.173), while Varankin's attitude cost him his life.

Buller points out (p.4) that the *roman fleuve* concept:

That «life flows like water in a river» (p.211) and man is a mere powerless drop in it, also has other adepts in Esperanto literature, despite the concept in reality also denying the chance of influencing acceptance of the international language, and thus leading to a phenomenon that I want to name negative Esperantism. A famous adept of it is Raymond Schwartz [q.v.], whose great novel is called precisely *Kiel Akvo de l' Rivero* [*As Water of the River*] (1963). ... This philosophy is shared by *La Granda Kaldrono* (1978) by John Francis [q.v.] and, in the same manner, events defy and subjugate man in *Hura!* (1930) by Julio Baghy [q.v.] ... But none of them turns out all the lights like Karolo Piĉ; ...

Buller continues:

Because the surrounding world is false and mendacious, [Piĉ] seeks refuge in his own self (*interno*), making himself believe that «outside there is nothing, inside there is everything» (p.121). In this closed world, he is feverishly occupied with Esperanto. He writes in it, and precisely for this reason *La Litomiŝla Tombejo* is so important and necessary: it is a novel about an Esperanto novelist. We become acquainted with the circumstances of life and the thinking of not just one writer. ...

However, the language used by Piĉ in *La Litomiŝla Tombejo* – although called 'experimentally orthodox' by Régulo in his review in *Esperanto* (1982) – directly hinders its acceptance by its potential readership. Buller emphasizes (p.5) that 'the language of Piĉ is neither a writer's trick nor some sort of linguistic dandyism, on the contrary, ... Here is the paradox: Piĉ indeed 'is guilty' of his language usage, because he created it, and of the resulting miscomprehension, but he is not guilty of the misunderstanding that without the linguistic peculiarities it is not possible to imagine this work.'

Buller adds: 'Whoever surmounts his prejudices and courageously starts reading will enjoy as their prize a poetically beautiful style, which always

pulses in the same tact as the content and often attains such virtuosity that it alone justifies the effort.' Buller concludes his commentary with the words:

La Litomiŝla Tombejo is a book of extremes. ... It takes the cul-de-sac of Esperantist alienation to its end. It makes a cult of social passivity (*pasivismo*), ... The demi-Christ protagonists of early Esperanto novels – Leonardo Marston in *Stranga Heredaĵo* (1922) by H. Luyken [q.v.] and Johano in *Idoj de Orfeo* (1923) by H.J. Bulthuis [q.v.] – in the end turn into the Iytomishlan of Karolo Piĉ. By this metamorphosis, negative Esperantism attains its literary apogee and – let's hope – a glorious burial.

Effectively disagreeing with Buller, Giorgio Silfer (q.v.) – in his article 'Lingva Praktiko kaj Beletro "Evolucio" [sic] [Practice of Lang. and Lit. Evolution] (1988) – complains that the question of Piĉ's egologisms and neologisms fogs the possibility of appreciating any literary merit.

Jacques Le Puil pointed out in 1988 (*Fonto*, No.95) that:

We are already able to state, after seven years, that in the main those Pichisms have evaporated ... and there remain just a few people surrounding the Iltis school who continue to try to disseminate that sort of language.

Over and above this is the value of the novel. The anguish of a person no longer young. His sexual adventures, his obsessions: women whipped ... All this mixed with Catholicism and being an Esperantist (*esperantisteco*). A strong novel, then, unfortunately stained by the academic (*kabineta*) experiment, not to say attempt at reform.

Kris Long (q.v.) comments in his review (1982) of *La Litomiŝla Tombejo*: 'This is a masterpiece (for the first time I start a review this way!) – interesting not for its ideas, nor historically, but artistically', and:

The kernel of Piĉ's argument is a principle in my view strangely unfashionable: that 'in good prose, one word should not as far as possible appear twice in succession on the same page' (but what does 'in succession' mean here?). According to Flaubert, yes, but according to Beckett also?

Piĉ's crime novel *La Mortsonorilo de Chamblay* [The Funeral Bell of Chamblay], was written in 1959 but published only in 1983. It also contains an exposition by Piĉ of the principles behind his authorship. Edward Ockey, in his review (1986), comments that he is not certain whether Piĉ's intention was to write a detective novel or to mock the genre of the Gothic novel. However, Henri Vatré (q.v.), in his foreword, is not of the opinion that it is a pastiche. Ockey, while praising Piĉ's style for its beauty and vitality, and calling the work 'superior to that of an ordinary crime novel', adds the comment: 'It is strange that such an eminent stylist should change ... fundamental units of the language', referring to Piĉ's doomed use of a number of his own neologisms for function words.

Obsedo [Obsession] (1984) is a collection of emotional poems arranged in cycles according to the seasons of the year, a continuation of *La Litomiŝla*

Tombejo. In his afterword, Piĉ says one may also regard it in some sense its parallel: 'it grew out of the same striving and mycelium, from the identical desire to capture, paint, retain and perpetuate the Town and its thousand faces.' 'Perhaps the collection will be compared to a photo-album', he adds.

La Bermuda Triangulo [The Bermuda Triangle] (1989) is a collection of stories, some gripping, some erotic, that he wrote over a period of 25 years.

Piĉ's novel *Klaĉejo* [Place of Gossip] came out in 1987 – the last in the trilogy. Vatré's foreword 'Kial Timi la Vortojn?' [Why Be Afraid of the Words?] – under his pseudonym Baupierre – calls this avant-garde chain of stories 'a typical, authentic' provocation by Piĉ, 'brimful to bursting-point and explosive':

With the aid of gossip and voyeurism, it presents a complete, though in no way exhaustive, catalogue of energetic whippings, concentrated fornication and juicy insults. ... Imagine the oppressive atmosphere of *Turstrato 4* (without the misery) [q.v. *Weinhengst*] or of *Romeo, Julieta kaj la Tenebro* (without the Nazis) [J. Otčenášek: *Romeo, Julie a tma*]. There the walls have ears, the windows eyes, and the resident women tongues 'that don't linger behind their cheeks'.

Apart from the 'sexual and lavatory (*subjupaj kaj latrinaj*) anecdotes, we realize at the same time that the author is not inspired by mere licentiousness or a desire to shock. He soberly expresses his motives and convincingly advocates his method in an Epilogue' and 14-page glossary. It is explained that the *Libro de Amo* (cf. Peneter) is the chief source of sexual words and scatology, and Piĉ's aim is the proposal of 'some twenty new ones, not to speak of their derivation and his metaphorical usage of communal roots with the same aim.'

In his review (1988), Long comments: 'Notice that Piĉ spices delicately, does not indulge himself (*diboĉas*) with novelties like the adherents of the 'Prague school' (*praganoj*)', adding: 'One feels this was a necessary completion of the somewhat too narcissistic *Litomiŝla Tombejo*. Here is the whole *Lytomyŝl* that Piĉ loves! *And* the whole language! ...'

Gerrit Berveling (q.v.) sees Piĉ's influence less in the content of his poetry and prose and more in his unorthodox use of words, 'as if to probe the outermost frontiers of the language' (*EL25J*, p.19–21). He has attempted to introduce both a system of so-called *retroderivado* (back-formation) and numerous neologisms, including affixes and function words.

Moreover, Berveling sees hardly any narrative theme in Piĉ's first three novels, only his 'playing with the latent possibilities of the language'.

Piĉ's last novel, *Ordeno de Verkistoj* [Order of Writers], came out posthumously in 1997, although he had almost completed it in 1983. Zyun'iti Sibayama, in his review 'Esence Teorie kaj Erotike' [Essentially Theoretical and Erotic] (1999), comments that: 'The book categorizes itself as a novel, but it should essentially be classed as a theoretical work of experimentation, summarizing Piĉ's ideas.'

Although the situation of the novel appeals to Sibayama – a group who irreligiously concern themselves with the creation of original Esperanto literature in an old monastery, later put an end to by the regime – he

questions the role of its eroticism and criticizes its lack of characterization. The theory behind the work supposes the need to create a separate literary language. Sibayama concludes that the book is of interest to theoreticians of Esperanto culture or to lovers of Peneteresque (cf. P. Peneter) eroticism.

Christian Declerck (q.v.), in his review (1998), is more enthusiastic, calling Piĉ an exceptional author and a creative genius, who has produced a work that is both amusing and instructive. He concludes by using Piĉ's own words: 'Kia vivuniversitato!' [What a university of life!] (p.139). However, even Declerck is more concerned with the language usage than the content.

Elsewhere (*ITEB*, p.14, 2005), Declerck observes that Piĉ was the first Esperanto writer to attain the same high level of style in intimate, sexual prose as Kalocsay accomplished in poetry (cf. P. Peneter).

Régulo, in his review (1982) of *La Litomiŝla Tombejo*, comments on Piĉ's treatise, 'La Romano kaj Ĝiaj Lingvaj Problemoj' [The Novel and its Lang. Problems], printed with the novel: 'I have never previously found myself confronted by such a conscious application of Esperanto's linguistically historical objective and civilizing mission.'

Many of Piĉ's poems remain in manuscript, such as his collection of 365 poems 'Kalendaro' – one for every day of the year.

Studies and other works: Piĉ's most outstanding work on literature is his 536-p. *Kritiko kaj Recenzistiko en Esperanto* [Criticism and the Art of Reviewing in Eo] (1999) – the most extensive volume on literary criticism yet written in Esperanto. It has been described as reading 'like a novel'. Lariko Golden comments (OEL90) that Piĉ's viewpoint is a good example of the exaggeration of the role of literature as a beacon of human development. He calls this an old concept, strangely kept alive in socialist realism. Golden calls this 'cult of literature' nothing other than an old Czech national 'disease', originating out of the nature of Czech national revival.

Also on language and literature are: 'Kalomano Kalocsay' (1961). Review of *Junaga Verkaro* by E. Privat (1962). 'Periferiaj Ĝenroj en Esperanto' [Periphery Genres in Eo] (1978). 'Evoluo de Esperanto' [Eo's Evolution] (1981). 'La Romano kaj Ĝiaj Lingvaj Problemoj' [The Novel and its Lang. Problems] (1981). 'Lingvaj Rimedoj de la Esperanta Prozo' [Linguistic Resources of Eo Prose] (1982).

Prologue to *Pri Literatura Kritiko* [On Lit. Criticism] (1984) by F. de Diego. With F. de Diego: *Naturalismo kaj Skemismo: Korespondo inter Fernando de Diego kaj Karolo Piĉ* [Naturalistic and Schematic Tendencies: Correspondence between F.d.D. and K.P.] (1987). *Urbi et Orbi* (1988, 2nd ed. 1990) – a defence of some of the author's lit. principles, also distancing himself from the Prague School of writers. *Frua Pledo por la Iltisa Skolo: Analizo de la revuo 'La Esperantisto' (1889–1895)* [An Early Plea for the Iltis School: Analysis of the periodical *La Esperantisto*] (1989) – with ref. to the theories of the Prague School. Preface to Gonçalves Neves's stories *Kompreni* (1993). *Perspektivoj de la Ilustralo* [Prospects for *Plena Ilustrita Vortaro de Esperanto*] (1978; 1994). *La Interna Vivo de Esperanto* [Eo's Internal Life] (1995) – coll. of essays, incl. 'Frua Pledo por la Iltisa Skolo' (1989) [An Early Plea for the Iltis School].

On Piĉ: W. Auld: 'Limoj de l'Amoro' [Limits of Sexual Love] (1966, rpt 1997). On *La Litomiŝla Tombejo*: W. Auld: 'Forsin Sekvos Aŭtem Skualoj'

(review, 1981; rpt 1997); K. Long: review (1982); J. Régulo: 'Pri Kio (Mal)-entuziasmas Juan Régulo-Pérez' [What J.R.P. is (Not) Enthusiastic About] (review, 1982); O. Buller: *Hamburgo en Beletra Vivo* [A Turning-point in Lit. Life] (study, 1987; rpt 1990).

Piĉ in translation – into • **Hungarian:** *Almozula Kanto* (1947) [Beggars' Song] appears as 'Koldus-ének' in M. Gergely (ed.) *Utam a világban: Eszperantó irodalmi antológia / Mi Vizitas Mian Farmon: Antologio el la Esperanta Literaturo* (1987) • **Vietnamese:** poem 'Pri la Elparolado' [On Pronunciation] appears as 'Về phát âm Esperanto' in Đặng Đình Dàm's bilingual coll. *60 bài thơ esperanto dịch sang tiếng Việt* (1993).

• **SELECTED WORK:** *La Litoniŝla Tombejo* [The Cemetery at Lytomyšl] (novel, 1981; 2nd rev. ed. 1989). *Angoro* [Anxiety] (coll. of poems, 1982). *La Mortsonorilo de Chamblay* [The Funeral Bell of Chamblay] (novel, 1983). *Obsedo* [Obsession] (coll. of poems, 1984). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Almozula Kanto' [Beggars' Song]; 'Kruza Vivrealo' [Crude Reality of Life]; 'Mia Sciemo' [My Inquisitiveness]; 'Strangaj Kuraguloj' [Strange Heroes]; 'Aboco' [ABC]. *La Bermuda Triangulo* [The Bermuda Triangle] (short stories, 1989). *Klaĉejo* [Place of Gossip] (novel, 1987). *La Interna Vivo de Esperanto* [The Internal Life of Eo] (coll. of essays, 1995). *Ordeno de Verkistoj* [Order of Writers] (novel, 1997). *Kritiko kaj Recenzistiko en Esperanto* [Criticism and Art of Reviewing in Eo] (lit. criticism, 1999).

Tyblewski, Tyburcjuŝ (1933-98)

Polish social psychologist and writer, lecturer in the University of Wrocław; learnt Esperanto in 1951. Tyblewski collaborated with *Scienca Revuo*, *Monato* and other periodicals with literary and scientific articles, and has written collections of essays on tourism.

El la Valo [Out of the Valley] (1981) is a collection of stories, essays and poems, both original and translated. *La Fihonestulo / Palant z wlosami* [The Shameful Honest Man] (1983) is an illustrated collection of stories, published as a bilingual edition. It has a bibliography of Tyblewski's translations from and into Esperanto.

Other works: 'Skizo pri Personeco de Esperantisto' [Outline of an E-ist's Personality] (1985). Ed. and afterword to Mira Andrusiewicz's poems *Amo, Amoro, Adoro* (1987). Afterword to Lidia Ligeza's poems *Aleo Aŭtuna* [Autumn Avenue] (1987). Foreword to the trans. of Jan Izydor Sztaudinger's *Epigramoj* [Epigrams] (1987). 'Ivo Lapenna: Homo Minaca, ĉar Efektive Libera' [I.L.: Threatening Because Truly Free] (portrait, 1995, publ. 2001).

Tyblewski's translations incl. – into • Esperanto: 'Skizo por la Moderna Erotiko' (rpt in *25 Jaroj: Antologio de Belartaj Konkuroj* 1977, poem 'Ŝzik do erotyku współczesnego' by Tadeusz Różewicz (b.1921)), and many other pieces by him in *Pola Esperantisto* No.1-2 (1968), No.1-2 (1976); *Norda Prismo* No.3-4 (1968), No.1 (1969), No.3 (1970); *Esperanto* No.1 (1970); *Heroldo de Esperanto* No.7 (1978); *Fonto* No.1 (1980), No.6 (1981), No.20 (1982), as well as the coll. of poems *Formoj de Vizaĝo* (1987). Other Polish authors trans. by him in the same periodicals are Stanisław Grochowiak, Czesław Miłosz, Sławomir Mrożek, Tadeusz Róśiak and Tadeusz Żeleński-Boy. – **from Esperanto into • Polish:** two short stories by Clelia Conterno;

poem by Edwin de Kock; two short stories by Gaku Konisi; two short stories by Johan Rosbach; a satire by Sándor Szathmári.

Tyblewski has also put his own orig. Eo work into Polish: 'En la Puto' as 'W studni' in *Nowiny Jeleniogórskie* No.1-2 (1968); 'La Fihonestulo' as 'Motyw' in No.51-2 (1969); 'Abuliulo' has appeared as 'Abulik' in *Kultura Dolnoślaska* No.4 (1981); 'Interpenetrado' as 'Przenikanie' in *Kultura Dolnoślaska* No.3 (1988).

Tyblewski in translation into • Ukrainian: 'Lasu Min Loze ...' as 'Dozvol' pozslabitis'', trans. by M. Kriveckij, in *Lel'* (Kiev, 2001).

• **SELECTED WORK:** *El la Valo* [Out of the Valley] (stories, essays and poems, orig. and trans., 1981). *La Fihonestulo: Rakontoj* [The Shameful Honest Man: Stories] (1983). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'En Luna Lumo' [In Light of the Moon]; 'La Fihonestulo' [The Shameful Honest Man]; 'En la Puto' [In the Well].

Eriksson, Reino (b.1940)

Finnish statistician, sociologist; learnt Esperanto in the early 1970s. Eriksson was a journalist, later rector of an adult education college, in which he also taught Esperanto, and manager of the Iisalmi Cultural Centre.

Eriksson is a bilingual poet. He has produced five collections, some of which may be better described as illustrated books with poetry.

Eriksson's first bilingual collection of free verse, *La Ŝtona Testamento / Kiven Testamentti* [The Stone Testament] (1981), deals with the themes of nature and man's place. It has been described as 'tranquil – occasionally approaching fragility'. In his review in *Literatura Foiro* (1982), Jouko Lindstedt continues: 'but also palpably sincere, unpretentiously dignified.' He deems Eriksson's poems on the place of mankind to be the more successful. He 'observes human relations maturely, declares himself a part of the chain of generations, of his own culture, finally – of the universe; his ladder attains a concept of the universe which is perhaps not original, but he very interestingly interweaves a probability calculation from physics and world-encompassing (*mondrigardan*) mysticism.'

Lulkanto al Tempo Turmentata / Kehtolaulu kiusatulle ajalle [A Lullaby to a Tortured Time] came out in 1984, followed by *Floroj de Herbejo / Ahon kukat* [Meadow Flowers], with photographs by Kai Jäderholm, in 1991. Sabira Ståhlberg (q.v.) notes in her review (1991) that the styles of the Esperanto and Finnish texts are different, and the messages also diverge somewhat, although they deal with the same themes.

Eriksson's latest collection of bilingual poems is *Anselmo kaj Elvira / Anselmo ja Elvira* [Anselm and E.] (1999).

• **Selected works:** *La Ŝtona Testamento* [The Stone Testament] (bilingual poems, 1981). *Lulkanto al Tempo Turmentata* [A Lullaby to a Tortured Time] (bilingual poems, 1984). *Floroj de Herbejo* [Meadow Flowers] (bilingual poems, 1991). *Anselmo kaj Elvira* [Anselm and Elvira] (bilingual poems, 1999).

Carr, Timothy Brian (b.1943)

'Iro-English' librarian; learnt Esperanto in 1969. Carr began writing poetry in 1981 and won the First Prize for Poetry in the Literary Competitions at

the World Esperanto Congress in 1985. He has gone on to win further prizes, also in the *Internaciaj Floraj Ludoj* [Intl Floral Games] (cf. Bicknell). Carr has contributed translations from French, Occitan and Spanish as well as original work to the literary periodical *Fonto* (e.g. Nos 10, 12 (1981), 23, 25, 36 (1982), 44 (1984)). He has been a regular contributor to *Literatura Foiro*.

Carr and Krys Ungar (q.v.) have been described as *nov-parnasistoj* [new Parnassians] due to their preoccupation with strictness of form.

Carr's *Sur Parnaso* [On Parnassus] (1998) consists of six collections of verse, varied both in level and humour. They are chiefly sonnets, with a lively atmosphere, wit and inventiveness. William Auld (q.v.), in his foreword (pp.7, 8), writes that Carr is:

... deeply concerned by the problems of our times and the eternal questions of justice and injustice, rationality and irrationality, a sensitive soul painfully bothered by the indifferent cruelty and thoughtless consumerism of the masses. He is green not only in the Esperanto sense but also ecologically. This is expressed most clearly in the section 'Ĉe Barikadoj' [At the Barricades] ..., although it also floats through the whole volume.

He is a master of the form of the sonnet, and this is the main vehicle of his muse... He unerringly avoids monotony by varying the rhythms and line lengths, but he never loses the concise impressiveness of the basic form. Of course, he also uses other verse forms, but ... the sonnet is particularly suited to his highly dense thought processes ...

An agreeable characteristic of his attitude to life ... is the wit and humour lightening many very serious themes. This is exemplified very amusingly by the poem 'La Ĉiama Demando' [The Perennial Question] (p.65), ...

Nicolino Rossi (q.v.), in his lecture 'Kio Novas ĉe la Muzo de la Moderna, Esperanta Poezio?' [What's New with the Muse of Modern, Eo Poetry?] (1999), comments:

Above all, he exploits every possible variation of the sonnet; ... which in his hands attains truly impressive and admirable results. ... Even if he has a tendency to take an excursion and sporadically allude to Classical, Greco-Roman cultural values, T.B. Carr is a poet of the present day whose unresolved questions and distressing events are artistically illuminated from his personal, unprejudiced, often wholly unusual, viewpoint, which counteractively produces cracks in generally accepted opinion. The author's ethical and political mentality comes to the surface clearly in the cycle 'Ĉe la Barikadoj'. He is not ashamed of scourging his fellow-beings for ovine behaviour, when in the name of consumerism they slavishly bow to profit-hungry coteries, or chase all sorts of immoral spectres of human covetousness.

Ivan Naumov, in his review (1999), considers the section *Krys* 'particularly brilliant', adding that Carr's language is not easy.

Carr is currently working on a second collection of poems, constituting an integral whole, to be titled 'Yvonne Sonetoj Malsekretaj' (Y. Candid Sonnets) – 'a homage to the successor to Beatrice and Laura, a third only in chronicity'.

Essay: 'La Lingvo, la Poet' kaj la Cetero...' [The Language, the Poet and the Rest] (1990).

On Carr: interview with D. Luez in *Fonto* (1989), in which Carr states that his favourite Esperanto poets are Hohlov and Boulton.

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): 'Rapsodio Kimra' [Welsh Rapsody]. *Sur Parnaso* [On Parnassus] (coll. of poems, 1998).

1982

De' Giorgi, Aldo (1924–2003) [pseud. Paula Mährti (q.v.)]

Italian public enterprise functionary; learnt Esperanto in 1953. After a tumultuous youth, unemployment and time as a prisoner-of-war, he qualified as a book-keeper and interpreter. De' Giorgi was awarded the Pokalo Nova Talento [New Talent Cup] at the Literary Competitions at the World Esperanto Congress in 1974, later becoming their organizer. He judged in the poetry section from 1981 to '98. He also organized many other literary competitions, such as Larius. He was the member of the Board of the World Esperanto Association (UEA) for culture from 1977 to '80. De' Giorgi collaborated with many periodicals, edited the Italian national periodical *L'esperanto* (1979–88) and was the literary editor of *Heroldo de Esperanto* for 20 years until 1996. He was a prolific reviewer of Esperanto literature.

In her introduction to De' Giorgi's collection of poems *Pretertempe* [Beyond Time] (1982), Marjorie Boulton (q.v.) explains (p.5) that: 'it deals with some or other speciality of the almost unlimited subject of love lost or betrayed.' She goes on to comment that there is always a risk that this type of confessional poetry will degenerate into gossip – and it did cause something of a scandal. A long list of culturally significant people declared they had nothing to do with the work.

Probal Dasgupta, in his review (1982), considers that De' Giorgi 'plucks some unique, noteworthy cords', with several 'quite charming imitations' of well-known people in Esperanto culture, adding that 'we should learn to enjoy them'. On the other hand, Baldur Ragnarsson (q.v.), expressing himself on the work's cultural value, wrote: 'I always and without exception regard the publication of such personal (*tiapersonecaj*) works as senseless and worthless.' (*Literatura Foiro*, No.74 (1982) p.2).

Boulton is nevertheless of the opinion that De' Giorgi (p.7) 'succeeded in the necessary task of a poet, crystallizing the flowing fluids so that tears and blood become diamonds and rubies; they have received form, facets, polish.' She continues (p.8):

This book is then an interesting document on the psychology of artistic creation: it is the first collection of poems by a man, once a happy husband but no artist; and now an unhappy loner (*solulo*) who has passed through the fire and become a poet. It is also an

interesting and touching collection of poetry, a collection of artistic works in its own right.

Other works: Foreword to *La Turoj de l' Ĉefurbo* by Mauro Nervi (1978). De' Giorgi edited the complete coll. of poems by William Auld *En Barko Senpilota* (1987). 'Hetajro Ravas, sed Urbanová Malpravas' [Hetaera is Enchanting, but U. is Wrong] (on the Prague School, 1988). Intro. to Mary Austin's novel *Insulo de Revoj* (1989). Foreword to 3rd ed of C. Rossetti's autobiog. *Kredu Min, Sinjorino!* (1990). 'Pri la Kondamnitaj Poemoj de Kálmán Kalocsay' [On the Condemned Poems of K.K.] (1994). Foreword to the trans. *La Dezerto de la Tataroj* (1994) of Dino Buzzati's novel *Il deserto dei tartari*. 'Apoteoza Verko Rejuniga' [A Sublime, Rejuvenating Work] (1996) on *El la Sonoraj Soloj* by M. Fernández. On Eili Urbanová, he also wrote 'Postrecenzo' [After-review] (1996). Intro. to Gerrit Berveling's novel *Fadenoj de l' Amo* (1998).

On De' Giorgi: M. Nervi: 'Por Aldo De' Giorgi (1924-2003)' [For A.d.G.] (obituary, 2003).

De' Giorgi's translation – from • Italian incl. contr. to *Itala Antologio: ekde la XIII-a ĝis la XIX-a Jarcento* [Italian Anth.: from the 13th to the 19th C.] ed. G. Azzi (1987) • Turkish: poem by Nazim Hikmet as 'La Ventoj de Lados' in *NEK* (1991).

• **SELECTED WORK:** *Pretertempe* [Beyond Time] (coll. on poems, 1982). Rpt in *Esperanta Antologio: Poemoj 1887-1981* ed. W. Auld (1984): 'Mi Sidas Riverborde' [I Sit by the Riverbank]; 'La Lasta Rozo' [The Last Rose]; 'Fraŭla Ĉambro' [A Bachelor Room]; 'Revenos (Variacioj el Gustavo Bequer)' [Will Return (Variations from G.B.)]; 'Koŝmaro' [A Nightmare]. 'Verda Paco' [Green Peace] (poem) in *Poemaro por Paco* ed. G. Konisi (1986). Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987): 'Mia Patrujo' [My Homeland] (poem).

Hules Béla (Adalberto Huleš) (1926-2002)

Hungarian, teacher of Latin, Hungarian and Esperanto; art-historical researcher; translator; machine-operator; employed by the Hungara Esperanto-Asocio [Hungarian Eo Assn] and the Széchenyi Library; learnt Esperanto in 1964. Hules was imprisoned for 'antirevolutionary activity' during the 1956 uprising. He was a noted contributor of poetry and translations to, amongst others, the monthly *Hungara Vivo*.

Hules's collection of poetry *Katoj kaj Ĉevaloj* [Cats and Horses] came out in 1982. On the back cover he wrote that it was: '... as an excuse for 'a poem'. I have never put 'logic' down on paper – but *lyric*: a passenger's notes.' The 80 pages consist of five parts: 'Antiquity', 'Human Song', 'Tears for the Middle Ages', 'Notations of a Passenger', 'Cats and Horses'. Gerrit Berveling (q.v.), in his review (1984), comments that it is a pity Hules's poetry is not represented in *Esperanta Antologio*: 'His very personal voice (*sono*) would be a worthy contribution to the Esperanto symphony.'

In Berveling's opinion, 'Human Song' and 'Tears ...' are particularly successful: 'one senses warm sympathy there with the human lot, with hopelessness due to a lack of love in the past, with separation (see the imposing 'Hezita Monologo' [Hesitant Monologue]), ...'

Most of *Katoj kaj Ĉevaloj* is composed in modern form, although the ancient hexameter also makes an appearance. Berveling considers Hules's choice of words not to be his forte. On the other hand, he is able to make use of suffix rhyme (*adasismoj*) to evoke a certain sense of yore in 'Kanto el la Deksesa Jarcento' [Song from the 16th C.]. The main merit of the work is undoubtedly in what is said and the pertinent expression of certain images.

Hules collaborated in the trans. of *Hund-bazaro: 33 Hungaraj Infanpoemoj* [Dog Market: 33 Hungarian Children's Poems] (ed. Péter András Rados, 1979) and *Hungara Antologio* [Hungarian Anth.] ed. K. Kalocsay (1983).

Works in Hungarian: *Magányos iniciálé* [Lonely Initial] (poetry, 1985). *Egér-pillanat* [Mouse Moment] (poetry, 1996). *Jó és rossz* [Good and Evil] (1999). *Az emberi lényeg és a lelketlen gép avagy melyik lábunkra álljunk* [Human Essence and the Soulless Machine or: on Which Foot to Stand?] (2000). *Aki át-mondott, mondjon B-t is* [He Who Lifts His Foot Has to Start Walking] (poetry, 2001).

• **SELECTED WORK:** *Katoj kaj Ĉevaloj* [Cats and Horses] (coll. of poetry, 1982). Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987): 'Fabelo pri la Juĝistoj' [A Story of Judges] (poem).

Nemere István (b.1944) [many pseud., incl. Steve Noding]
 Hungarian. Nemere has had many professions: librarian, forestry worker, surveyor, mortuary technician and paramedic, soldier, guide and diplomatic translator. He first wrote poems in Esperanto while living in Poland. After six years there, he returned to Hungary to study as a librarian, while working as, amongst other things, a journalist, and literary translator, having translated 28 works from Polish. He has also written stories in Polish. In 1971 Nemere won the competition organized by the literary circle La Patrolo. His first book was the Hungarian crime novel *A rémület irányszáma* [The Postcode of Terror] (1974). From 1977 he has worked as a professional writer, principally of socio-psychological and historical novels, children's literature, scientific documentation and social affairs. He is particularly interested in popularizing history, and he also writes romantic novels for women under a female pseudonym. He has also written for radio and films. Nemere is not only one of the most prolific writers in both Hungarian and Esperanto, but one of the world's most productive authors. Some of his novels exist in parallel in both Esperanto and Hungarian; he writes some originally in Esperanto, with a Hungarian edition coming out soon after, sometimes the other way around. There have appeared nearly 500 of his books in his native Hungarian, some translated into some 15 languages (in total over 12 million copies). The European Science Fiction Association awarded Nemere the title 'The Best Science-fiction Writer' for 1982. His many original works in the International Language cover a variety of genres: science fiction, love stories, historical novels, detective novels, spy thrillers and social criticism. In 1985 Nemere was awarded the Grabowski Prize for literature and culture by the World Esperanto Association (UEA).

Nemere's first Esperanto works came out in 1982: a collection of short stories, *La Naŭa Kanalo* [The Ninth Channel], and the novel *La Fermita Urbo* [The Closed City, or Claustropolis].

Nemere's works are well known both in Hungary and worldwide in Esperanto, but his writing is usually considered more commercial than literary. However, Nemere, in contrast to most Esperanto writers, is a professional. Gerrit Berveling comments (EL25J, p.18):

I think without much exaggeration you can state that Nemere's role in original Esperanto prose is comparable with that of Baghy's [q.v.] in his time: he taught a whole generation to read again. And some of his novels are excellent: *La Blinda Birdo*, *Sur Kampo Granita*, *La Monto* and others.

Nevertheless, in the yet to be written 'History of Esperanto Literature' Nemere's role will only be modest; certainly good, but no top author.

La Fermita Urbo is a science-fiction novel on two worlds that need to be kept apart: one civilized and without war, the other ancient and violent, yet with old-world charm. Viktor Gohstejn, in his review (1984), comments that, although the action takes place in the 26th and 15th centuries, 'one begins to sense that it deals essentially not with our past and future in particular, but with ourselves who originate from that past, living now ...' He praises 'the truly absorbing action, which is skilfully combined with profound intellectual content and a strong aesthetic effect from the concrete descriptions.' Despite it being an adventure story, he considers the chief merit of the work to be its many ideas that stimulate reflection on what is truly human.

Klaus Schubert, in his review (1983) of both *La Fermita Urbo* and *La Blinda Birdo* [The Blind Bird] (1983), agrees that the former hardly belongs to the fiction of natural science, but rather of sociological science fiction. *La Blinda Birdo*, also sociological, recounts the contemporary story of a black writer from apartheid South Africa, although Nemere does not name the country. It is the story of a police state, torture, death, leading to thoughts of revolution and freedom. Schubert makes the point that: 'the essential ideas behind the novel are not limited to apartheid, but deal more generally with state injustice... not merely in one country.'

On the narrative technique, Schubert comments that in both novels the reader comes to understand a net of actions and reactions step by step, together with the chief protagonist. This method, with frequent changes of scene, presents both themes in an interesting, lively and engaging manner, and Nemere makes full use of the expressiveness of the language in a varied and pertinent manner. With some exceptions, the dialogues are in an outstanding colloquial style.

Jacques Le Puil has called *La Blinda Birdo* 'the strongest antiracist novel in Esperanto' (Le Puil, *Fonto*, No.95, 1988).

Boris Kolker, in his review (1984), considers Nemere's fourth novel, *Sur Kampo Granita* [On a Granite Field] (1983), to be of professional standard. It deals with the return of a war criminal to the scene of his crimes and the question whether subsequent good can obviate earlier blame.

Jacques Le Puil (*Fonto*, No.95, 1988) calls Nemere's 'adventure' novel *La Monto* [The Mountain] (1984) 'strange' and 'enormously tense'. Olga Vivier

wrote an extensive essay on the work, 'Serĉante Sian Monton' [Searching Out One's Mountain] (1988), which won the Clelia Conterno Prize in 1987. In it she comments:

On this mountain there lives a tiny ... community ... with its own customs, traditions, world-view and cultural elements. Somewhere below, ... there lies a miserable, doleful little provincial town ... Somewhere, further away, there is a great capital with all the comforts of modern civilization, together with all its perversions.

The tiny mountain community has a minimum of material comforts, but their culture practises human dignity, mutual trust and understanding. The novel deals with relations between the communities, on which Vivier adds: 'A final remark: in the novel there are two Mountains: one real, described in detail, ...; another – a dream, a refuge, a place of sanctuary, but at the same time a place of construction.' She subjoins: 'Esperantists have their Mountain ... Its pioneers and their descendants have withstood the mocking and violent world below ..., but they have always regained their strength ... Because their world-view encompasses not just their beloved motherland but the whole world, in which 'inferiors'-'mountain-dwellers' do not exist ...'

Nemere's *La Alta Akvo* [The High Water] (1985) is another 'sociological adventure novel' with 'an atmosphere very near to that of novels by Jean Giono. Indisputably, Nemere is in possession of his art. ... It is just unfortunate that tricks and formulae somewhat blot all his novels.' (*Le Puil: Fonto*, No.95, 1988).

The Hungarian version of *Terra* (1987), which appeared the same year, won the Galaktika 88 Prize as the best science-fiction novel of 1987. István Ertl (q.v.) comments, in his review (1988), that: '... the novel's central concept ... is responsibility for our fragile, exquisite planet Earth ... Will our descendants, if they are to exist, have to be ashamed of a discarded, ruinous rubbish-heap ...?' The hero masks the truth in a story, otherwise he would be forbidden to tell it, but the public believes the television fiction. Ertl considers the novel less absorbing than some of Nemere's other works. The ideal medium for *Terra* is not a novel but a radio or, even better, a television dramatization. Ertl also sees a parallel in what he calls 'the "Underground Elysium" [cf. Konisi] that Esperanto culture signifies to the outside world, if not in its reality at least in its prospects ...'

Jorge Camacho (q.v.) considers *Terra* to be 'dreadful' (*Esperanto*, No.1007). James F. Cool, in his review (1989), calls the plot 'monotonous' and the speculation on the nature of the universe 'not wholly original'. On the other hand, Cool does consider Nemere often handles the concepts skilfully, and:

The discussions on the origin of man, of space and time imperceptibly evolve into cosmic poetry. Particularly successful is the ecological hymn to the beauties of Terra. The novel certainly raises questions on the universe and its inhabitants, suggesting several replies, but leaves the reader to meditate on.

Febro [Fever] (1984) is considered by Le Puil (*Fonto*, No.95, 1988) to be: '... a particular sort of crime novel (certainly not a 'detective' novel). There

is indeed a murder... An atmosphere that reminds one of those of G. Simenon ..., also a love story, and psychological.' Nicolino Rossi (q.v.) (1985) does not consider it one of the Nemere's best novels. It lacks the author's talent for 'word-creative invention, which often distinguishes him.' On the other hand, Zora Heide (q.v.), in her review (1984), writes:

To Nemere everything human is known, even as far as the veiled regions of the human subconscious. He impresses with his great expressiveness, fluent style, rich vocabulary. Psychic phenomena, subtleness of the female spirit are presented by him with an abundance of words, and in a system.

And, 'Savour the pleasure of following the scene of the first night of love.'

Serĉu Mian Songon [Look for My Dream] (1987) is a novel on terrorism by a minority searching to rediscover their rights (*Le Pail, Fonto*, No.95, 1988).

Carlo Minnaja, in his review (1988) of the novel *La Alta Akvo* [High Water] (1985) acknowledges Nemere's development of his language usage, which is 'remarkably more mature' than in his earlier works. Commenting on Nemere's 'particular style', Minnaja points out his 'beautifully evocative solutions by employing compound words'. The most pertinent description in the novel is of the married couple's relationship.

Tazio Carlevaro (q.v.), in his review (1989), considers the plot of Nemere's detective novel *Dum Vi Estis kun Ni* [While You Were with Us] (1988) attractive and interesting for both its construction and its language. Camacho, in his review (1989), points out that Nemere tries in vain to conceal the main theme: euthanasia, and: 'Because Nemere does not want to solve the problem he raises, he finally has to introduce a wholly unnecessary and awkward *deus ex machina*, ...' Yet the background is realistically accusatory, on contemporary Hungarian politics, bureaucracy, corruption, etc.

Adrian Hall, in his review (1992) of *Vi Povas Morti Nur Dufoje* [You Can Only Die Twice] (1989), does not consider the novel ranks with *La Blinda Birdo* and *La Monto*, although it does demonstrate imagination, and works well as a modern adventure story.

Nesto de Viperoj [A Nest of Vipers] (1994) is less a detective novel than a psychological novel. Marco Picasso, in his review (1994), perceives some originality. *Vizito sur la Teron* [Visit to Earth] (2001) is a typical science-fiction novel written in the style of the 1970s (Gudskov, 2001). *Krias la Silento* [The Silence Cries Out] (2002) is another psychological novel, on a Nobel Prize-winner's relationships surrounding a disabled child.

In an interview with István Ertl (q.v.) in *Esperanto* (1993) on his 'double personality', Nemere said:

One identity complements the other. Esperanto literature gives me what the Hungarian cannot give. In Hungarian I have already had 9 million copies published, but that does not suffice to become world famous. Esperanto provides 'a modest world renown': from it a few of my books have been translated into Lithuanian and Polish. As far as the quality is concerned, I have been able to ascertain that the translation of *La Monto* from Esperanto by Wojciech Usakiewicz surpasses the translations into Polish made from Hungarian.

In the same interview, Nemere denies translating some of his works into Esperanto from Hungarian.

No, my Esperanto works are not identical with those of the same title in Hungarian.: not everything said in Esperanto is possible to say in Hungarian. ... *La Monto* is 'a literary zebra', written alternately in two languages. *La Alta Akvo* (1985) I wrote in Esperanto due to the politically sensitive subject – a hydroelectric dam on the Danube – it would not be possible to publish it in Hungarian.

Nemere goes on to confess that the language usage and construction of the novel are not overly important to him: 'something has to be constantly happening'.

As a writer of science fiction, Nemere has produced many short stories, not least in *Sferoj 3* (1984), *Sferoj 6* (1988) and *Sferoj 10* (ed. M. Gutiérrez) (2000). A. Ananjin, commenting in his review (1990) on *Sferoj 6*, writes that: 'As is often the case, István Nemere's stories leave the ambiguous impression of the author's high professionalism and banality of the situations.' Aleksandar Šivarov praises 'La Inferulo' [The Bloke from Hell] in particular, on a mad composer who makes use of the underground (*Am. subway*) as a gigantic organ.

Other work: 'La Stranga Verkisto' [The Odd Author] (1984) – on Sándor Szathmári (q.v.).

On Nemere: 'Ŝanĝi Vivojn Ne Estas Mia Ĉefa Celo' [Changing Lives Isn't My Main Aim] – interview with I. Ertl (1993) – contains summaries of his Eo titles to date (p.103).

Works in Hungarian: cf. www.nemere.hu.

Nemere in translation from Esperanto – into • **Croatian:** story 'Atendante la Gastojn' (from *La Naŭa Kanalo*, 1981), trans. by N. Rašić, as 'U očekivanju gostiju' in Z. Tišljar (ed.) *Sve dugine boje* (1988) • **Czech:** novel *La Fermita Urbo* appeared as *Klaustropolis* (1991), although this is from the later Hungarian adaptation *Klaustropolisz* of 1986 • **Dutch:** novel *Sur Kampo Granita* publ. as *Op een Veld van Graniet* (1997) • **Hungarian:** *La Blinda Birdo* first appeared as *Vak madár* (1982). *La Monto* appeared as *A Hegy* (1985). *La Fermita Urbo* appeared as *Klaustropolisz* (1986), adapted by the author. *Vivi Estas Dangere* first appeared as *Élni életveszélyes* (1986). *Serĉu Mian Songon!* appeared as *Keresd meg almomat* (1987). *Terra* appeared under the same title (1987). *Vi Povas Morti Nur Dufoje* first appeared as *Csak kétszer halhatsz meg* (1987). *La Alta Akvo* appeared as *A vízlépcső* (1988). *Dum Vi Estis kun Ni* appeared as *Amíg köztünk voltál* (1988). *Febro* appeared as *Láz* (1988). *Sur Kampo Granita* appeared as *Gránitmezőn* (1988). *Pigre Pasas la Nokto* first appeared as *Lassan múlik az éj* (1989) • **Italian:** SF stories 'La Kolektanto' and 'Mato' appear as 'Collecionista' and 'Lo scopo del gioco' in *La lingua fantastica* ed. G. Cappa (1994) • **Japanese:** 'La Naŭa Kanalo', *La Blinda Birdo* and *Pigre Pasas la Nokto* are featured in *Esuperanto dokusyo nōto / Pri Esperantaj Libroj* (1999) by M. Yamaguti • **Lithuanian:** novels *Febro* and *La Fermita Urbo* publ. as *Karštligė* (1992) and *Uždaras miestas* (1992) • **Polish:** novel *La Fermita Urbo* publ. as *Klaustropolis* (1991), trans. by W. Usakiewicz. Novel *La Monto* appeared as *Góra* (1993), under pseud. Steve

Noding, in trans. by W. Usakiewicz • **Spanish:** story 'Mato' appears as 'Jaque mate' in *Kandama* (Barcelona) No.8, 1984, trans. by M. Gutiérrez
 • **Ukrainian:** story 'Mato' as 'Mat', trans. by V. Pajuk, in *Nauka i Suspil'stvo* (Kiev, 1990).

Translation into Esperanto – from • Hungarian: 'Malkašo' [Revelation], trans. by Csaba Finta, in *Sferoj* 2 ed. M. Gutiérrez (1983).

• **SELECTED WORK:** *La Naŭa Kanalo* [The Ninth Channel] (short stories, 1982). *La Fermita Urbo* [The Closed City, or Claustropolis] (SF novel, 1982; 2nd ed. 2000). *La Blinda Birdo* [The Blind Bird] (novel, 1983, rpt 1987). *Sur Kampo Granita* [On a Granite Field] (novel, 1983, rpt 1987). *Febro* [Fever] (novel, 1984). *La Monto* [The Mountain] (novel, 1984). *La Alta Akvo* [High Water] (novel, 1985). *Serĉu Mian Songon* [Look for My Dream] (novel, 1987). *Terra* (SF novel, 1987). *Dum Vi Estis kun Ni* [While You Were with Us] (detective novel, 1988). *Vivi Estas Dangere* [Living is Dangerous] (novel, 1988). *Vi Povas Morti Nur Dufoje* [You Can Only Die Twice] (novel, 1989). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'flugistoj' [Flyers]; 'la Kokido' [The Chicken]; 'Murtapišo' [Wall-hanging]; 'la Kolektanto' [The Collector]; 'Mato' [Checkmate]. *Krokize de Mia Ĝardeno* [Sketches of My Garden] (19 'microstories', 1992). *Pigre Pasas la Nokto* [Lazily Passes the Night] (novel, 1992). *Nesto de Viperoj* [A Nest of Vipers] (crime novel, 1994). 'La Boatisto' [The Boatman] (story) in *Tempo Fugas: Dudek Kvin Rakontoj el Monato 1980–1994* ed. W. Auld (1995). *Amparolo* [Love Talk] (short stories, 1997). *Serĉu, kaj Vi Trovos!* [Search, and You Will Find!] (short crime novel, 1999). *Vizito sur la Teron* [Visit to Earth] (SF novel, 2001). *Krias la Silento* [The Silence Cries Out] (psychological novel, 2002).

Štimec, Spomenka (Štimec) [pseud. Darija Simič] (b.1949)

Croatian, qualified teacher of German and French; learnt Esperanto in 1964. Štimec worked for the Internacia Kultura Servo [Intl Cultural Service] in Zagreb from 1972 to '94, which included organizing the highly successful Pupteatra Internacia Festivalo [Intl Festival of Puppet Theatre] (1968–88); Zagreb television broadcast the performances with Štimec's translations. From 1995 she has been secretary of the Kroata Esperanto-Ligo [Croatian Eo League].

Štimec's first collection of stories, *Darija*, appeared in Croatian in 1975 under her pseudonym, since when she has become a significant author in Esperanto, winning several prizes in the Literary Competitions at world Esperanto congresses and elsewhere from 1978 onwards. Her work has appeared in the periodicals *Jes; sed...* [Yes; but...], *Heroldo de Esperanto*, *Esperanto*, *El Popola Ĉinio* [From People's China], *Tempo* [Time], *Monato* and *Mezmarara Stelo* [Mediterranean Star]. Štimec has lectured in France, Sweden, Iran, South Korea and Japan, and been a guest teacher of Esperanto in the American universities of Hartford, San Francisco and Brattleboro. She has been a member of the board of the World Esperanto Association (UEA). From 1983 she has been secretary of the Esperantlingva Verkista Asocio [Eo-speaking Writers' Assn]. She has become one of the most widely read and appreciated contemporary writers in Esperanto, receiving particular praise for her style.

In his review of Štimec's intimate autobiographical novel *Ombro sur Interna Pejzaĝo* [Shadow on an Internal Landscape] (1984, 2nd ed. 1996), Tyburcjuŝ Tyblewski (q.v.) writes in the literary review *Fonto* (1985):

The author recounts her life as an Esperantist, in which love and living together with a partner from a different culture are entwined. ... Feelings rule their life together and ... characterize the novel. Perhaps since *Vivo Vokas* by Stellan Engholm [q.v.] this *Ombro sur Interna Pejzaĝo* is for me the first in which life pulses with a warm and natural rhythm.

In his review in *World Literature Today* (1985), Humphrey Tonkin comments that:

To the American reader the novel may appear slightly unreconstructed: a woman describes how men have acted upon her and seems to accept such action as inevitable. The heart of the novel, however, lies not in psychology but in geography. What makes the work so extraordinarily interesting is the cultural interaction that it describes. *Ombro sur Interna Pejzaĝo* contributes to Esperanto culture in an ultimately paradoxical way: it simultaneously describes the difficulty of communication across cultures and itself contributes to the literature of a language designed for such communication.

Jacques Le Puil (*Fonto*, No.95, 1988) emphasizes that:

Above all what is important is Spomenka Štimec's style, incontestably the most beautiful I know, the freshest, spontaneous, natural. This book is sufficient to disprove the assertions of the Iltis school on the enrichment of the literary language.

Gerrit Baveling (*EL25J*, p.22-3) compares Štimec's work with that of Trevor Steele (q.v.): 'an author with a good-classic, sober style; with respect for cultures other than her own ...'

Štimec's travelogue on Japan, *Nesenditaj Leteroj el Japanio* [Unsent Letters from Japan], appeared in 1990. In his review, Giulio Cappa (1993) calls Štimec's style:

... the most beautiful contemporary Esperanto prose. Štimec writes with a very nuanced yet very comprehensible language, she handles it in her own, emotional and touching way... Quick, eloquent strokes of the brush render the little book both a worthy presentation of a civilization and an important work of art in our original literature.

Its Japanese translation appeared the following year, and a Chinese version a year later.

Štimec's *Geografio de Miaj Memoroj* [A Geography of My Memories] (1992) is a travelogue on seven countries.

Štimec's collection of short stories *Vojaĝo al Disiĝo* [Journey to Separation] (1990) has been described as a bundle of *études* that delight with their style and originality of thought, mild lyricism and heartfelt love of humanity. Most of the pieces appeared in various periodicals before the publica-

tion of *Ombro sur Interna Pejzaĝo* in 1984. However, 'Aŭstralio' [Australia] won first prize for prose in the Literary Competitions at the 1987 World Esperanto Congress in Warsaw, and other pieces followed this book.

In his review (1993) of both *Geografio de Miaj Memoroj* and *Vojaĝo al Disiĝo*, Ulrich Lins points out Ŝtimec's preference for intimacy and 'working on themes close to the environment of her readers. Her gaze is directed towards ordinary people. And she insists on a simple style, which for this very reason is beautiful.' Lins continues:

She also succeeds more than any other contemporary writer in drawing on [Esperanto's] tradition of universal respect for all mankind (*homarana tradicio*) and relating it to the observations she makes on the present-day, both at home and while travelling... she personalizes a successful attempt to fully use Esperanto's potential and simultaneously pass on the acquired broadness of mind to others.'

Mark Fettes, in his review (1993), also comments that the book is not written for just any group of people, but precisely for that group of fellow-sufferers, who have by fate become attached to Zamenhof's language. 'With tender-hearted wit, Ŝtimec re-creates the little ironies that it brings with it - and the profound truths that hide under its surface.' He concludes: 'Ŝtimec has a further quality in common with [Esperanto's] great poets: she is prepared to work. This decade of texts is evidence of the care with which she has tailored and polished its style.'

Lins also reviews Ŝtimec's *Kroata Milita Noktlibro* [Nightly Diary of the Croatian War] (1993), which 'reports, including examples from her own family, on the consequences of the separations of the Croats and Serbs; bitterly noting that hate is growing like a flood.' This work has appeared in translation in several countries.

Ŝtimec's family chronicle *Tena: Hejmo en Mezeŭropo* [Tena: A Home in Central Europe] (1996) presents a personal view of the Central Europe of the previous generation. Ulrich Becker (q.v.), in his review in *Esperanto* (1996), considers that *Tena* stands in line with Ŝtimec's other works of prose, 'of equal stature in her fascinating simplicity, beautiful and yet sad'. Personal reminiscences are spiced with comments on family and regional customs, typical situations, favourite everyday things, against the background of the almost coincidental rise and fall of Yugoslavia and the nonsensical and tragic religious and national animosities.

La Aŭstralia Pupo [The Australian Doll] (1997) is four stories on immigrants. It was duplicated in a few copies but has an English translation.

Tilla (2002) is a biography of the German actress Tilla Durieux (1880-1971), who was a runaway success on the Berlin stage, later also a film actress, and possibly the most painted woman of the last century - a model also for Renoir. Her life encompassed the contemporary art world, three husbands and two world wars, including resistance to the Hitler regime.

In his review (2004), Christian Declerck (q.v.) comments that *Tilla* is a work of art for both its language and imagery. 'With surprise, we get a picture of Europe as one. Despite the dramatic events. We see how it could be.' Declerck praises the biography for its touching, well-selected episodes,

and for its subtlety and psychological finesse – a work that deserves profound analysis.

Sten Johansson (q.v.), in his review on the website www.geocities.com/origit, considers that Štimec loses the story after some 30 pages, where it becomes bogged down in biographical details and a long list of anecdotes. Johansson commends Štimec's talent for association using objects, but he does not think *Tilla* as a whole attains the artistic level of her previous works.

Gudskov (2004) praises the work for its account of life from the 1930s to '50s, but above all for Štimec's conveying a 'truly female world-view'.

The main protagonist of Štimec's historical novel *Hodler en Mostar* [H. in M.] (2006) is, in fact, neither the famous Swiss painter Ferdinand Hodler (1853–1918) nor his son Hector, who founded the World Esperanto Association (UEA) in 1908, but one of Ferdinand's favourite models, Jeanne.

Paul Gubbins (q.v.), in his review (2007), calls the story 'fascinating, laconic, economically presented – on love, both declared and undeclared, loyalty, faithfulness and tragedy. A story, then, yes and no on paintings, but mainly about people.' Hector Hodler and Edmond Privat (q.v.) play minor roles in a 'book inspired by, arising out of and written in the language of Zamenhof, in which Esperanto is – quite rightly – in the background.'

Štimec's two plays *Gastamo* [Hospitality] (1982) and *Virino kiu Flustras en Uragano* [A Woman who Whispers in a Hurricane] (1986) were both performed at the World Esperanto Congress in the year of their publication, the former in Antwerp, and the latter in Beijing in honour of the Japanese writer Teru Hasegawa (q.v.), alias 'Verda Majo'.

Other works: Štimec has written a short biog. of Sekelj (q.v.): *Tibor Sekelj: Pioniro de la Dua Jarcento* [T.S.: Pioneer of the Second Century] (1989).

Štimec has collaborated with and edited many diverse publications, the most important of which are: *Rumana Antologio* [Romanian Anth.] (1983), *Kroatia Poezio* [Croatian Poetry] (1983); a Croatian ed. (1988) of *Ne Nur Leteroj de Plumamikoj* [Not Just Letters by Pen Friends] by Marjorie Boulton (q.v.); *Antologio de Kroataj Unuaktaj Dramoj* [Anth. of Croatian One-act Plays] (1997); *Mirindaj Aventuroj de Metilernanto Hlapić* [The Wonderful Adventures of the Apprentice Hlapić] (1998, trans. of the prize-winning children's book *Čudnovate zgrade šegrta Hlapica* by Ivana Brlić-Mažuranić); *Poezio Internacia / Poésie en espéranto avec traduction en français à l'occasion de Universala Esperanto-Kongreso, Montpellier 1998*, containing French trans. of Eo poems for the Esperantlingva Verkista Asocio [Eo-speaking Writers' Assn]; and *Slavonia Arbaro* [The Slavonian Forest] (1999, trans. of the novel *Slavonska šuma* by Josip Kozarac).

Štimec is co-author of the so-called Zagreb teaching method [Zagreba metodo], which has produced textbooks for teaching Esperanto in several languages, including English. Her didactic works include the highly successful little reader *Esperanto Ne Estas Nur Lingvo* [Eo Is Not Just a Lang.] (4th ed. 2002).

She also edited the trans. anth. of works by 20 modern female Croatian poets *Kroataj Poetinoj de la 20-a Jarcento* (2003).

On Ŝtimec: U. Lins: 'Ĉerpo el la Homarana Tradicio' [Drawing on the Tradition of Universal Respect for All Mankind] – reviews (1993).

Translation by Ŝtimec from • Croatian: contributed to the anth. *Kroata Prozo* [Croatian Prose] ed. S. Ŝtimec (1983); also in I. Sanader et al.: *En Tiu Terura Momento: Antologio de la Nuntempa Kroata Milita Liriko* [In That Terrible Moment: Anth. of the Contemporary Croatian War Poetry] (1998).

Work in Croatian: *Darija* (short stories, 1975).

Ŝtimec in translation: pts of *Kroata Milita Noktlibro* appeared in trans. in several countries (cf. below) into • **English:** 'Aŭstralio' (1987), trans. by Will Firth, as 'Australia: the Family Secret' in *Canberra Times* (21 July 1991, p.21). *La Aŭstralia Pupo / The Australian Doll* (1997) is a bilingual ed. (eo, en) • **Bulgarian:** the short story 'Alian Fojon', trans. by Atanas Ilkov, as 'Glebaĉ put' in *Panorama Esperanto*, No.1 (1990) • **Chinese:** *Nesenditaj Leteroj el Japanio* appeared in 1992 as *Ribén jiàn wén*. *Kroata Milita Noktlibro* appeared as *Keloudiya zhànshì yèjì* (2007), trans. by Shi Chengtai • **Dutch:** 'La Enterigo', pt from *Kroata Milita Noktlibro*, trans. by G. Berveling as 'De begrafenis' in *De Schalm* No.49 (Aug. 1993) • **French:** *Kroata Milita Noktlibro* appeared as *Journal de nuit* in 2004 • **German:** *Kroata Milita Noktlibro* appeared as *Kroatisches Kriegsnachtbuch* in 2004 • **Hungarian:** short story 'Vojaĝo al Disiĝo' as 'Utazás az elválás felé' in *Szabad Szombat, Romániai Magyar Szó* (Bucharest, 16 Feb. 1996), trans. by J.E. Nagy • **Japanese:** *Nesenditaj Leteroj el Japanio*, trans. by Singo Mori, appeared as *Esuperanto kanzyōryōkō: Dasanakatta nippondayori* in 1990, from which pieces appeared in *Nishihon* No.283 (1992), No.292 (1993), and newspapers. *Kroata Milita Noktlibro* appeared as *Tyōzyū Senka no Kuroatia kara* in 1993. *Tena: Hejmo en Mezeŭropo* appeared as *Kuroatia monogatari: Tyūd, aru kazoku no nizyusseiki* in 1999, and was dramatized by Japanese Radio NHK, who broadcast it in 2000 and '01. *Ombro sur Interna Pejzaĝo, Geografio de Miaj Memoroj* and *Tena* are featured in *Esuperanto dokusyo nōto / Pri Esperantaj Libroj* (1999) by M. Yamaguti. *Tilla* (2005, as *Bōmei – Zyoyū Tira Doryū no bāi* by Singo Mori) • **Swedish:** 'Nokta Vojaĝo al la Kastelo Bosa' as 'En nattlig färd till slottet Bosa', trans. by Gunnar Nilsson, in *Elektrikern* No.4 (1984) • **Ukrainian:** 'Aŭstralio', trans. by V. Pajuk, as 'Avstralija' in *Rusalka Dnistrova* (Ternopil, 1996).

• **SELECTED WORK:** *Gastamo* [Hospitality] (comedy, 1982). *Ombro sur Interna Pejzaĝo* [Shadow on an Internal Landscape] (novel, 1984, 2nd ed. 1996). *Virino kiu Flustras en Uragano* [Woman Whispering in a Hurricane] (short play, 1986). *Vojaĝo al Disiĝo* [Journey to Separation] (short stories, 1990). *Nesenditaj Leteroj el Japanio* [Unsent Letters from Japan] (prose, 1990). *Geografio de Miaj Memoroj* [A Geography of My Memories] (travelogue, 1992). *Kroata Milita Noktlibro* [Nightly Diary of the Croatian War] (prose, 1993). *Tena: Hejmo en Mezeŭropo* [Tena: A Home in Central Europe] (family chronicle, 1996). *La Aŭstralia Pupo / The Australian Doll* (stories, 1997). 'Homa Emanciĝo' [Human Emancipation] in *Kio Ni Estas kaj Kion Ni Celas: Komentoj pri la Manifesto de la Movado por la Internacia Lingvo Esperanto* (essay, 1999). 'Zagrebaj Solistoj en Bonaero' [Zagreb Soloists in Buenos Aires] in *Mondoj: 34 Esperantaj Rakontoj* ed. T. Chmielik (2001). *Esperanto Ne Estas Nur Lingvo* [Eo Is Not Just a Lang.] (4th ed. 2002). *Tilla* (biog., 2002).

Gutiérrez Adúriz, Miguel [pseud. Liven Dek; Marfa Zocato Diez] (b.1950) Spanish chemical engineer; learnt Esperanto in 1970. Gutiérrez was editor of *Boletín*, organ of the Spanish national Esperanto association. He has worked with *Literatura Foiro*, *Fonto*, *La Kancerkliniko*, *Kontakto* et al.. Gutiérrez is director of the Spanish Fundación Esperanto and a judge in its literary competitions and in those of the Internaciaj Floraj Ludoj. His own work has won prizes in the Literary Competitions at world Esperanto congresses.

Gutiérrez's first non-science-fiction works in book form are in the volume of poetry *Ibere Libere* [Iberianly Unhindered] (1993), with Miguel Fernández, Gonçalo Neves and Jorge Camacho (qqq.v.). Fernández, in an interview with Antonio Valén (1993), commented: 'Liven Dek is our stylist. Esperanto flows naturally in all his works of whatever sort, with the apparent ease of attainments of authentic art achieved with difficulty. His cleansed technique is capable of placing the reader on the brink of the mystery: a worthy aim for any writer.'

Nicolino Rossi (q.v.), in his lecture 'Kio Novas ĉe la Muzo de la Moderna, Esperanta Poezio?' [What's New with the Muse of Modern, Eo Poetry?] (1999), comments that Gutiérrez's contribution is all but obsessed with forcible coupling in love, and with the love that repeatedly becomes the battle of life between the sexes (*geduo*).

He clothes his meditations on love in attempts at verse that are not always successful. ... but ... also a few small pearls.

But the poem that really merits attention and admiration is the sonnet 'Al Viro Nomata Suzana' [To a Man Named S.], in which it is precisely the classical, strict form of the sonnet and the virtuoso employment of wording out of the ordinary that bring forth the intense vibration of emotion even more.'

Christian Declerck (q.v.), in his review (1994), calls Gutiérrez a less ambitious poet than his colleagues, although there are several highly notably little poems. However, when he uses rhyme, 'he allows himself to be seduced' by it. He regrets the lack of notes to 'Al Viro Nomata Suzana'. Lariko Golden thinks (OEL90) this poem untypical of its author. He also thinks Rossi misunderstands it.

Gutiérrez is more concerned with content – apt and striking ideas – than poetic form. He accepts the law of modernist art that as much as possible should be expressed in as few words as possible. 'As an author', Golden writes, 'he seems to be more a man of thought than expression or style.'

The themes of the collection of short stories *Ekstretoj* [Extremes] (1997) – also featuring work by Fernández, Camacho and Neves – are the first intimate sexual experience, masturbation, tolerance, vengeance, infidelity, fatal sexual disease, suicide, and love beyond the grave. In his review 'Kliŝdetruo Trompe Tradicia' [Deceivingly Traditional Destruction of Clichés] (1998), Mauro Nervi (q.v.) comments that Gutiérrez's contribution of eight stories displays an extraordinary talent for constructing narrative mechanisms that provide the reader with great amusement. He picks out 'Rendevuo' [Meeting] and 'Marta kaj Maria' [M. and M.]. Sten Johansson (q.v.) (1998) also expresses himself impressed by 'a few good stories'.

Edmund Grimley Evans, in his review (1998), notes the classicality, clarity and readability of Gutiérrez's work. Events stand out, rather than feelings, although 'La Letero' [The Letter] is reminiscent of work by Baghy (q.v.).

On Gutiérrez's style, Fernando de Diego (q.v.) writes in his foreword to the work that he perceives 'a sort of classical spirit that seems to derive from the crystal-clear pages by Kabe' (q.v.).

A talk by Gutiérrez entitled 'Esperanto, the Fantastic Language' and given at the Congress of European Science-Fiction Writers in 1994, led to the publication of the Italian-language collection of science-fiction translations from Esperanto *La lingua fantastica* (1994), edited by Giulio Cappa.

Gutiérrez as editor: Gutiérrez has contributed greatly to the furtherance of science-fiction and fantasy writing in Esperanto, not only by his own originals and translations, but also in publishing. His collections of stories by many authors, mostly under the title *Sferoj* [Spheres], have become well known. *Sferoj 1: Sciencfikcio kaj Fantasto* appeared in 1982. Here follow examples from the contents of the series – which include many of the most significant authors of these genres, such as Isaac Asimov, Arthur C. Clarke, S. Lem, H.P. Lovecraft and the Brothers Strugatsky (Strugatskij).

Sferoj 3, 6, 8 and 10 are coll. of works written originally in Esperanto:

Sferoj 3 (1984) contains 11 orig. stories by eight Eo writers, incl. Gutiérrez himself: Miroslav Andrić, Csaba Finta, Bernard Golden (q.v.), Béla Kovács, István Nemere (q.v.), Petro Nuez, Poul Thorsen (q.v.). In his review (1984), Donald J. Harlow thinks only three of the stories successful: Nemere's 'Mato' [Checkmate]; Csaba's 'La Tempŝtelisto' [The Time Thief], on plagiarism and its punishment; and Gutiérrez's 'Rust', on robotic revenge.

Sferoj 6 (1988) contains 13 stories by ten Eo authors: Nemere, Arnoldo Águila, Béla Kovacs, Serĝo Elgo, Andrić, Gutiérrez, Pekka Virtanen, Camacho, B. Golden, Silfer. In his review (1990), A. Ananjin considers Gutiérrez's two stories 'Laŭra' and 'Or' [Gold] 'irreproachably adventurous, yet at the same time capturing the imagination'. The volume as a whole 'would not be lost on the pages of any national-language SF-magazine'. Aleksandar Šivarov, in his review (1994), comments that the humorous story 'Laŭra' merits attention, but Virtanen's 'Tradicio' [Tradition] is the work of art in the collection: 'an excellent metaphor of the myth of the cavern described by Plato'.

Sferoj 8 (1993): contains 18 stories by 12 authors, incl. B. Golden, Nemere, Kamačo (Camacho) and three by Gutiérrez (Dek).

Sferoj 10 (2000) contains 18 stories by Nemere, Águila, Claus J. Gunkel, Béla Apáti Kovács, Gutiérrez (Dek), Virtanen, Alberto Franco, Kamačo (Camacho), S. Labrador, Gunnar Gällmo, B. Golden.

On Gutiérrez: G. Neves: 'In-fluoj en la Moderna Esperanta Poezio: La Lirika Itinero de Miguel Fernández' [Influences ~ Female Currents in Modern Eo Poetry: The Lyrical Itinerary of M.F.] (1998). N. Rossi: 'Kio Novas ĉe la Muzo de la Moderna, Esperanta Poezio?' [What's New with the Muse of Modern, Eo Poetry?] (1999). L. Golden: 'Ĉu la Kvara Periodo? Originala Esperanta Literaturo en la Naŭdekaj Jaroj [Is This the Fourth Period? Orig. Eo Lit. in the '90s] (ts., 2002).

In 2003 there appeared a 214-page e-book in tribute to Gutiérrez, *La Deko Logo* [Dek's Attraction ~ The Decalogue], comp. by Ana Manero, with

contr. by J. Camacho, M. Fernández, S. Johansson, G. Neves, A. Valén, T. Steele, G. Cappa, I. Ertl, G. Berveling, A. Montagut, T. del Barrio, Gutiérrez himself, and others.

Translation by Gutiérrez into • Spanish: 'Mato' (*Sferoj*-3) by István Nemere appears as 'Jaque mate' in *Kandama* (Barcelona), No.8, 1984.

Translations by Gutiérrez from • Spanish incl.: 'La Montoj, la Barkoj kaj la Riveroj de la Ĉielo' (1982, story 'Las montañas, los barcos y los ríos del cielo' by Germán Pinilla). 'La Tagon, kiam Ni Murdis Ezra Pound' (1982, SF story 'El día en que asesinamos a Ezra Pound' by Fernando Pérez Fuenteamor). 'Feliĉan Datrevenon' (1983, SF story 'Feliz cumpleaños' by Félix Obes Fleurquin). *Astura Bukedo* [Asturian Bouquet] (1987, prose and poetry, co-trans. with F. de Diego (q.v.) and J. Camacho (q.v.)). *La Stultaj Infanoj* (1988, coll. of short stories *Los Niños Tontos* [The Stupid Children] (1956) by Ana María Matute). In *Orbito Nula 1: Sciencfikcio kaj Fantasto* (1994) stories by Carlo Murciano, Javier F. Redal, Lesly Sanchez; incl. trans. from Arabic, Czech, English, Romanian. *La Imperio Ornaks* (1995, four SF stories by A. Thorkent (Angel Torres Quesada, b.1940)).

Gutiérrez in translation – into • English: story 'Kien Vi Iras Maljunulo?' appears as 'Where Are You Going Old Man?' in *The Familiar* (Chapel Hill, NC) Vol.1, No.4 (1989), trans. by Pierre Savoie • **Finnish:** 'Kien Vi Iras Maljunulo?' appears as 'Minne menet, vanhus?' in *Ikaros* (Helsinki) No.3, 1986; 'Rust' as 'Rust' in *Ikaros* No.1, 1987; 'La Bleko de l' Ŝargú' as 'Shargu'n mylvintä' in *Ikaros* (internet version), all trans. by Pekka Virtanen • **Hungarian:** story 'La Bleko de l' Ŝargú' appears as 'A sargú bögése' in *Rakéta* No.30 (24 Jul. 1990), trans. by I. Ertl • **Italian:** stories 'Or', 'La Bleko de l' Ŝargú' and 'Liza' appear as 'Or', 'Il verso dello shargú' and 'Liza' in *La lingua fantastica* (1994), which also contains 'Esperanto, lingua fantastica' by Gutiérrez.

• **SELECTED WORK:** in *Sferoj* 3 ed. M. Gutiérrez (SF stories, 1984): 'Kien Vi Iras Maljunulo?' [Where Are You Going, Old Man?] (rpt in *Trezoro: la Esperanta Novelarto 1887–1986* ed. R. Rossetti et al., 1989)); 'Rust'. 'La Bleko de l' Ŝargú' [The Cry of the Shargú] (1987; rpt in *NEK*, 1991; in *Sferoj* 10, 2000). In *Sferoj* 6 (1988): 'Laŭra'; 'Or' [Gold]. *Ibere Libere* [Iberianly Unhindered] (poetry with G. Kamaĉo (J. Camacho), M. Fernández and G. Neves, 1993). In *Sferoj* 8 (1993): 'Mi Estas Fatraso' [I'm Rubbish]; 'La Hiko' [The Hiccup]; 'Eĉ Miaj Okuloj Jam Violas!' [Even My Eyes Have Turned Violet!]. *Ekstretoj* [Extremes] (short stories, with J. Camacho, G. Neves, M. Fernández, 1997). In *Sferoj* 10 (2000): 'Liza'. 'Peĉa Tago' [A Black Day] (story) in *Mondoj: 34 Esperantaj Rakontoj* ed. T. Chmielik (2001).

1983

Dorval, Deck [pseud. of the trio Frans Van Dooren (1905–96), Jos Deckkers (1903–79) and Jef (Al) Beeckmans (1906–75)]

Deck Dorval is the communal pseudonym of three Flemish friends: Frans Van Dooren (Dorv), who wrote, Jos Deckkers (Deck), who criticized and advised, and Jef Beeckmans, who administered and proofread. Beeckmans learnt Esperanto in 1934. Their 40-year friendship was based on Esperanto, literature, philosophy and chess.

Deckkers learnt Esperanto in 1941. He was active both in the left-wing Esperanto movement IPU and the Esperantistaj Naturamikoj [Eo-speaking Friends of Nature]. He administered the latter's periodical *La Migranto* [The Rambler].

Van Dooren learnt Esperanto in 1931. He worked in various professions, including architecture and farming. He used the pseudonym F.V. Dorno for his comedies: *La Aventuroj de LRM Stultuloŝ la X-a* [The Adventures of HRH Stupidof X] (1937), on stupidity of those in authority; *Kia Miksaĵo!* [What a Mix-up!] (one-act comedy, 1938; 2nd rev. ed. 1986); and *Levu la Manojn!* [Hands Up!] (three-act detective comedy, 1939). *Satiroj* [Satires] (1977) is a reprint of the first and last of these.

Following the death of Beeckmans and Deckkers, Van Dooren inherited the rights to finish the work already begun.

The Dorval co-operative produced crime novels. The first, with a Belgian background, was *Jahto Veturas For ... kaj Veturigas la Morton* [A Yacht Sails Away ... Carrying Death] in 1983, reworked by Christian Declerck (q.v.).

Rikardo Cash, in his review (1984), comments that it is full of dramatic surprises but otherwise a classic whodunit in the style of Agatha Christie, with a set of stereotypical characters. There is no psychology as in Valano's (cf. Piron) detective novels, 'just quick-fire storytelling in lively language (almost irreproachable), and a mechanical sieving of the clues.' An extract was selected for *Trezoro: la Esperanta Novelarto 1887-1986* [Treasure: the Art of the Short Story in Eo] eds R. Rossetti and H. Vatré (1989).

Dorval's second novel, *Kazinski Venas Tro Malfrue* [Kazinski Is Too Late] (1987) features a 'perfect murder'. *Nigra Magio* [Black Magic] was reworked by Declerck and published in 1988 (cf. Declerck). *Urd Hadda Murdita!* [U.H. Murdered!] (1990), described as a sociological (*socia*) detective novel, concerns the mysterious life and death of a theatre director. Péter Rados, in his review (1992), considers this manipulative character particularly well drawn. Rados points out how, first, Dorval introduces different types of actors, who by the nature of their profession give the investigating police inspector problems in finding the truth. The second particular merit of the story is Dorval's use of Aids, its dangers and contagious mechanism, and the psychology of those it has infected. Dorval had, however, originally written about syphilis, but this was brought up to date by Declerck, which Dorval appreciated. The language usage is more traditional than that of the two previous novels. Declerck's contribution to this work was less intrusive, but due to earlier criticism even standard terminology was removed, such that he did not wish his name to be associated with the publication.

Declerck's revision of the earlier novels is criticized by Gonçalo Neves (q.v.) (*Esperanto* No.1057, 1994, p.56) as an assault: 'obtruding his own and others' neologisms (above all those of Pič [q.v.]), which are out of place and out of time.'

Dorval in translation – into • Dutch: *Jahto Veturas For ...* as *De dood aan boord* (1987), *Nigra Magio* as *Boze geesten* (1990), *Kazinski Venas Tro Malfrue* as *Kazinsky komt te laat* (1993), *Urd Hadda Murdita!* as *Urd Hadda werd vermoord* (1993) • **Hungarian:** *Kazinski Venas Tro Malfrue* as *A gyilkos későn érkezik* (1990), trans. by I. Ertl • **Polish:** *Kazinski Venas Tro Malfrue* as

Kazinski prichodzi za pózno, trans. by W. Usakiewicz (1990).

• **SELECTED WORK:** *Levu la Manojn!* [Hands Up!] (comedy, 1939); pt rpt in *Baza Literatura Krestomatio* ed. V. Benczik (1979; 3rd ed. 1986). *Jahto Veturas For ...* [A Yacht Sails Away ...] (novel, with Declerck, 1983). *Kazinski Venas Tro Malfrue* [Kazinski Is Too Late] (novel, with Declerck, 1987). *Nigra Magio* [Black Magic] (novel, with Declerck, 1988). *Urd Hadda Murdita!* [U.H. Murdered!] (novel, 1990).

Heide, Zora (b.1924)

Croatian laboratory technician, moved to Denmark in 1960, later Danish citizen; lived and worked in Sweden from 1979; learnt Esperanto as a child from her father. Heide taught Esperanto and was co-editor of the periodical *Jugoslavia Fervojisto* [Yugoslav Railwayman]. She received many prizes in literary competitions. She has collaborated with various periodicals, not least *Norda Prismo*.

Heide's first collection of six short stories, *Ni, Homoj ...* [We, People ...] (1970), draws its inspiration from her memories of the atmosphere and traditions of her homeland. In his review (1970), William Auld (q.v.) praises Heide's powers of observation and understanding of psychology. Her uncomplicated and captivating prose is concerned particularly with society and the human psyche.

Etulaj Aventuroj [Little Ones' Adventures] (1983) is a collection of eight unpretentious stories on childhood in the Croatian countryside. Vilmos Benczik (q.v.), in his review (1982), sees the same virtues as in *Ni, Homoj ...* – a capacity for sharp observation of detail in everyday life, and skilful creation of atmosphere – but this time in a more mature, developed form. The stories 'are not always adventures in the grown-up sense, but brightly portrayed episodes from the lives of children', first and foremost from the child's viewpoint.

Heide's collection of poems *Spuroj de l' Doloro* [Tracks of Pain] (1984) deals with the subjects of love, longing, suffering and the mystery of life. In a review in *Sennaciulo* (1988), 'Valo' points to the expansion and maturation of both Heide's poetic inspiration and her language usage. Her attitude to suffering reminds him of Beethoven's *durch Leiden Freude*.

In his review (1986), Boris Kolker comments that, while Heide is no great poet, most of her poems are likely to appeal to those who confess to not enjoying poetry. He also considers this collection shows her maturity. Her characteristic traits are 'profound lyricism' and a mastery of the rhythm of intonation. Her main theme of love is not merely happy, but more often unhappy, which brings the pain with it. 'Just occasionally her poetry rises to exalted epicality, as in the excellent poem 'Ni Estas Homoj' [We Are People]. Her miniatures are pleasant, although perhaps a little affected.'

Groteskaj Dialogoj [Grotesque Dialogues] (1985) is a collection of 14 theatrical sketches.

Poems by Heide also appear in L. Borčić (ed.): *Kroatia Esperanta Poemaro* [Coll. of Eo Poems from Croatia] (1991).

Heide's translations – from • Croatian incl.: contr. to the anthologies *Kroatia Poezio* [Croatian Poetry] and *Kroatia Prozo* [Croatian Prose], both ed.

S. Štimatec (1983). *Noktogardisto* (1990, sel. poems *Kruh u noći* by Šimun Šito Ćorić). Trans. by Heide appears in *En Tiu Terura Momento: Antologio de la Nuntempa Kroata Milita Liriko* [In That Terrible Moment: Anth. of the Contemporary Croatian War Poetry] I. Sanader et al. (1998). *Krepuskoj* [Twilights] (2001, sel. poems by Višnja Stahuljak) • Macedonian: poem by Slavko Janevski as 'Pavino' (NEK, 1991) • Swedish: poems by Lennart Frick and Henry Parland in *Fervoja Katastrofo* eds E. & H. Hauge (2nd ed. 2000).

Heide's Esperanto works – in • Croatian: *Etulaj Aventuroj as Male pustolovine* (1983), trans. by the author • Icelandic: story *Avo Martin'*, from *Ni, Homoj ...*, trans. by Stefán Sigurðsson and read on the state radio Jul./Aug. 1967 • Swedish: short story 'La Ciganino' as 'Zigeneriskan' in *Ordsaker* (1981), trans. by G. Nilsson. *Ni, Homoj...* appeared as *Utflykt till det förflutna* (1983), trans. by G. Nilsson. *Etulaj Aventuroj as De små äventyrarna* (1982, 2nd ed. 1982), trans. by G. Nilsson, incl. other stories reworked by E. Ransemar. Also in *Prövosten: en litterär antologi omkring handikappproblem* [Touchstone: A Lit. Anth. around the Problems of Being Handicapped] ed. L. Szécsi (Stockholm, 1983). *Hundra dikter av hundra diktare med utländska rötter* [100 Poems of 100 Poets with Foreign Roots] (Stockholm, 1990). **Heide's Croatian works in** • Esperanto: poetry coll. *Nisam te zaboravila, grade* (1984) also appeared in a bilingual coll. *Nisam ... / Kantoj de l' Silento* [Songs of Silence], trans. to Eo by L. Borčić, I. Borovečki and E. Lapenna (1984). • **SELECTED WORK:** *Ni, Homoj...* [We, People...] (short stories, 1970). *Ni Komedietaj* [We're Playing Short Comedies] (four one-act plays, 1971). *Etulaj Aventuroj* [Little Ones' Adventures] (stories, 1983). *Spuroj de l' Doloro* [Tracks of Pain] (coll. of poems, 1984). *Groteskaj Dialogoj* [Grotesque Dialogues] (sketches, 1985). Rpt in *Sub la Signo de Socia Muzo* (poems) ed. W. Auld and S. Maul (1987): 'Eĉ Aĵoj Amas Pacon' [Even Objects Love Peace]; 'Vizio' [A Vision]. Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'Feliĉo' [Happiness]; 'Speco de Amoro' [A Type of Erotic Love]; 'Egal-raĵto' [Equal Right]. In *Kroatia Esperanta Poemaro* [Coll. of Eo Poems from Croatia] ed. L. Borčić (1991). 'Epizodo' [An Episode] (story) in *Fervoja Katastrofo: kaj Aliaj Rakontoj* eds E. & H. Hauge (2000). 'La Reveno' [The Return]; 'Renkontiĝo kun la Morto' [Meeting with Death] (stories) in *Mondo: 34 Esperantaj Rakontoj* ed. T. Chmielik (2001).

Hammarberg, Jarl [Jarlo Martelmonto] (b.1940)

Swedish writer and painter from 1961. Hammarberg made his début in Swedish in 1964, and as an Esperanto poet with *Ajn* [Soever], with picture poems, in 1983. This was followed by *Ike Ize Ive* [Icely Icely Ively] (1991) and *Cetercetera* [As for the Rest] (2002, with CD). He also presents his writing with text, pictures and other sounds. Hammarberg has had over 17 works published in Swedish, and is currently working on his autobiography, both in Esperanto and Swedish.

In his review (1984) of *Ajn* in *Hungara Vivo*, Imre Szabó points out Hammarberg's cultural links with the Swedish painter-poet Öyvind Fahlström and the French musician Pierre Schaeffer. Of the 27 poems in this collection, three 'are somewhat similar to classical poems at least in form'. Szabó deems 'Poemo el Literoj Eltonditaj' [Poem from Cut-out Letters] to be the

most successful of its type, adding: 'We should respect the poet's boldness and let him experiment.'

In her review in the Swedish daily *Aftonbladet* (15 Jan. 2004), Camilla Hammarström, editor of the Swedish-language poetry review *Lyrikvännen*, and herself a poet, wrote:

When for the first time in seventeen years Jarl Hammarberg produces a collection of poems in Swedish it is no cliché to say it is a literary occasion.

... After his celebrated début with *Bord duka er!* 1964 (one of the finest examples of living concrete poetry in Swedish), Jarl Hammarberg wrote several books together with his wife, Sonja Åkesson, and then went over to prose.

The poet's long-standing interest in the artificial world language Esperanto has given his contemporary concrete poetry a degree of concentration that is almost linguistically philosophical. Not so that it exhorts one to pretentious considerations on various levels of meaning. No, the poet's endeavours are down to earth, ...

Other work: 'Mem Prijuĝi la Ĝustan Ekvilibron' [Determine the Right Balance for Oneself] - on the 'Prague School' (1989).

On Hammarberg: G. Cappa: review of *Ajn* (1984).

Hammarberg's works in Swedish incl.: *Bord, duka er!* [Table, Lay Yourself!] (Stockholm, 1964), *Mina kvinnor, min storfamilj* [My Women, My Commune Family] (Stockholm, 1972), *Brödernas resa* [The Brothers' Journey] (short novel; Stockholm, 1979), *Att att gata* (Stockholm, 1984), *Sallader och ett par burkar* [Salads and a Couple of Cans] (Stockholm, 1987) and *Sammankomst* [Meeting] (Stockholm, 2003).

• **SELECTED WORK:** *Ajn* [Soever] (poems, 1983). *Ike Ize Ize; Poezio* [Icely Icely Ively; Poetry] (poems, 1991). *Cetercetera* [As for the Rest] (poems, 2002).

Mihalkov (Mihalkov), Georgi [pseud. Julian Modest] (b.1952)

Bulgarian philologist; began learning Esperanto in 1973. Two years later, Mihalkov had articles and poems published in *Bulgara Esperantisto* [Bulgarian E-ist], which he now edits. He became a certified teacher of Esperanto in 1976. Mihalkov has contributed essays, short stories and reviews for many of the most important Esperanto periodicals. His collected essays of literary criticism and allied subjects are particularly valuable. From 1977 to '85, married to a Hungarian Esperanto-speaker, he lived in Budapest. He was a member of the editorial team of *Hungara Vivo*. In 1979 he became a collaborator on contemporary Bulgarian literature in the Budapest Institute for World Literature. From 1985 to '88, he was editor-in-chief of the Bulgarian Esperanto Association's publishing section. From 1986 to '92, he was lecturer in Esperanto in Santa Kliment Ohridski University, Sofia. Mihalkov has also edited many Bulgarian publications; he was deputy editor-in-chief of the weekly newspaper *Vlast* [Power] (1992-4). He is one of the most active contemporary writers in Bulgarian. His short stories are published in various Bulgarian-language periodicals. He is a member of the Esperanto PEN Club.

Mihalkov's first longer work in Esperanto is *Ni Vivos!* [We Shall Live!] (1983) – a documentary drama on the last years in the life of Lidia Zamenhof, who died in a Nazi concentration camp in 1942. It was performed for the first time at the 68th World Esperanto Congress in Budapest in 1983, and gained first prize at the International Meeting of Esperanto Theatres in Zielona Góra.

Maja Pluvo [May Rain] came out in 1984. This short novel on everyday life shows Mihalkov still somewhat naive, but demonstrating his capacity for making the artistic judgements to attain his goals (Le Pui: *Fonto*, No.95, 1988). William Auld (q.v.) comments in its foreword: '... his intellectual understanding of people's feelings and motivations is pertinent and profound. His protagonists are more than ordinarily three-dimensional, and they live in a three-dimensional world. He is a highly sensitive observer ...'.

The same year saw *La Ora Pozidono* [The Golden Poseidon]: 'A short novel agreeably floating on the not too stormy waters of Western-style, bourgeois romanticism ... an old message, well-trodden paths', wrote Franco Polimeni in his review of 1984.

Mihalkov's *Mistera Lumo* [Mystery Light] (1987) is a collection of 19 short stories dealing with ordinary people. In his review (1989), Giulio Cappa comments that:

The story 'Mistera Lumo', which provides the title ..., successfully evokes the chance and secret moment when important changes in a person's life are determined. ... in Modest's metaphor, 'a blinding, blue light'.

... in the story 'La Argila Kamelo' [The Clay Camel], ... skill in method, simple and precise language usage, human participation and clear-sighted sensitivity for the passing of time are brought together to create a real gem.

Songe Vagi [Wandering in a Dream] (1992) is a collection of a dozen uncomplicated short stories of various genres, exhibiting a warm tone and talent for observation. Georges Lagrange (q.v.), in his review (1993), criticizes Mihalkov's pessimism, adding that his stories 'shuttle between two genres: fantasy (*fantasto*) and dark realism:

I agree the contemporary world does not proffer very gladdening images, but why should personal relations, why should the intimacy in which some humanity could abide, why should even this be as black as the external world? Well, such is Julian Modest. One thinks of Kafka. But not all have Kafka's stature...

Certainly the author has talent. His style is interesting, with good images, ...

Lagrange concludes by wishing Mihalski 'more sun in his work ... and more respect for the language'. Gerrit Berveling (q.v.), in his review (1994), also comments on the lack of editing. He considers Mihalski 'Incontestably ... an author who knows how to convey a story', calling him more a storyteller than a writer of literature. In particular, Berveling praises the love story 'La Surprizo' [The Surprise], the puzzlingly phrased 'La Sekreto de Sinjorino

Lunk' [Mrs Lunk's Secret], the cautionary tale 'Eta Ŝerco' [A Little Joke], and the multilayered 'Kiu Vi Estas' [Who You Are], which he thinks would make a good film.

Mihalkov's second collection of short stories came out in 2001 under the title *La Fermita Konko* [The Closed Shell]. Sten Johansson (q.v.) comments in his foreword that the author's world consists mostly of the mind and feelings of ordinary people:

The relations between his characters often give the impression of being impeded by a veil of loneliness. ... Several of his short stories present the psychology of ordinary people in usual situations very pertinently.

The style ... is fluent, smooth and pleasing, and the language usage is simple, easy and classic. Fads and peculiarities of various 'schools' are not present with Modest. But more important here is the content over the form, although we are able to enjoy the author's capacity to choose a form suitable for the content.

Mihalkov's works for the theatre include *D-ro Braun Vivas en Ni; Kripto* [Dr Braun Lives in Us; Crypt] (1987). In her review of 1988, Emilija Lapenna considers both plays capable of holding an audience's attention. The first is a four-act drama on the personal-public conflict when Dr Braun invents a cure for cancer outside officialdom. She describes the one-act comedy *Kripto* as 'a witty, lively, light-styled ... ode to human stupidity'. *Invento de l' Jarcento* [Invention of the Century] (1993) is a collection of five dramas and comedies, two of which have been performed in Bulgarian translation in Sofia.

Other works: 'Ĉu Printempas la Esperanto-teatroj? [Is It Springtime for Eo Theatre?] (1982). On E. Tóth (q.v.): 'Mi Ne Deziras Esti Juvelo' [I Don't Wish to Be a Jewel] (1983, rpt 1987). 'La Poezia Mondo de la Esperantaj Poetinoj' [The Eo Poetesses' World of Poesy] (1984). Foreword to Canko Murgin's *Esperanto-poetoj de Bulgario* [Eo Poets of Bulgaria] (1985).

Beletraj Eseoj [Lit. Essays] (1987) contains compositions on the work of Auld (q.v.), Kalocsay (q.v.), Mikhalski (q.v.), Ribillard (q.v.), Tóth (as above), and on nature poetry, the poetry of female writers, Bulgarian Esperanto poetry, and the prose of Gorov (q.v.).

Mihalkov edited *Rozo kaj Glavo: Originalaj Poemoj de Bulgaraj Esperantistoj* (1906–1986) [Rose and Sword: Orig. Poems by Bulgarian Esp-ists ...] (1987), which contains several of his own poems and his essay 'Bulgara Esperanta Poezio' [Bulgarian Eo Poetry].

Afterword to the selection of William Auld's poems *Unu el Ni* (1992).

Literaturaj Konfesoj [Lit. Confessions] (2000) contains essays on Nikolaj Hohlov (q.v.); 'La Vagabondo en la Poezio de Julio Bagi' [The Itinerant in the Poetry of J. Baghy (q.v.)]; 'Kaloĉaj – Ĉu Kreinto de la Avangarda Esperanta Poezio?' [Kalocsay (q.v.) – Is He a Creator of Avant-garde Eo Poetry?]; Eli Urbanová (q.v.); Esperanto love poetry; the Bulgarian Eo poets Nikola Pilev, Nikola Uzunov and Penjo Stojanov; Ferenc Szilágyi (q.v.); 'Ĉu Ekzistas Esperanta Kulturo?' [Is There an Eo Culture?]; and on Eo theatre.

On Mihalkov: V. Mitev: 'Pri la Aŭtoro' [On the Author] in G. Mihalkov *Beletraj Eseoj* (1987).

Mihalkov's translations incl.: *Tra la Ventego* [Through the Gale] (3rd ed. 1986, sel. works by Hristo Smirnenski, trans. with others). *De Bordo al Bordo* [From Shore to Shore] (1988, sel. poems by Elisaveta Bagrjana, ed. Mihalkov, trans. with others). *La Mistero de la Malnova Domo* (1992, children's book *Baba Kukuljazka* [Granny K.] by Stefan Ćirpanliev).

In Bulgarian: *Glinenata kamila* [The Clay Camel] (short stories, 2002).

Mihalkov in translation – into • Bulgarian: short story 'La Argila Kamelo' [The Clay Camel], from the coll. *Mistera Lumo* (1987), appears in his short stories by the same title: *Glinenata kamila* (2002) • **Hungarian:** short story 'Kalina-fonto' [K. Well] as 'Kalina kútja' in *Szabad Szombat, Romániai Magyar Szó* (Bucharest, 27 Jan. 1996), trans. by J.E. Nagy.

Several other short stories have appeared in Croatian, English, Hungarian, Japanese and Russian.

• **SELECTED WORK:** *Ni Vivos!* [We Shall Live!] (docu. drama, 1983). *Maja Pluvo* [May Rain] (novel, 1984). *La Ora Pozidono* [The Golden Poseidon] (novel, 1984). *Beletraj Eseoj* [Lit. Essays] (1987). *Mistera Lumo* [Mystery Light] (short stories, 1987). *D-ro Braun Vivas en Ni* [Dr Braun Lives in Us] (two dramas, 1987). Rpt in *Trezoro: la Esperanta Novelarto 1887–1986* eds R. Rossetti and H. Vatré (1989): 'Aŭtuna Rendevuo' [Autumn Rendezvous]. Rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991): 'La Bonmora Edzo' [The Well-behaved Husband] (short story). *Songe Vagi* [Wandering in a Dream] (short stories, 1992). *Invento de l' Jarcento* [Invention of the Century] (five plays, 1993). 'Sudlanda Renkonto' [Southern Meeting] (story) in *Tempo Fuĝas: Dudek Kvin Rakontoj el Monato 1980–1994* ed. W. Auld (1995). *Literaturaj Konfesoj: Esperantaj Eseoj* [Lit. Confessions: Eo Essays] (2000). *La Fermita Konko* [The Closed Shell] (short stories, 2001).

1984

Seabra, Manuel de (b.1932)

Portuguese professional writer and prize-winning translator, with Spanish nationality; learnt Esperanto in 1945. De Seabra spent two weeks as a political prisoner in Fascist Portugal. He compiled *Antologio de Portugalaj Rakontoj* [Anth. of Portuguese Stories], published in 1959. From 1963, he worked for eight years as a radio journalist for the BBC in London, after which he returned to Lisbon. He writes in Portuguese, Spanish, Catalan and Esperanto; he usually produces three versions of his own works: in Esperanto, Catalan and Portuguese. De Seabra contributed to the literary review *Norda Prismo*. He has written both short stories and novels, plus more than 20 anthologies of other literatures, and essays. His prizes received incl.: *Comunitat Catalana de Colòmbia* (poetry), São Paulo (1954); *Premio Abílio Lopes do Rego*, *Academia das Ciências de Lisboa* (with his wife *Vimala Devi* (q.v.), 1972); *Premio Calouste Gubelkian*, *Academia das Ciências de Lisboa* (1976); *Gorki Prize*, Moscow (1979); (with *Joaquim Horta*) *Premio de la Crítica de Teatro*, Barcelona, for trans. of the complete plays of *Mayakovsky* (1989); *Creu de Sant Jordi*, Catalonia (2001).

La Armeoj de Paluzie [Paluzie's Armies] (1996) is de Seabra's first novel written originally in Esperanto. Sten Johansson (q.v.), in his review (1998), comments that it 'can almost aspire to a place' among works like *Varankin's*

(q.v.) *Metropoliteno*, which stand out not for their language usage but 'for their profoundly literary quality'. De Seabra himself later translated the work into Portuguese and Catalan, both of which came to press before the Esperanto original.

La Armeoj de Paluzie is an autobiographically inspired family saga from Barcelona. Johansson writes:

... you do not want to put the novel down... However, de Seabra's talent for writing lies mainly in his ability for constructing, tailoring the narrative, developing the events. He catches and retains the reader's attention by effective means, by the order and rhythm of things said, as by his skilful choice of things not said, by his lively and quietly humorous manner of presenting characters and places.

Johansson observes the hand of a professional novelist. He also distinguishes two traits that impress him as most original. First, the role of the 'armies', which should not be revealed. 'Second, one is amazed to experience how the social and political history of our century, and above all the Spanish class battles and Civil War, are reflected in the Roureda family as though by an ironic fairground (*ridiga*) mirror.'

In his review (1997), Antonio Valén complains bitterly about the style: '... you cannot but see the Romance syntax behind every sentence, often bordering on servility.' He also criticizes the content for being uninteresting: 'here again there is greyness and lack of rhythm'. Johansson, on the other hand, comments that the language usage has a fundamentally fluent and natural quality with a beautiful rhythm. However, he does also bemoan the evident lack of a competent editor.

Promeso en Obskuro [Promise in the Shadows] (1997) is a collection of 23 short stories on prostitutes, bought sex and its implications. Jorge Camacho (q.v.), in his review (1999), calls de Seabra 'mature, interesting and workmanlike':

... he succeeds in presenting situations in a novel way, and credibly. Skilfully, he talks through the characters, ... for the most part he is creating true literature, not a surrogate for followers of fashion. Without taboos ... de Seabra shows himself not to be an affected, but an authentic man of the left. In fact, whether willingly or not we all prostitute ourselves: whoever follows routine is prostituting themselves (*kiu rutinas, tiu putinas*).

Here then is the de Seabra worth reading, with a style less elegant and fluent than the best of Steele [q.v.] or Johansson, yet in soul (not in language usage!) in some way related to the novels of Piĉ [q.v.].

Camacho considers the 'often rough and unnatural' style to be due to a lack of editing, adding that publishers should understand that such small blots risk de Seabra losing out on the same artistic appreciation among Esperanto-speaking readers as he has gained for his Catalan and Portuguese readerships, particularly as he is a relatively audacious user of neologisms.

De Seabra's historical novel *La Tago kiam Jesuo Perfidis Judason* [The Day Judas Was Betrayed by Jesus] (2001) is a biography of Jesus Christ, or, as de

Seabra calls him, Jehoŝua bar-Jozefo, who forms his view of the world from Egyptian sources. De Seabra makes extensive use of original, authentically Aramaic names. Like the title, the content is reversed, and the novel starts with an epilogue, which is followed by a prologue! Wolfgang Kirschstein writes in his review (2002):

... we meet Jesus as a person as he could have been in his contemporary conditions and in this sense the novel works well, even for a reader who ... is hardly acquainted with the original sources ...

Theologian Gerrit Berveling (q.v.), in his review (2001), points out that the work is written neither for a religious nor a non-religious readership. De Seabra starts his story with the public's amazement at Jesus's expulsion of the money-lenders from the temple – 'we feel what ordinary, contemporary people felt'. It is a novel that 'develops brilliantly and with so much animation that it seems to be an eye-witness to the then Jerusalem: the people are not described, they act, ...' Berveling sums up the work as a good enrichment of Esperanto literature and a pleasantly readable book.

Other work: 'Kelkaj Komentoj pri *La Infana Raso*' [Some Comments on *La Infana Raso* (by W. Auld)] (1999). 'La Rolo de Miyamoto Masao [q.v.] en la Diskoniĝo de Japana Kulturo en Portugalio' [The Role of M.M. in the Conveyance of Knowledge of Japanese Culture in Portugal] (1999). *Ĉu Nur Unu Civilizacio?* [Just One Civilization?] (essay, 2007).

On de Seabra: 'Diktaturo Ensocia Pli Teroras ol Enŝtata' [Dictatorship in Society Is More Frightening than in the State] – interview with G. Silfer (q.v.) (1994). *Manuel de Seabra: Liaj Multaj Patrioj* [M. de S.: His Many Homelands] (lectures in Eo, Spanish, Catalan and Portuguese, with Eo summaries, 1998). M.-F. Borot: 'L'énigmatique objet du désir de Manuel de Seabra' in *La Revue des Lettres Modernes* (on the novel ... *Blaise Cendrars?*) (2003, pp.199–209).

De Seabra's translations incl.: trans. of Eo works into Portuguese, the most important of which is Masao Miyamoto's (q.v.) *Pri Arto kaj Morto* (1967) as *Da arte e da morte* (1973).

Some works – in • Catalan: *Els exèrcits de Paluzie* (1982, Eo version *La Armeoj de Paluzie*), *Coneixes Blaise Cendrars?* (1984, Eo version *Ĉu Vi Konas Blaise Cendrars?*), *Paisatge amb figura* (Barcelona, 1986), *Fer senyors a la Plaça Roja* (1986, Eo version *Promeso en Obskuro*). *El dia que Jesús va traïr Judes* (1995, Eo version *La Tago kiam Jesuo Perfidis Judason*) • **French:** *La revanche du Midi* (Toulon, 1957) • **Portuguese:** prose: *Eu e o Diabo* (Lisbon, 1950), *Terra de ninguém* (Lisbon, 1959, 1972), *O retrato esboçado* (Lisbon, 1960, 1974), *O fogo sagrado* (Lisbon, 1961, 1974), *Os sobreviventes* (Sá da Bandeira, 1965; Lisbon, 1974), *Os rios sem nome* (Lisbon, 1982), *Os exércitos de Paluzie* (1982, Eo version *La Armeoj de Paluzie*), *Conheces Blaise Cendrars?* (1988, Eo version *Ĉu Vi Konas Blaise Cendrars?*), *Promessa às escuras* (1994, Eo version *Promeso en Obskuro*), *O dia em que Jesus traiu Judas* (1996, Eo version *La Tago kiam Jesuo Perfidis Judason*). Poetry: *Cântico necessário* (Lisbon, 1954), *85 poemas realistas* (Lisbon, 1974). Essays: *A literatura indo-portuguesa* (with V. Devi; Lisbon, 1971) • **Spanish:** *La literatura en Esperanto* (*Enciclopedia Espasa*, Barcelona, 1980).

De Seabra in translation – into • Chinese: *La Armeoj de Paluzie* as *Zhī bīng* from the Eo by Gao Liu and Deng Lu (2003, 3rd ed. 2007) • **Japanese:** *La Armeoj de Paluzie* is featured in *Esperanto dokusyo nōto / Pri Esperantaj Libroj* (1999) by M. Yamaguti • **Russian:** *La Armeoj de Paluzie* as *Bumažnyje soldatiki* (1985), but trans. from the Catalan version • **Ukrainian:** *Ĉu Vi Konas Blaise Cendrars?* as *Ĉi znaješ ti Bleza Sandrara?* (1987), but from the Catalan version.

• **SELECTED WORK:** rpt in *Esperanta Antologio: Poemoj 1887–1981* ed. W. Auld (1984): ‘Silentaj Poemoj’ [Silent Poems]; ‘Legenda Portreto – Al Agusti Bartra’ [A Legendary Portrait – To A.B.]. ‘La Tago kiam Jesuo Perfidis Judason’ [The Day Judas Was Betrayed by Jesus] (short story, 1995). *La Armeoj de Paluzie* [Paluzie’s Armies] (novel, 1996). *Promeso en Obskuro: Noveloj* [Promise in the Shadows] (short stories, 1997). *La Tago kiam Jesuo Perfidis Judason* [The Day Judas Was Betrayed by Jesus] (novel, 2001). ‘La Steloj, kiujn Vi Volas’ [The Stars You Want] (story) in *Mondoĵ: 34 Esperantaj Rakontoj* ed. T. Chmielik (2001). *Ĉu Vi Konas Blaise Cendrars?* [Do You Know B.C.?] (novel, 2007).

Camacho Cordón, Jorge (Georgo Kamaĉo, used up to 1996/7) (b.1966) Spanish interpreter with the European Union, from English, Portuguese and Finnish to Spanish, from 1999 working in Madrid; learnt Esperanto in 1980–1. Camacho took Arabic and Islamic Studies at university. He was co-editor of the Spanish young Esperantists’ periodical *HEJS-Juneco*, and has collaborated with many periodicals – *Esperanto*, *Heroldo de Esperanto*, *Kontakto*, *Monato*, *Hungara Vivo*, *La Kancerkliniko*, *Fonto*, *Literatura Foiro* and *Boletín* (Spain) – with articles, stories, reviews, translations and drawings. He was awarded the Pokalo Nova Talento [New Talent Cup] at the Literary Competitions at the World Esperanto Congress in Brighton in 1989. The following year he won a record number of prizes in three branches, and *Fonto* dedicated its September issue to him. In 2007 he became editor of *Beletra Almanako* [Lit. Almanac].

Camacho has severely criticized many of his early works, saying he would retain only one or two stories from *Pandemonio*, and at least ‘La Donanto’ [The Giver], the last written, from his science-fiction stories in the *Sferoj* volumes from 1988 onwards (cf. Gutiérrez).

Sur la Linio [On the Line], published in 1991, is a small collection of short stories written from 1986 to ‘90. Mark Fettes commented in his review (1991): ‘our intellectuals are somewhat emotionally inebriated in the presence of a new and truly original talent’. The characters are almost always on their own, trying to assemble the puzzles of their existence into something that makes sense. Often the process of solution involves the reader. Fettes notes: ‘precisely this sort of autonomy marks the great writer out.’

Another postmodernist trait in Camacho’s writing is extensive inclusion of intertexts, from original Esperanto works (Auld, Chaves, Emba, Piĉ, Régulo), translations, and other works, including comics, song texts by the Esperanto rock bands *Amplifiki* and *Persone*, and even painting. Formatting is another communal trait of these stories. Their lack of uppercase letters and punctuation demands a deal of active interpretation by the reader.

Lariko Golden (q.v.) reiterates (OEL90) Reginald Jaderstrom's question (1992) 'whether such stories are true products of art, or whether they are some sort of deceit under an intellectual mask'. Golden concludes that, like the work of many recognized postmodernist writers, they simply are not meant for the general public. Indeed, he considers *Sur la Linio* just as revolutionary as Kalocsay's (q.v.) *Mondo kaj Koro* was back in 1921, and might be considered as inaugurating a new period in Esperanto literature.

From the point of view of structure, Golden considers 'kiam vento ne blovas' [when the wind doesn't blow] the most interesting story. It evolves along five parallel threads. The reader has to experience the complete simultaneity and, to do this, is obliged to discover the logic in the arrangement, which at first glance seems chaotic. (The title alludes to Raymond Briggs's *When the Wind Blows* on a nuclear attack.)

In his introduction to the work, Fernando de Diego (q.v.) calls Camacho's stories 'philanderously subtle and, at the same time, cadaverously amusing. Their author ... possesses the secret of being able to lead us on sinuous mental journeys where nightmare and reality coalesce in a fantastic game of light and shadow.' He asks: 'Could you imagine the coupling of the spirits of Poe and Umberto Eco, and [Camacho] being their spiritual offspring?' De Diego adds that Camacho shows his literary prowess not merely by his plots, but: 'In parallel with his plots, he is distinguished for his superb mastery of the language, his supple style, his wonderful exploitation of Esperanto's synthetic-analytical double way, his courageous use of novelties.'

In his interview with Antonio Valén, Camacho also describes some of the background to his *roman à clef*, the cutting satire *La Majstro kaj Martinelli* (1993). Born of a desire to work out what he perceived as negative experiences with Giorgio Silfer (q.v.) and his wife Perla Martinelli, it is at the same time a tribute to *La Majstro kaj Margarita (Master i Margarita)* by Mikhail A. Bulgakov in Sergej B. Pokrovskij's Esperanto translation.

Probal Dasgupta's review (1994) calls the work:

... an invitation to stretch our literary selves to their full extent, which is what one should expect of real world culture. Camacho plays with all the keys of the contemporary art of fiction. By means of various echoes, allusions, taunts, quotes, this work brings us into contact with the life-restoring stimulus of the world's literary currents.

De Diego (1994) considers Camacho 'a formidable satirist ... in the manner of Voltaire, of Juvenal, of Quevedo.' Auld is of a similar opinion in his review (1994), concluding: 'The story is amusing and impelling. But, while I salute Camacho's wit, I nurse reservations on its motives.'

Krys Ungar (q.v.) in her review (1994) calls the work 'pure revenge', yet 'at the same time extremely amusing!' She points to Camacho's 'brilliant parody' of Auld's poem 'Bonan Matenon, Majstro', adding that *La Majstro kaj Martinelli* abounds in literary allusions not merely from the Esperanto movement and its literature but also from world literature. 'So, the reader is entertained on various levels.' However, Golden expresses the opinion (OEL90) that it has been overvalued, and is no work of literature.

In an interview with Valén (1993), Miguel Fernández calls Camacho:

our Borges, in conceptualization and originality. He is characterized by a feverish spinning of unexpected intrigues, with abundant surprises. Moreover, he is an excellent creator of atmospheres that are bewitched, enchanting, inexpressible. His style swarms with somehow slippery, super-saturated elements.

Camacho has stated that he has now abandoned prose to write almost exclusively poetry.

The year 1993 saw the publication of a communal volume of poetry by four young Iberians, *Ibere Libere* [Iberianly Unhindered] by Camacho, Miguel Fernández (q.v.), Gonçalo Neves (q.v.) and Miguel Gutiérrez (q.v.). Golden praises (OEL90) Camacho for succeeding even better in poetry than prose.

Essential for Camacho is that everything is created out of the language material, without striving to re-create the writer's thought or feeling. His 'masterly forms and semantic compactness' produced superior works of the 1990s. However, while Edwin de Kock (q.v.), in his review (1994), remarks on Camacho's pertinent metaphors, he criticizes a tendency to discursiveness.

The poem 'kiel' [how] has received much admiration – a poem that 'in just 28 lines ... condenses the whole history of mankind, the expansion of the universe and the perplexity of the individual before its limitlessness.' (Neves). Golden notes its 'brilliant rhythm', but considers the most outstanding poem to be 'miraklo' [miracle]. It is written in irregular *terza rima* – the word-stems rhyme, not the endings. Nervi points out (1993) the paradoxical use of this 'divine' rhyming scheme for 'such a secular, unmetaphysical world-view'. Golden comments: '... for the unbelieving person at the end of the twentieth century there will be no miracle – the poem resembles a sort of metaphysical suicide.'

In his review (1994), Christian Declerck (q.v.) is impressed by Camacho's capacity for linguistic creativity and conceptual originality. Camacho is also capable of powerful fantasy, while retaining his grip on reality. Declerck discerns a materialistically pessimistic world-view, with lamentations about the unavoidable death and a false self-image – both inevitable owing to the identification of the essence of life (consciousness) with the masked person (personality).

Declerck picks out 'Viajn' [Yours] as a profound and beautiful poem, though he does not fully share the enthusiasm of others for 'kiel' [how], 'for the reason that it ends in an insignificant, fricative hiss.' On the other hand, Declerck thinks the poems 'miraklo' [miracle] and 'mi' [I] bear witness to Camacho's poetic talent.

Ekstretoj [Extremes], a collection of short stories with Fernández, Gutiérrez and Neves, was published in 1997. The book's 'extreme' themes (cf. p.418) are 'Without shame, without euphemisms, but always treated artistically, in the spirit of the delectable *Sekretaj Sonetoj* by the never-extant Peter Peneter [q.v.]' (F. de Diego: Foreword, p.6).

In his review (1998) Sten Johansson (q.v.) thinks Camacho's work stands out above that of the others, with pertinent subjects, awareness in construction and skilful use of language. He is particularly impressed by the

story 'Neniam Plu (Aboco de Amo)' [Never Again (ABC of Love)], 'in which realism and magic intertwine'.

On the other hand, none of the foursome deals with his themes very profoundly, though sometimes wittily. Camacho employs surprise, 'but always as though playing with a doll.' The characters' true feelings are not noticed, which gives Johansson to speculate on potential for further development.

Edmund Grimley Evans also notes (1998) language usage by Camacho that is 'rich, but unpretentious, normal, yet absorbing: you notice its special quality of fluency and naturalness if you read it aloud.' He adds that the ghost story 'Neniam Plu (Aboco de Amo)' continues to haunt him for 'its simultaneous strangeness and usualness, as if a dream, which, although not real, neither seems made up.'

In his review 'Kliŝdetruo Trompe Tradicia' [Deceivingly Traditional Destruction of Clichés] (1998), Mauro Nervi comments that Camacho's contribution is spun less in the spirit of Romanticism than that of Fernández, although they both 'juggle with the language'. Nervi describes Camacho's 'extremism' as 'educated cynicism', nevertheless intelligent and sensitive, and his literary technique as truly professional. For Camacho, 'the unseen plot is at the core, under the weave of reminiscences, descriptions, reflections.'

Gonçalo Neves (q.v.), in his afterword 'La Saturna Skorpio' [The Saturnian Scorpion] in Camacho's collection of poems *Saturno* [Saturn] (2004), writes (p.123):

Very early on he wrought a fluent, almost electric style, spiced with a copious vocabulary and a very delicate humour, sporadically brinking on gnawing irony. From then on, his pen has freely dedicated itself to stories, poems, articles, essays and surprizingly abundant and pertinent reviews, here on books, there even on music discs and films.

Neves continues (p.125):

[Camacho] himself confesses to literary influences from Danilo Kiš [1935-89] and Jorge Luis Borges (the former only in prose, the latter also in poetry, up to a point) and stylistic influences from Fernando de Diego and Karolo Pič [q.v.], although from the latter he has probably taken over just his audacity, while he carefully learnt and exploited the style of the former. Other literary models, as far as Esperanto poetry is concerned, are partly William Auld [q.v.] (that of *La Infana Raso*) and Edwin de Kock [q.v.].

Camacho has expressed dislike of conservatism in the usage of language. Neves continues (p.126): 'He is ... an essentially modern poet but in no way modernistic, and it is precisely this that constitutes his trump card and his novelty at the heart of the flow of Esperanto poetry.' 'He has somehow become the poet of the all (*ĉiomo*), ... that may be taken with the hand in an easy gesture and is made perceptible just a little at a time.'

Saturno is not so much bilingual as a collection of poetry written, mainly, in two languages (p.127). The author has not translated himself but has realized the same poetic desire in both languages. Camacho has become

particularly interested in this type of composition, i.e. parallel language versions that are conceptually translatable. They were written from 1989 onwards.

Celakantoj [Coelacanth] (2004) is a collection of original Esperanto poems also written from 1989 onwards, mostly with parallel Spanish versions. It is realistic, socially concerned poetry. In his afterword, Mauro Nervi (q.v.) comments that the collection is an important milestone in the tradition of 'realism' in Esperanto literature (p.97):

for the second time, since William Auld, we encounter an Esperanto poet whose instinctive inspiration is not umbilical reminiscences or mind-stretching lyrics, but life in its concreteness – blood and dust, battles, ideology, travels, human relationships.

Nervi concludes (p.108):

Coexistence and contrast awaken poetry, precisely at a moment when stronger cultures plan to homogenize the planet in line with economic criteria, camouflaging their interests with false ideals. This is why Camacho's poetry is so important: in it history and the individual dialectically interrelate in a dissonant, yet in a literary sense, fully meaningful harmony (*literature sensoplena agordo*). Read it as a new way of interpreting the Esperantist «interna ideo» [internal idea]: let's strive to conserve the differences, not for the sake of an ethnological, myopically geographical ideology, but for love of diversity (*bunteco*) in the scene of life, and in the feeling of respect for this tensional coexistence, which alone allows extension of experience, and finally also reciprocal understanding. In this unsimplistic philosophy, supported by the masterly technique of his verse, Jorge Camacho has laid the foundation of a house of poetry that is now growing, before our eyes.

In his review (2005), Alen Kris (q.v.) is of the opinion that Camacho has matured enough to be called a philosopher:

Self-evidently, he is not an academic philosopher in the German, or English, style, neither in the American style (as he is no pedlar of practical platitudes), probably, more correctly – in the French: free from reason and without a system! The more so that in its depth his world-view echoes existentialism. No god(s), no cause(s) (*celoj*), no absolute(s) organize his universe, where terrestrial life is a mix of the two infinities of time and one of space. In such a universe nothing else remains to orphan man than to organize his own space ...

Yet Camacho is no indifferent observer of life. He assesses, is excited, indignant, ironic, argumentative, critical ...

Peter Browne, in his review (2007) of both *Saturno* and *Celakantoj*, sees them both standing at the apex of all literature in Esperanto. 'A mature voice, chiselled language usage, coherent world-view, thematically unified poetry collections, unsentimentality (*malsentimentalismo*) ...' Browne considers Camacho 'An eminent poet (*plen-statura*), who is rightly com-

pared with de Kock and Auld. However (as others have already emphasized) almost wholly lacking in lyricism or passion ... because this is a poet above all of the intellect.'

Browne notes that there are, obviously, different effects in the two, Esperanto and Spanish, versions of *Saturno*. He finds the Esperanto versions frequently more pleasing: 'precisely for their licence, ranges of flexibility and concision, which cannot even be dreamed of in Spanish. Camacho is an irrefutable master of these raw materials.'

Browne agrees with Nervi's comment on Camacho's 'life in its concreteness ...', and draws a parallel with Ángel González's poetry, in particular the finely chiselled use of language and verse. In Camacho's poison-spouting 'Bonan Vesperon, Majstro!' [Good Evening, Master!] Browne recognizes the product of 'a truly worthy child' of the 17th-century Spanish poet Quevedo.

On the question whether Camacho may be classified as a poet of science fiction, Browne thinks this reasonable if we accept Stanisław Lem's call for a more serious type of science fiction, although he detects a lack of comparable types. Browne draws our attention to poems such as 'Astraj Nevusoj' [Astral Moles], 'with a surprizing progression from the wondrousness of the Cosmos to pertinent eroticism', ... and Camacho can shock with extremes that may well perturb his readers - 'Jorge is a sort of linguistic, poetic, and intellectual *Übermensch* ("An *enfant terrible*", as Joxemari Sarasua said in *Fonto*).'

Browne concludes with the remark that, fortunately, the poems of *Saturno* and *Celakantoj* are for the most part comprehensible to the ordinary reader. Some are texts for songs by the rock group Esperanto Desperanto, which are 'quite adequate for this purpose'. Other poems are more profound, although often lacking original themes.

Carlo Minnaja (q.v.), in his review (2005), compares Camacho's poetic feeling for life most closely with Auld's. It starts off from the almost identical assertion on the childishness and immaturity of the human race. Yet, Minnaja deems Auld less pessimistic than Camacho, who expects the human race also to become a coelacanth.

Nicolino Rossi (q.v.), in his lecture 'Kio Novas ĉe la Muzo de la Moderna, Esperanta Poezio?' [What's New with the Muse of Modern, Eo Poetry?] (1999), comments that:

... , in his exploration of metre, Kamaĉo continually experiments with the possibility of balancing content with form, and his words take on the whole ponderous value of their own primeval, core meaning. His talent for poetic expression produces this refined elegance of equilibrium between sense and sonority in each individual syntagma, often raising his verbal investigation to a peak of refined (*precioza*) artistry, by means of continual support from strict scansion.

Camacho's collection *Eklipsas* [Eclipsing] came out in 2007, with some 70 poems written from 2005 to '06. Some of the poems are bilingual, while others are accompanied by translation into Spanish. They are inspired by Asia, which includes the dropping of the atom bomb on Hiroshima.

In his afterword to *Eklipsas*, Baldur Ragnarsson (q.v.) takes issue with Mauro Nervi's comment that Camacho's poetry is a milestone in the tradition of realism in Esperanto (cf. *Celakantoj* above). Ragnarsson emphasizes that there are varieties of realism, and thus there is little sense in a narrow categorization of the phenomenon. In Ragnarsson's opinion, if one were to classify Camacho's poetry as concrete realism, one should not, in so doing, fail to hold the doors open to interpretations with other dimensions.

Ragnarsson devotes considerable attention to Camacho's Japanese-style poetry. The book contains 40 tankas and 8 haiku. While Camacho tends to use the traditional number of syllables, he does not allow himself to be bound by prescription. Yet Ragnarsson emphasizes that it is certainly possible to recognize subtle suggestions of that internal reality that is the general characteristic of traditional Japanese poetry – in particular in 'Dimensioj' [Dimensions] and 'Miraĝoj' [Mirages]. On the other hand, the intimate connections with nature, so characteristic of much traditional Japanese poetry, are seldom present in Camacho's work.

Ragnarsson adds that Camacho's 'range rocks effortlessly between various sorts of seriousness – irony, criticism, indignation, and in truth even his humour is most often nuanced by seriousness.'

Ragnarsson deems the poems written in Hiroshima outstanding. They form the core meaning of the collection. 'The realism of "Datrevene" [On the Occasion of an Anniversary] is direct and bare, that of "Datreveno" [Anniversary] intertwined and full of questions.'

Ragnarsson writes:

... his politically humanitarian awareness, his indignant social criticism, which are genuinely extant in his previous collections of poetry and in the long poem 'Datreveno' ..., bear witness to the real nature of his creative dynamic, which will undoubtedly continue to impart character to his poems.

Carlo Minnaja, in his review (2007), makes the general observation that 'clearly, a poet as personal as Camacho vibrates the souls (and judgements) of his readers in various frequences.'

Minnaja considers it would be impossible to accompany the poet on what Ragnarsson calls a 'leisurely promenade' without the annotation. Minnaja calls this often instructive, yet adds that 'such almost pedantic explanation lends the impression that the author's principal interest is not the resultant poem, but its kneading and raising.' Camacho's 'trump card', however, is his momentary images, many of which are thought-provoking.

Other work: 'Kulturo kaj Literaturo Esperantaj' [Eo Culture and Lit.] (1986). 'Kion Oni Trovas en la Tekstoj de "Persone"' [What You Find in the Texts of 'Persone'] (1991). Preface to F. de Diego's trans. (1992) of *Cien años de soledad* by Gabriel García Márquez. 'Enkonduko en la Verkaron de Miguel Espinosa' [Intro. to the Works of M.E.] (1998). With R. Corsetti, P. Dasgupta, J. Lindstedt and C. Piron (q.v.): *La Liturgio de l' Foiro: (Elementoj por Ekzegezo)* [The Liturgy of the Fair: (Elements for Exegesis) – on the 'Rauma Manifesto' (1999)]. 'La Mava Lingvo: Neologismoj kaj Malneologismoj en Esperanto' [The Deleterious Lang.: Neologisms and Archaisms in Eo] (1999).

Camacho produced the Spanish section of J. Lindstedt's multilingual domestic glossary *Hejma Vortaro* (1999). He helped revise *Gran Diccionario Español-Esperanto* (2003) by F. de Diego et al..

'Sanon kaj Poezion!' [Health and Poetry!] on W. Auld (2006). 'Lingvaj Manipulistoj' [Lang. Manipulators] (essay, 2007). 'Baldur Ragnarsson, Duklinga Poeziisto' [B.R., a Two-bladed Poet] (2007).

On Camacho: R.W. Jaderstrom: 'Seminario pri "Sur la Linio"' [Seminar on ...] (1992). P. Dasgupta: 'Post la Arkadioj' [After the Arcadias] - review of *La Majstro kaj Martinelli* (1994). Interview by A. Valén (1995). N. Rossi: 'Kio Novas ĉe la Muzo de la Moderna, Esperanta Poezio?' [What's New with the Muse of Modern, Eo Poetry?] (1999). L. Golden: 'Ĉu la Kvara Periodo? Originala Esperanta Literaturo en la Naŭdekaj Jaroj [Is This the Fourth Period? Orig. Eo Lit. in the '90s] (ts., 2002). B. Ragnarsson: afterword to *Eklipsas* (2007).

Camacho's translations incl.: *Letero el Palestino* (1980, political letter from Palestine by Santiago Alba Rico). *Astura Bukedo* [Asturian Bouquet] (1987, works by Ángel Gonzáles (b.1925)). 'La Alabastra Ĝardeno' (1994, SF story 'El jardín de alabastro' by Cordelia [Teresa Inglés] in M. Gutiérrez (ed.) *Sferoj 9. La Ĉapo de la Sterko-vermo* [The Manure Worm's Hat] (1995) 'consists of an Eo trans. of the untitled text written in Spanish ... Let me warn clearly: it is neither fiction nor literary (*beletra*). ..., nor a story, but a kind of mental diarrhoea or verbal tenesmus.'

Camacho in translation - into • English: sonnet 'Oksfordo', trans. by Marjorie Boulton (q.v.), as 'Oxford', is lodged with the Bodleian Library in that university city. 'Monologo kun Mediteraneo' (from *Celakantoj*) appears as 'Monologue beside the Mediterranean' in *Spectrum* (No.8, 1996) pp.42-7, trans. by W. Auld • **Icelandic:** poems 'ĉies' (from *Ibere Libere*) appears as 'Ævi sérhvers manns' in *La Tradukisto* No.39 (Nov. 2001) and 'Datreveno' (from *Eklipsas*) as 'Merkisdagur' in No.51 (Nov. 2005), trans. by Baldur Ragnarsson • **Italian:** SF stories 'Adamo': 'Adamo kaj la Puzlo', 'En Zigurat' Ebona', 'Sub la Stelaj Scintiloj', 'Tro da Nuboj super Hispo' as 'Adam e il rompicapo', 'Nella piramide d'ebano', 'Sotto il brillio delle stelle', 'Troppo nuvole sa Hispo', and four microstories: 'Anstataŭ, Ĉase de Mi', 'Senkompatate', 'Tajpomancio' as 'Invece', 'Sicuro allo scuro', 'Spietatamente', 'Datilomanzia' in *La Lingua Fantastica* ed. G. Cappa (1994) • **Ukrainian:** story 'Kia la Semo' as 'Jake nasiet'sja', trans. by V. Pajuk, in *Rusalka Dnistrova* (No.8, 1994).

• **SELECTED WORK:** 'Marco Boldo, Privata Detektivo' [M.B. Private Detective] (story) in *La Mirinda Libro* [The Wonderful Book] (1984). In *Pandemonio* [Pandemonium] (5 stories, 1987). Rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (poems, 1987): 'Opinioj' [Opinions]; 'Quasimodo'. In *Sferoj 6* comp. M. Gutiérrez (SF stories, 1988): 'Kasteloj sur Glacio' [Castles on Ice]; 'La Donanto' [The Giver]. Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'Adamo kaj la Puzlo' [Adam and the Puzzle]; 'Anstataŭ' [Instead]; 'En Zigurat' Ebona' [In an Ebony Ziggurat]; 'Ĉase de Mi' [In the Hunt of Me], 'Sub la Stelaj Scintiloj' [Under the Stellar Scintillations]; 'Senkompatate' [Without Compassion]; 'Tro da Nuboj super Hispo' [Too Many Clouds over H.]; 'Tajpomancio' [Typomancy].

Sur la Linio: Rakontoj kaj Noveloj [On the Line: Stories] (1991). *Ibere Libere* [Iberianly Unhindered] (poetry with Gutiérrez, Fernández and Neves, 1993). *La Majstro kaj Martinelli* [The Master and M.] (satire, 1993). In *Sferoj* 8 comp. M. Gutiérrez (SF stories, 1993): 'La Donanto' [The Giver] (with Santiago Labrador); 'Sinjorino Tau' [Mrs T.]; 'Fenomeno' [Phenomenon]; 'Inter Fantomoj' [Among Ghosts]. *Ekstretoj* [Extremes] (short stories, with G. Neves, M. Fernández and M. Gutiérrez, 1997). In *Sferoj-10* comp. M. Gutiérrez (SF stories, 2000): 'Se Barbaroj Iam' [If Barbarians Ever]; 'Atesto' [Witness]; 'La Mesio' [The Messiah]; 'Ludwig'. 'Familio Pork' [The Pig Family] (children's story) in *Mondoĵ: 34 Esperantaj Rakontoj* ed. T. Chmielik (2001). *Celakantoj* [Coelacanth] (poems, 2004). *Saturno* [Saturn] (bilingual poems, 2004). *Eklipsas* [Eclipsing] (poetry, pt bilingual, 2007).

1986

Tavanti, Corrado (1919–95)

Italian. Tavanti volunteered for military service and subsequently became an American prisoner-of-war. He was a doctor of political science, and later resident in Switzerland after marriage, where he worked in a chocolate factory, but retired early due to illness. Tavanti learnt Esperanto after retiring. He has also written short stories and plays in Italian.

Jacques Le Puil (*Fonto*, No.95, 1988) considers Tavanti's detective story *Varmas en Romo* [It's Warm in Rome] (1986) 'certainly worth reading', although he criticizes Tavanti for occasionally using expressions outside the norm due to his insufficient immersion in the literature of the language. Publication of its Hungarian translation was particularly successful.

Tavanti's second detective novel, *Tiu Toskana Septembro* [That Tuscan September] (1990) is co-written with István Ertl (q.v.). In his review (1991), William Auld (q.v.) calls it a pleasant read, and uncommon in that it deals not with some exotic crime but a far too common type of murder. He finds the style gives the impression of a police statement, and the characters lack depth. However, the narrative retains the reader's interest, and the solution is unexpected, and satisfactorily realistic. In her review (1992), Krys Ungar (q.v.) praises the natural dialogue, but complains that the plot lacks the necessary wit and subtlety.

Tavanti in translation into • Hungarian: *Varmas en Romo* as *Hőség Rómában* (1988) trans. by I. Ertl.

• **SELECTED WORK:** *Varmas en Romo* [It's Warm in Rome] (crime novel, 1986); *Tiu Toskana Septembro* [That Tuscan September] (crime novel, with I. Ertl, 1990).

Dèng Huijīn (Jīnquan) (b.1950)

Chinese labourer (1970–80), from 1981 clerk in Shashi, where he was chairman of the local Esperanto society; now chief-secretary of the office of a political party (Party for Democratic Progress) in Jingzhou, Hubei; learnt Esperanto in 1980. Original and translated work by Deng has appeared in *Fonto*, sometimes with his brother Deng Huiping. He produced two issues of *Esperanta Literaturo* [Eo Lit.], in 1986 and '95. Extensive Esperanto novels remain unpublished.

• **SELECTED WORK:** 'Patrino' [Mother] in *Fonto* (story with Deng Huiping, 1989).

Becker, Ulrich (b.1958)

German, professional translator, resident in New York, USA. Becker studied French and Russian literature and linguistics in Germany, later taking a master's degree in publishing in the USA. He won the Pokalo Nova Talento [New Talent Cup] at the World Esperanto Congress in Havana in 1990, which was followed by further prizes in the Literary Competitions – first prizes in 1991, '95 and 2004. He runs his own Esperanto publishing company, Mondial, which from 2007 began publishing *Beletra Almanako* [Lit. Almanac] under the editorship of Jorge Camacho (q.v.).

Becker made his début in book form with his collection of a dozen short stories *La Aĵoj kaj la Sezonoj* [Things and Seasons] (1996), dealing with highly varied themes of significance to postindustrial society, from ecology and topical politics to love.

In his review (1997), Gonçalo Neves (q.v.) considers the most successful story to be 'La Okuloj de Nanimbo' [N.'s Eyes], on an African who collects eyes, because people are losing them, no longer able to see what is important. Lariko Golden detects (OEL90) influence of the magic realism of South American authors such as García Marquez, Mario Vargas Llosa and others. In general, Golden considers Becker particularly open to influences from world literature. He places the style between modernism and postmodernism, but Becker produces 'specifically Esperanto postmodernism'. He cites 'Rezolucio 11.59.h' [Resolution 11.59.h], which is no dry set of problems, but on the contrary nothing less than the survival of Earth and mankind. 'The ending even brings apocalyptic passion with it and true catharsis'.

There is also a letter from a young East German to his grandmother after the fall of the Berlin Wall – 'An interesting perspective by someone present at the time.'

Neves is of the opinion that Becker's language usage reaches its most plastic and refined in his stories on homosexual love. The volume concludes with a 'multilayered text' under the title 'La Esperanto-maŝino' [The Eo Machine] on a sort of world-shattering distortion of ideals. No solutions or formulas are proposed. Neves comments: 'Becker has hit at least one target'.

Golden picks out two other stories for particular comment. 'Trompo' [Deceit] starts with the writing of a somewhat boring little story until it is suddenly interrupted by the heroine herself, who is not happy with the talent of her writer, thus removing the boundary between reality and fiction. Heroine and writer exchange roles. Finally, the heroine threatens to tell on the reader – a device reminiscent of a story by one of the principal postmodernist writers, Julio Cortázar. There is a similar ending in the story 'La Aĵoj kaj la Sezonoj'. The impersonal story suddenly changes to the use of the first person, thus inserting the author into his own story. Golden sees a parallel with the French *nouveau roman* (cf. Alain Robbe-Grillet), though perhaps nearer to work of Georges Perec.

Neves considers Becker's writing lively, personal and enjoyable, also contemporary and on questions at issue. 'In style, however, he does not attain the summits of, for example, Liven Dek or Sten Johansson' (qq.v.).

Becker's collection of poetry *Ĉiuj Dioj Estas For: Novjorkaj Poemoj* [All the Gods Have Gone; New York Poems] came out in 2004. Its first part is called

'Pri la Urbo Mem' [On the City Itself]. In his review (2007), Jorge Camacho (q.v.) comments that here Becker constantly addresses the city, rather than talking about it, with 'feelings that range from nausea and abomination to wonder and admiration. Social themes abound, not crudely like Bukowski, but somewhat in the manner of Carr and Ungar [qq.v.]'

In his interview with Ljubomir Trifončovski (q.v.), Becker explains: 'The second part of the collection of poems more or less directly deals just with love, sexual love and desire of some imagined 'me', which is partly myself, partly not, within the context of the big city. The title of the second part, *Unu kun Vi* [One with You], is not indicative of a mass of people or a city, but one single person; the subject of a love relationship.' Camacho finds these poems 'less intense and interesting ... on account of their final result, not sufficiently distilled.'

Becker explains: 'The third part ... contains the most varied poetry. It sees the city and the world with more distance and scepticism, but also with the tendency to put up with and, if that is possible, to change something. Is this a delusion?' Here social themes reappear, with meditation on the inhuman world, full of exploitation and war, and profoundly hypocritical (or cynical). Camacho quotes Becker's bitter criticism: *Ĉiuj dioj estas for. | La homoj ne plu pensas. | Nur mono regas en la hor', | la voĉojn burs' kompensas.* [All the gods have gone. | People don't think any more. | Only money rules in the choir, | the voices are compensated for by the stock exchange.]

Camacho dislikes the epilogue, calling it 'too fervid and bombastic, as if from decades ago'. He sums up the work as no masterwork, yet a collection of poetry worth reading by a promising author.

Becker edited K. Schulze's Esperanto translation (2005) of Thomas Mann's *Lotte in Weimar*, as well as several collections of lectures on aspects of interlinguistics, chiefly in German.

On Becker: L. Golden: 'Ĉu la Kvara Periodo? Originala Esperanta Literaturo en la Naŭdekaj Jaroj [Is This the Fourth Period? Orig. Eo Lit. in the '90s] (ts., 2002). 'Mi Daŭre Miras kaj Admiras, sed Ankaŭ Kondamnas Gin' [I Continue to Wonder and Admire, but I Also Condemn It] – interview (2006) with L. Trifončovski. 'Novajo en la Beletra Pejzaĝo: *Beletra Almanako*' [News in the Lit. Landscape: B.A.] – interview (2007) with C. Nourmont.

Becker in translation: some of his short stories have been translated and published in Hungarian, Ukrainian and other languages.

Work in German: short story 'Ein spätes Konzert' in the anthology '... einmal war's schön' (Hamburg, 1997); novel *New York Lunatic oder Die andere Seite des Mondes* (Berlin, 2002).

• **SELECTED WORK:** 'Mi Estas' [I Am] (poem) in *Poemaro por Paco* ed. G. Konisi (1986). *La Aĵoj kaj la Sezonoj* [Things and Seasons] (short stories, 1996). *Ĉiuj Dioj Estas For: Novjorkaj Poemoj* [All the Gods Have Gone: New York Poems] (poetry, 2004).

1987

Ternavski, Mikaelo (Mihail Jakovlevič Ternavskij) (1934–98)

Ukrainian, professional poet. His work appeared in *Hungara Vivo* from 1984 to '91. His Ukrainian-language poems first appeared in the Ukrainian

press from 1959. His first collection of poetry came out in 1967. He also wrote in Polish, most recently also in Esperanto, which he learnt in 1983. His first Esperanto poems appeared in the Estonian samizdat periodical *Sonorilo* in 1984. Ternavski himself translated into Ukrainian from Belorussian, Bulgarian, Esperanto, Russian, Polish and Lithuanian. Work of his has been translated into Russian, Lithuanian and Bulgarian. Esperanto work by Ternavski has appeared in *Sovetia Esperantisto*, *Hungara Vivo*, *Bulgara Esperantisto* [Bulgarian E-ist], *Esperanto* (Nov. 1986), *La Brita Esperantisto* [The British Esp-ist], *Kvakera Esperantisto* [Quaker Esp-ist], *Survoje* [On the Way], *Litova Stelo* [Lithuanian Star], *Cerbe kaj Kore* [With Head and Heart], *La Flugfolio* [The Flyer], *La Dua Jarcento* [The 2nd Century], *Monato, Fonto* and *Literatura Skatolo* [Lit. Box]. Famously, Ternavski refused to take part in Esperanto gatherings as he did not wish to fulfil the requirements of the KGB.

Ternavski's only original published work in Esperanto is *Koloro* [Colour] (1987) – a 40-page collection of original poems, edited by Valentin Melnikov (q.v.), who comments in his introduction:

The poetic manner of M. Ternavski is immediately recognizable. Free verse is traditional enough in the poesies of the world, and is already at home also in Esperanto.

The poet especially likes the graphic art of Picasso, which inspires him to poetic creation. This is his confession: 'The graphic art of Picasso produced the impression that anyone, even a child, can work this way, but this is a delusion... I'd like my verse to make such an impression, in a word, awaken a feeling of delusional ease.

'Consequently, I write poetry with a free rhythm-melody, in conformity with a design I feel in my soul. The state in which I write such free verse is out of the ordinary. When I am in an ordinary state, then I write, for example, a sonnet, because I don't feel a rhythmical-melodious design in my soul but just a thought...'

The two sonnets found in this book are able to satisfy the most refined taste of connoisseurs of classical poetic forms.

The following manuscripts/typescripts are conserved in the International Esperanto-Museum in Vienna (Internationales Esperanto Museum Wien): 'Min Preteriras' [Passes Me By] (c. 1990) – 20 pp. of poems; ms./ts. 'Filo de Sorĉisto: (Drama Poemo el Vivo de Krimeaj Skitoj); Kiu Do Min Savis? Mia Krimea Vintro: en Jaro 1992; Survoje' [Son of a Sorcerer: (A Dramatic Poem from the Life of Crimean Scythians); Who Then Saved Me? My Crimean Winter of the Year 1992; On the Way] (c. 1992) – 14 pp. of dramas and poems; ms./ts. 'Aŭtobiografiaj Skribaĵoj' [Autobiog. Writings] – 51 pp. of illus. diaries, written at Simferopol between 1991 and '94; ms. 'Ombro de Otiso' [Otiso's Shadow] (year unknown) – 37 pp. of poems; ms./ts.

Autobiography: 'Mikaelo Ternavski: Mi Mem pri Mi' [M.T.: I on Myself] (1997).

Ternavski's poetry in Ukrainian: *Vidtinky* [Nuances] (Harkiv, 1967). *Sonjaĉnyj hodynnyk* [Sundial] (Harkiv, 1976). *Za vydnokolom* [Behind the Horizon] (Simferopol, 1986).

• **SELECTED WORK:** *Koloro* [Colour] (coll. of poems, 1987).

Maul, Stefan (b.1940)

German journalist; political editor of an Augsburg newspaper. In 1980 Maul founded the topical monthly news magazine *Monato* [Month], which he edited for many years. He has also written didactic works and some poetry.

Vortaj (A)ludoj [Word Allusions/Games] (1987) is a collection of original epigrams, humorous and satirical poems and prose. Although Ed Borsboom, in his review (1988), calls them 'solid, well constructed', he is not impressed, finding the work as a whole uninteresting.

Maul edited the significant anthology of essays and poems *Sub la Signo de Socia Muzo* [Under the Sign of a Social Muse] (1987) with W. Auld (q.v.); and *Deklingva Manlibro pri Politiko* [Ten-lang. Handbook on Politics] (1994).

Autobiography: *El Verva Vivo Ĵurnalista* [From the Lively Life of a Journalist] (2005).

On Maul: 'Tri Demandoj al Stefan Maul' [Three Questions to S.M.] interview with G. Silfer (1978).

Other works: *Germana Ĵurnalisto Komentas* [A German Journalist Comments] four talks (1981). J. Junger and S. Maul: *Manlibro pri Ĵurnalismo* [Journalism Handbook] (1982, 2nd ed. 1989). 'Ĉu Eblas Revoluciigi la Internacian Inform-Sistemon Helpe de la Internacia Lingvo Esperanto? Konkludoj el la Sperto pri Monato, Magazino Sendependa por Politiko, Ekonomio kaj Kulturo' [Is It Possible to Revolutionize the Intl Info. System with the Help of the Intl Lang. Eo? Conclusions from the Experience with *Monato*, Independent Monthly on Politics, Economics and Culture] (1987). *Enkonduko en la Arton Skribi* (Intro. to the Art of Writing) (1993). 'La Ĵurnalistoj' [The Journalists] on W. Auld and M. Boulton (qq.v.) (1999).

• **SELECTED WORK:** *Vortaj (A)ludoj* [Word Allusions/Games] (humorous prose and poetry, 1987). *El Verva Vivo Ĵurnalista* [From the Lively Life of a Journalist] (autobiog., 2005).

Steele, Trevor (b.1940)

Australian teacher of German and history, writer. Steele has spent many years abroad, in England and Spain (1967–71), at the Esperanto village Bona Espero in Brazil (1977), in the Soviet Union, Poland and Germany (1990–2, 1995). During 1993–4 he went walkabout in Australia, also working at an aboriginal reserve. From 1996, he taught Esperanto in Montessori schools in Perth, Western Australia, later also at the Summer School in San Francisco, California, in Poland and in Lithuania. He was general manager of the headquarters of the World Esperanto Association (UEA) in Rotterdam, Holland, from 2001 to '04. Issue 270 (June 2003) of the literary review *Fonto* was dedicated to Steele and his work.

Steele's first book, the 448-page historical novel *Sed Nur Fragmento* [Yet Just a Fragment] (1987), recounts the life of a Russian nobleman and anthropologist between his visit to a Pacific island and his death at the end of the 19th century. Part of the novel consists of his two diaries: one scientific and one private. Jorge Camacho (q.v.) comments in his review (1994):

In my opinion, the key word in this novel is 'conflict'. Conflict between his scientific career and the demands of the politicians. Conflict between cultures, between natives and the European coloni-

alist countries, or of the latter each against the others. Conflict between people ... Doubt ambushes everywhere. And doubt ambushes mainly in the constant conflict between atheism and materialism, on the one hand, and on the other hand religion, spiritualism, belief in a cosmos with meaning (*senchava*).

Camacho continues:

Trevor Steele's style also renders the work ambitious and impressive. The author is a complete master of the language, using it richly and generously. ...

The novel is highly diverting: it is certainly an adventure novel, a travelogue spiced with humorous anecdotes and scraps of irony. Moreover, it also gives one to meditate on contemporary problems, like the anti-native apartheid in Australia, ...

... it is one of the most important novels ever written in Esperanto.

Gerrit Berveling (q.v.) (*Fonto*, 1994) calls *Sed Nur Fragmento* an 'ideologically Esperantist (*esperantisma*) novel', explaining the latter with:

Esperantism is certainly not just an engagement with ... Esperanto; ...: among other things, of great importance are a certain respect for the cultures of others, respect for people of other races. ... [Maklin] later seriously begins to doubt the scientific value system he has inherited ... Positivism reveals itself insufficient to explain all of the unfolding reality. This greatly shocks him.

... for him what matters is people and their cultures as all are intrinsically worthwhile. This is what I here call an Esperantist (*esperantisma*) ideal.

On Steele's technique, Berveling comments: 'with the use of highly specialist knowledge, the manner of his narrative exploits various means one does not often come across.' Elsewhere (*EL25J*, p.22), Berveling calls this novel stylistically 'an almost perfectly classic work; in content very clever and in fact quite simply constructed; in the capacity of a message: respect for other cultures, so typically 'Esperantist' that it simply takes its place as a key novel in [Esperanto] culture.'

Willem Verloren van Themaat (q.v.) calls *Sed Nur Fragmento* 'the most imposing Esperanto novel to date' (BNTEL). Its title:

alludes to the necessary fragmentation of our knowledge of the past (the storyteller, a retired librarian, reconstructs the life of the Russian archaeologist of the previous century, Maklin, on the basis of his publications and diaries). This alternation between various sources gives the book a great refinement in composition. Maklin explores ... (New Guinea) ..., but because of his resistance to colonialism and imperialism (not just Russian!) he comes into conflict with his superiors. The book penetrates the confrontation between various countries and epochs, so characteristic of many Esperanto novels and epic poems. ... The anticolonialism corresponds to the Esperanto 'interna ideo' [internal idea] of peace and co-existence with equal

rights (*egalrajta kunvivado*) of all people. ... The book does not preach equality of rights ... abstractly, but concretely penetrates the wide differences between various cultures, ... The book also contains other themes, for instance the attitude of Maklin to love.

In his interview in the magazine *Esperanto* (1998), Steele said that his ambition in writing *Sed Nur Fragmento* was 'to present a wide vision of the history and intellectual currents of the period.' He adds: 'Writing has for me become a sweet narcotic. ... Esperanto is one of the things that give a point to life, and writing in the language of the sometime future (*iama estontajo*) is for me self-evident.'

Memori kaj Forgesi: Noveloj el la Norda Montaro [To Remember and Forget: Short Stories from the Northern Mountains] (1992) is based on the author's childhood experiences during the 1950s and '60s. Berveling comments that Steele 'shows himself an entertaining conversationalist' (*EL25J*, p.22). Two stories concern problems of social contact between whites and aborigines, and those of mixed race. The other three deal with 'a certain pioneer crudity', writes William Auld (q.v), in his review (1993):

The narrative form also differs from story to story. ... 'Memori kaj Forgesi' has the most 'routine' form of simple narrative, and deals very nicely with the moral quandary of a white ten-year-old in the face of friendship with an aborigine of the same age. 'Aminduma Vespero' [A Courting Evening] records ... three and half hours of banality and want of communication in a family together with their daughter's likely fiancé.

'Heroo de Nia Epoko' [A Hero of Our Times] tells the story of a millionaire entrepreneur's childhood and development, which finishes with 'a brilliant declaration that crucifies not just the capitalist but also the whole crudity of unbridled capitalism ...'. Auld notes: 'It would be easy to say that Esperanto is still unable to convincingly convey such coarseness - but Steele ... really wittily makes use of the possibilities to shit and fart linguistically ...'.

Steele's English version of the collection came out in 1995.

Steele's next novel, *Apenaŭ Papilioj en Bergen-Belsen* [Hardly Any Butterflies in Bergen-Belsen] (1994), tells the experiences of a young Englishman working as a social worker in Germany during the 1960s. It explores the personal development of the protagonist, his fellows, and his finding sense in life while caring for men who have become human wrecks due to their experiences of the horrors of Nazi concentration camps. Bruce Crisp, in his review in *Esperanto* (1996), comments that it is a 'fascinating and thought-provoking work, framed by events and circumstances that are unusual but credible' with a 'fluent and evocative style'.

An English version of *Apenaŭ Papilioj* ... appeared in 1998 as *No Butterflies in Bergen-Belsen*. In an interview in *Esperanto* (1998), Steele explained why this is three-times longer than the original Esperanto version. Having already decided to go walkabout through Australia, he completed the Esperanto text in just 16 days and sent it off for publication. This he later regretted, wanting to rewrite it more than once, but finally allowed publication. He produced the greatly restructured novel in the longer, English

version. He also comments that almost all the characters in the novel were real people, and the events in the life of the ex-prisoners are based on fact.

Steele's collection of short stories *Australia Felix* came out in 1999. His novel *Neniu Ajn Papilio* [Not a Single Butterfly] was published a year later. (*Neniu Ajn Papilio* is a reworked and expanded version of *Apenaŭ Papilioj en Bergen-Belsen* – from 152 to 337 pages.) In his combined review of the two books, Miguel Fernández (q.v.) comments that:

... Steele has *what it takes* and knows *how* to tell a story. He, an unquiet activist, a lover of life, of light, of justice, of people and their circumstances ..., has experienced a great deal of the world in length and breadth. And this, namely truth, several-faceted truth projected onto a literary scheme, emanates from his crystal-clear penmanship, abounding in luscious turns of phrase, in dialectical forms of expression opportune for characterizing specific collectives, in beautiful sonorities and simplicity attained only with difficulty ...

The short stories in *Australia Felix* are highly variable in length. Fernández praises in particular the longer 'Por Savi Nigran Animon' [To Save a Black Soul]: 'what a lesson or lecture on the art of story-telling!' Besides offering insight into Australia's landscapes, people and their way of life, there is one general concern, the aborigines, their suppressed culture, and 'the shameful hypocrisy of the whites and their institutions'. Fernández singles out 'La Koroboria Vespermango' [The Corroboree Dinner] for praise.

Antonio Valén, in his review (2001), is also full of praise for both of these longer stories, which display a nice sense of artistry and the craft of subtlety. Steele is a solid wordsmith. The characters are also particularly well drawn, not so much by the author's descriptions as by their own words and actions. 'Steele is able skilfully to formulate the thoughts and enter the mind of each character (no matter what age, sex, etc): this is his trump card as an author, ...'

Valén considers Steele possibly Esperanto's most accomplished novelist, and compares his work with that of Pič (q.v.). In compensation for its idiosyncratic traits, Valén writes, Pič's language-usage is 'glorious'. 'Credibly, Pič's narrative style is quite different from that of Steele: the Czech is in constant thought, contemplates, observes, slowly reveals his ideas ... while, in contrast, the Australian narrates true stories rather than stirring the pot.' Steele, in Valén's opinion, is a quintessential novelist, who 'is able to attain elegance from simplicity'.

Fernández is full of acclaim for the work, praising the introduction of the new character:

Mark Bryant, a British student, a lover of the German language, resembling a petit-bourgeois mediocrity, little by little becomes involved until his character, in contrast to the precipitate downfall of ... heroes [from various countries who came to Germany to fight Hitlerism and after the war remained on the margins of society], becomes a giant in society, almost a hero. Here is a 1968-type revolutionary message that gives the novel a universal value in space and time. *Neniu Ajn Papilio* is undoubtedly one of the summits in the history of the art of the [Esperanto] novel.

Steele's collection *Falantaj Muroj kaj Aliaj Rakontoj* [Falling Walls and Other Stories] (1997) recounts the author's sojourn in Russia, Poland and the GDR during the last days of the Soviet Union. In his review (1998), Viktor Kudrjavcev writes that Steele avoids praising 'the capitalist system as an alternative': '... unconnected images from everyday life follow one after another. Using mild humour, the author describes what caught his attention.'

Kudrjavcev echoes Steele: 'Socialism was similar to a cage. In a cage one cannot move a lot but one feels oneself secure. Capitalism is similar to a jungle – some animals love the freedom, but others get eaten.' The book also contains chapters on Poland, Germany and the Czech Republic, as well as a 'description of the Brazilian community Bona Espero (Alto Paraíso de Goiás), where Brazilians and people from all over the world work together using only the communal language Esperanto'.

La Fotoalbumo [The Photo Album] (2001) is the first, 366-page, volume of a saga of an Australian family with seven children from north Queensland. The story begins in 1939. Sten Johansson, in his review (2001), notes the interspersing of world events among family developments and dramas. Of Irish descent, and mostly Catholic, the family's beliefs and religion also play a significant role. Other themes from the usually disharmonious family are love, marriage and related problems. Johansson comments that:

The theme of a Catholic youth's crises in belief make an inevitable comparison with Blazio Vaha's [q.v.] novel *Adolesko* from 1987. In contrast with which, Steele's work reads more easily, but has a less personal 'voice', a greater distance to the protagonists and a less profound treatment of the issues.

Johansson praises *La Fotoalbumo* as 'an important and valuable work', noting that Steele's 'style in lively, trivial or aggravating everyday dialogues is all-conquering'. On Steele's craft and methodology as a narrator, however, Johansson points to his difficulty in 'showing' rather than 'narrating', which results in a dulling of the reader's imagination. Johansson praises the chapter on a train journey for its use of sense impressions, but considers such opportunities have been missed elsewhere. And Steele hesitates in choosing a storyteller.

The second part of the saga, dealing with the years 1966 to '69, came out in 2005. In his review (2006), Johansson considers the main character to be David: 'He and his brother Sean are convincingly presented in multidimensional detail. Other characters often appear more flat, which can be natural for the number of characters, but it is a bit irksome in chapters where they play a more important role.'

The most important feature of this volume, according to Johansson, are episodes from David's life, his concerns on love and politics, particularly the Vietnam War: 'There are numerous lively dialogues in these scenes, occasionally with Steele's well-known use of juicy language.' However, Steele does not always create scenes. There are too many explanations and stories for Johansson's liking, 'where the author's voice is too dry, impersonal. Occasionally there is even an informative piece that is almost journalistic.' Johansson does not always find the dialogues natural, either, but

praises Steele yet again for his language usage: 'It flows smoothly and carries the story without falter.'

Diverskoloro [In Various Colours] (2005) is a collection of 27 pieces that include highly diverse travel impressions, two autobiographical episodes, letters, short stories, reviews and articles, 16 of which previously appeared in periodicals. In his review (2005), Valentin Melnikov (q.v.) praises Steele as an observant storyteller with a good sense of humour, and in particular for his independent thought.

The collection ends with the biting satire 'Malbelartaj Konkursoj?' [Unliterary Competitions?] on, as Melnikov puts it, 'a certain sort of Esperanto poet'.

Johansson, in his review (2005), is less favourable. He considers Steele's impressions of India 'pallid, superficial, and spiced with undigested misunderstandings'. In his opinion, they are far from the elevation of Spomenka Štimec's (q.v.) *Geografio de Miaj Memoroj* and *Nesenditaj Leteroj el Japanio*. 'Štimec creates literature out of the everyday, while Steele has the tendency to make platitudes from great world problems.'

Kaj Staroj Tre Alte [And It'll Stand High] (2006) is a fictional biography of Jesus Christ and unusual both for Steele and the genre. As a historical novel, it finds temporal explanations for Jesus's character and subsequent actions. When the end of the world, as foretold, does not materialize, he decides to help God bring it about. Donald Broadribb, in his review (2007), considers the novel of literary importance, particularly for its portrayal of the characters: 'We see the internal and external realities through their eyes, they become real people, not merely descriptions for progressing the narrative. For this reason the novel fills up with its own life.'

Steele explained the reasons for his writing the biography in his article 'Aurelius Skribis a.P.' [A. Wrote before Paul] (2008), among which was a desire to unravel the man Jesus from Paul's myth.

'El la Tranĉeoj' [From the Trenches] (2008) is a fragment of a forthcoming novel on the life of a German journalist from the interwar years, who later falls victim to the Nazis.

Other work: 'Patrick White: Vivo kaj Verko' [P.W.: Life and Work] (1997).

Steele's translation: contr. to *Aŭstralia Antologio* ed. A. Towsey (1988).

Steele's work - in • English: *Remember and Forget: Short Stories from the Northern Mountains* (1995) - author's own trans., plus two further stories.

Apenaŭ Papilioj en Bergen-Belsen [Hardly Any Butterflies in B.-B.] (novel, 1994) appeared in a reworked and longer English version as *No Butterflies in Bergen-Belsen* (1998), which was followed by the Eo version *Neniu Ajn Papilio* [Not a Single Butterfly] (novel, 2000) • **Japanese:** *Memori kaj Forgesi and Falantaj Muroj* are featured in Mitio Yamaguti's Japanese-language book *Esuperanto dokusyo nōto / Pri Esperantaj Libroj* (1999).

• **SELECTED WORK:** *Sed Nur Fragmento* [Yet Just a Fragment] (hist. novel, 1987). *Memori kaj Forgesi: Noveloj el la Norda Montaro* [To Remember and Forget: Short Stories from the Northern Mountains] (1992). *Tri Rakontoj* [Three Stories] (1993). *Apenaŭ Papilioj en Bergen-Belsen* [Hardly Any Butterflies in Bergen-Belsen] (novel, 1994). 'Samuel Birrubali Rossiter' in *La Maŝino kiu Kriis* ed. Mayer (short story, 1995). *Falantaj Muroj kaj Aliaj Rakontoj* [Falling

Walls and Other Stories] (short stories / travelogue, 1997). *Australia Felix* (short stories, 1999). *Neniu Ajn Papilio* [Not a Single Butterfly] (novel, 2000). *La Fotoalbumo* [The Photo Album] (novel: family saga, vol.1, 2001; vol.2, 2005). *Diverskoloro* [In Various Colours] (letters, short stories and articles, 2005). *Kaj Staros Tre Alte* [And It'll Stand High] (historical novel, 2006).

Vaha, Blazio [pseud. of Wacha Balázs] (b.1948)

Hungarian teacher of Hungarian, Russian and Esperanto, associate of the Language Institute of the Hungarian Academy of Sciences, since 1981 studying the history of the Hungarian language; learnt Esperanto in the University of Budapest. He has written on language politics and Esperanto linguistics. His three children have been brought up to speak Esperanto.

Vaha's 242-page novel *Adolesko* [Adolescence] (finished 1976, publ. 1987) is both autobiographical and psychological, featuring the wanderings of a child and youth in both time and surroundings. Jacques Le Puil (*Fonto* No.95, 1988) considers the novel both strong and impressive. Vilmos Benczik (q.v.) comments (back cover):

One has the impression that the author has taken a step – in Esperanto literature a pioneering step – on a path similar to that of Sartre and Proust ... He utilizes Proust's invention: the application of free association, and he is aware of the power of words ...

Le Puil continues:

To believe in God, to no longer believe but nevertheless to continually think about it, this is what most perturbs our hero, Jozefo. To sin, not to sin, to have sex (*fiki*), not to have sex. 'He who has never believed in God, is unable to understand someone who does not believe but previously believed,' says the hero. Indeed! ... Be also aware that the action evolves in a Communist country and that the hero always wants to be a good Communist.

And the style? Smooth, rich, lively, modern ... Ironic, poetic, ballad-like, Esperantic ... Even poetry by Auld [q.v.] is alluded to...

The style reminds Nicolino Rossi (q.v.) of Günther Grass's famous novel *Die Blechtrommel* (*The Tin Drum*) with its 'tendency for detail, for childhood occurrences reappearing to influence the adult protagonist psychologically' (review in *Literatura Foiro*, 1988).

Other work: 'La Zamenhofa Koncepto de Lingvo-evoluo' [The Z-ian Concept of Lang. Evolution] (1972).

Vaha in translation – into • **Hungarian:** *Adolesko* (pt) appeared as 'Kamaszkor', trans. by A.Gy. Balázs, in the periodical *Tekintek* (No.2, 1989)
• **Japanese:** *Adolesko* is featured in Mituo Yamaguti's Japanese-language work *Esuperanto dokusyo nōto / Pri Esperantaj Libroj* (1999).
• **SELECTED WORK:** *Adolesko* [Adolescence] (novel, 1987).

Larbar, Sara [pseud. of Lillia Ledon da Silva] (b.1956)

Brazilian teacher of French. Larbar started writing for the periodicals *Impulso* [Impulse] and *Laŭte* [Loudly]. She was brought up to speak Esperanto, and is thus the first of the considerable number of 'native' speakers of the

language to write a longer literary work, although by no means the first to write other works in the language.

Larbar's single novel, *Karuseloj* [Carrousel] (1987), is a highly autobiographical story of first experiences of love in a Brazilian Esperanto environment. The foreword informs us that it is: 'A romantic novel that carries us from realism to surrealism and transports the characters from mystic fantasy into crude reality.' (J. Le Puil: *Fonto* No.95, 1988).

Christian Declerck (q.v.), in his study 'Intimaj Temoj en Fikcio kaj Biografio' [Intimate Themes in Fiction and Biog.] (2005), comments that *Karuseloj* is: 'Very rich in vocabulary and abundant in metaphor, it deals with love, various types of love, because, *'tiom da amoj, kiom da damoj'* [there are as many types of love as there are women]. Le Puil continues:

Certainly a romantic novel, but quite dissimilar to that of Spomenka Štimec [cf. *Ombro sur Interna Pejzaĝo*]. Here nothing is simple, immediately explainable. Sara is seeking love, but what sort of love? The love of a lover, the love of people, the love of life, the love of herself? Impossible, non-existent (*netroveblajn*) loves.

Poul Thorsen (q.v.) starts his review (1989) with a quotation from Larbar: *Turnas sin la mondo, la rondo de homoj, la arto, la amo – kiel karuselo* [Round goes the world, the social circle, art, love – like a carrousel]. 'Yes, indeed,' Thorsen comments, 'but does the narrative itself really require such a merry-go-round? Time and again the reader, having lost his way, annoyingly has to strive to identify which of the protagonists is in fact day-dreaming, conversing or filled with rapture.' He advises the reader to 'Leap ... the first, padded pages, and read *last* the wise introduction by Gilbert R. Ledon, who explains the admirable liveliness ... of the language ...'

Thorsen considers the last few tens of pages render the work a success, despite its previous lack of composition. 'The reader should simply strive to get used to the chaotic style... It pays to put up with it.'

Thorsen points out some interesting tongue-twisters, like *malutopiigado, pogutigintajn, nigr-perlokulaj*, and 'choice delicacies' like *kaculo, analfo, rukt-furzeca skrupulo*.

On the theme, he writes that the 'Reveries, or even revelations come near to sentimentality, but eroticism trumps higher. Electric sparks fly from the bakery under the skirt.' Larbar's philosophy is that everyone should speak 'some sort' of Esperanto, and that love should be practised by all mankind, because unfortunate are those who have not experienced its powers. Thorsen concludes: 'One does, however, have the right to ask for a smidgen of stylistic clarity.'

• **SELECTED WORK:** *Karuseloj* [Carrousel] (novel, 1987).

Lozgačev, Nikolaj (Nikolai) Viktorovič (1957–98)

Russian electronics engineer; worked as graphic designer; learnt Esperanto in 1981. Lozgačev was the first president of the post-perestroika Ruslanda Esperanto-Asocio [Eo Assn of Russia] (1989–94). He wrote, translated, edited, lectured, reviewed, sang, composed and painted. He was also editor at the publishing house Sezonoj (Kaliningrad). He took an active part in its

cultural almanac *Sezonoj* [Seasons] between 1984 and '90, in which his articles on Russian poetry and translations from Pushkin, Vladimir Vysockij, Mayakovsky (Majakovskij), V. Kamenskij, V. Illebnikov, I. Severjanin, K. Bal'mont, Brjusov, Fet and others were published. He also collaborated with the periodicals *Ekzakte* [Precisely], *Hungara Vivo*, *Paco* [Peace], *La Ondo de Esperanto*, *Literatura Foiro*, *Rusa Esperantisto* [Russian E-ist], *Literatura Skatolo* [Lit. Box] and *Filologo* [Philologist]. He won several prizes in the Liro literary competition, run by *La Ondo de Esperanto*. Lozgačev's poetry is characterized by ingenious experimentation in semantics, morphology and metre.

Lozgačev's first collection of poems, *La Tago del Eterno* [The Day of Eternity], came out in 1987 – 'It symbolizes the eternal evolution of the world through the passage of one human life' (p.43). In her review (1989), Olga Kerziouk commented that:

More than philosophical problems, he is attracted by the language itself and its possibilities for wordplay. Very palpable influence by Eŭgeno Mihalski [q.v.] is not hidden by the poet: a maxim from Mihalski overtures 'Tagmezo' [Midday]: *Krei el sonoj-hameleonoj, sunoradioj-varioj* [To create out of sounds-cum-chameleons, sun-beams-cum-variations]. As a pupil of Mihalski, Lozgačev is successful. Namely, the wordplay is the most valuable part of the book.

Kerziouk added: 'Perhaps now, after the acquired, fair technical skill, there will also come the awaited 'undiscovered words' to create a truly original collection of poems ...'

Lozgačev and his three colleagues – Viktor Ĉaldajev, Gafur Gazizi and Alen Kris (qqq.v.) – produced the collective volume of poetry *Kvarteto* [Quartet] in 1996. Lozgačev also supported its publication financially. William Auld (q.v.) comments in his foreword (pp.3–5) that, like his colleagues, Lozgačev:

... for the most part similarly makes use of traditional verse forms, but his trump is his attachment to skilful linguistic juggling ..., [which is] cleverest in poems inspired by current themes in language ... In *Piĉeske* he parodies the linguistic excesses of Karolo Piĉ [q.v.] in a manner reminiscent of a one-time poem by Baghy [q.v.] on Kalocsay's [q.v.] disposition for neologisms. Most impressive are his palindromes (perhaps not purely from a poetic point of view), in which each verse is a palindrome that is pertinent and not always simple, for example: *Al bon' la mort' tro malnobla*. They deserve to become well known. But the collection of poetry is much more than that. *Koloreco* [Coloration] particularly appeals to me: he quotes epigrammatically from a poem by the Ukrainian poet Ternavski [q.v.] that once enchanted me, in which he wishes for his own colour. Lozgačev skilfully replies that he does not want that (*kiel la bruno – ĉe la nomo Adolf* [like the brown - associated with the name Adolf]), but: *al mi sufiĉas | nigro sur blanko* [for me suffices | black on white]. Ah, beautiful!

Lozgačev's brochure of poems *Sur Tranĉrando de Ponard'* [On the Cutting-edge of a Dagger] – around half is translation, mainly from Lermontov

and Pushkin - appeared posthumously in 1998. In his review (2001), Peter Browne calls Lozgačev a competent poet who stands out principally for his word-play.

Lozgačev has himself put his own poems to music, as well as those of other authors: Gazizi, Čaldajev, Kalocsay, Piron (q.v.), Rossi (q.v.).

On Lozgačev: autobiog. in *Sur Tranĉrando de Ponard'* (1998).

Other works: 'De Enciklopedioj ĝis Intelektuloj... aŭ Male?' [From Encyclopedias to Intellectuals... or the Opposite?] (1988). 'Gafur Gazizi, Poeto de "Sezonoj"' [G.G., Poet of "S."] (1989). 'Mihalski, Flirta Papilio' [Mikhalski, a Fluttering Butterfly] - review of *Plena Poemaro 1917-1937* (1995).

Lozgačev's translations incl.: *Jubilee* (1988, poetry by Mayakovsky in honour of the Pushkin Jubilee). *La Birdo Gamajun* [Gamayun the Bird] (1989, poetic texts of the singer Vladimir Semjonoviĉ Vysockij).

• SELECTED WORK: *La Tago del Eterno* [The Day of Eternity] (coll. of poems, 1987). In *Kvarteto* [Quartet] (poetry, 1996). *Sur Tranĉrando de Ponard'* [On the Cutting Edge of a Dagger] (poems, trans., autobiog., 1998).

1988

Glazunov, Vladimir Aleksandroviĉ (b.1910)

Russian physical geographer; learnt Esperanto in 1925. Glazunov travelled widely with the poet Konstantin Gusev (q.v.). Glazunov collaborated with the periodicals *Sennaciulo* and *La Nova Etapo* (1932-3), and most recently with *Fonto*.

Glazunov's lively stories in *La Sfinkso de Steplando* [The Sphinx of the Steppes] (1988) were inspired by his travels as a geographer. In his review (1992), Derek Roff comments that the first, simple story of human evil, goodness and Esperanto will bring tears to some but put off others for its sentimentality, but it is in the stories of the steppe that the book blossoms. 'These stories contain a mysterious combination that renders their reading a great joy, while they introduce us to another culture'. Roff considers the straightforward, direct style to be in perfect harmony with the inhabitants' way of life. He concludes it is a 'successful and pleasant book, somewhat more profound than one would first think.'

Gerrit Berveling (q.v.), in *Fonto* (No.98, 1989), praises Glazunov as 'a born storyteller':

And all those landscapes (and as a physical geographer he really does know them to their depths) he enlivens with people whose characters become almost tangible during the unfolding of the little stories ... He portrays them that convincingly.

Glazunov in translation into • Croatian: story 'Ho, Mia Kor' appears as 'O, moje srce' in Z. Tišljar (ed.) *Sve dugine boje* (1988), trans. by J. Pleadin.

• SELECTED WORK: *La Sfinkso de Steplando* [The Sphinx of the Steppes] (stories, 1988). Rpt in *Trezoro: la Esperanta Novelarto 1887-1986* eds R. Rossetti and H. Vatré (1989): 'La Vizio de Pratempo' [The Vision of an Ancient Time]; 'La Sorĉo de Alteco' [The Enchantment of Height]. 'La Ĉarmo de Ĉielmontaro' [The Allure of the Heavenly Mountains] (story) rpt in *Nova Esperanta Krestomatio* ed. W. Auld (1991).

Elgo, Serĝo [pseud. of Georges Lagrange] (1928–2004)

French piano-tuner. He was president of the Franca Esperanto-Instituto [French Eo Institute]. He has written articles on E. Lanti (q.v.), and in the 1960s had a series of articles on social matters published in *Sennacieca Revuo*; he has resolutely opposed all dogmas, religion and fanaticism, demanding that people should not force their beliefs on others. Under his real name, Lagrange has also written song texts and translated French classics, while Elgo has become known as an author of crime novels and short stories with a resourceful use of dialogue. His play *Inna* was a prize-winner in the Literary Competitions at a World Esperanto Congress.

Elgo has written many short stories and four novels. His first novel, *Ŝia Lasta Poŝtkarto* [Her Last Postcard] (1988, 2nd ed. 2002), is both a detective and a sociological novel. Giorgio Silfer (q.v.) comments in his 'blurb' that – in contrast to the psychology of Valano (q.v.) and the fiction of Nemere (q.v.): 'The originality of Serĝo Elgo, probably his nicest trait, is to be found precisely in his (self)ironic realism: part way to satire and wont to yield to the temptations of magic. Thanks to this, [Serĝo Elgo's] first novel is undoubtedly more than a classic crime novel.'

Herbert Mayer, in his review (1988), underlines Elgo's success in introducing 'portrayal of the social conditioning of the individual' to the tradition of the Esperanto crime novel. 'In this respect the novel certainly transcends any [mere] topical value.'

Jacques Le Puil (*Fonto*, No.95, 1988) notes the author's preference for characters on the margin of society (*margenuloj*), and his strong antiracism. Also, there are everywhere the traces of capitalist exploitation.

In his review (1988), Orest Samijlenko comments that he often stopped to enjoy the author's style, for instance: 'A fashionable woman professor of literature speaks "an almost incomprehensible language" ... In fact – she is speaking perfectly in the style of Piĉ [q.v.]. I wonder if our eminent Czech author could ever have foreseen such usage ...?'

Samijlenko continues: 'The author uses irony and makes fun (either of himself or through his [characters]), but not just that. His heroes also philosophize on essential matters ... He is also able to be lyrical, touching, and display a profound humanity ...' Samijlenko concludes: '– and here is the charm! – a bright, hovering state of spirit ... an encounter with a master-work of its genre.'

Elgo's crime novel *La Nokto de la Ezoko* [The Night of the Pike] (1992) grapples primarily with the problem of 'private' murder and murder in the context of war. In her review (1994), Judita Schiller praises Elgo's talent for description. Elgo uses the genre to present his 'thoughts on morality, on forms of contact between men and women, on belief and non-belief, on language, on the evolution in critical examination of historical events and roles, and the diversity of points of view on criticism.'

In his review in *La Ondo de Esperanto* (1996), Viktor Sapoĵnikov writes that Elgo's crime novel *La Floroj de l' Krepusko* [The Flowers of Dusk] (1995):

Despite the poetic title ... deals with a very serious phenomenon, terrorism, which would seem to be the challenge of our times.

This topical theme requires reflection, also literary. In my opinion, the author has succeeded. ... Elgo has successfully avoided a systematic arrangement whose determinative evolution would comport to banal moralizing.

Two murders take place. One not even political but personal revenge. However, both seem like political murders. Step by step the author reviews the phenomenon, ... A thought-provoking book.

Bruce Crisp, in his review in *Esperanto* (1996), comments that in this his most political novel: 'Elgo above all provides a politico-ideological framework in which the protagonists show up the contrasting ideas of self-sufficient middle-class values (*burĝeco*) and malformed inclination to revolution.'

Criticizing Elgo's superficial character portraits, Crisp adds that 'it would seem the author intends to write this way on incoherent people'.

La Paneo [The Breakdown] (1998) consists of 12 short stories. Five have a mysterious, dream-like story-line, one of true science fiction, while most deal with the lives of contemporary characters, often lonely or reclusive. The themes are falling in love, disappointments and nostalgia. In his review (1999), Jorge Camacho (q.v.) labels the collection a work of 'serious diversion'. He says that Elgo: '... writes in a style that is unpretentiously fluent, elegant, beautifully simple. He is a master of the language, as if a native, abstaining from virtuosity or favour for a literary school.'

Elgo's fourth novel, *Surklifa* [On a Cliff] (2000), describes mysterious happenings in a mountain village. Vinko Markov (2005) writes that 'of course, [Elgo] also directs his verve against the now most powerful of all gods, avarice, which manifests itself for instance in the great success of horse-race betting among the villagers in *Surklifa*'. Elgo's philosophy of life is perhaps to be understood from the words 'To believe in nothing, to refuse all fanaticism, any kind of 'saviour', and yet to do something to lessen perhaps a little the wretchedness (*acecon*) of the world.'

Markov notes that other reviewers have mixed opinions. Aleksander Korjenkov dismisses *Surklifa* as 'kiosk literature' (*trajnliteraturo*), Orest Samijlenko considers it 'a master-work of its genre', while Donald Broadribb believes it to be among the best ten novels in the language. Markov quotes from Sten Johansson's website on original Esperanto literature (www.esperanto.net/literaturo), where Johansson criticizes Elgo's tendency to lecture the reader. He praises *Ŝia Lasta Poŝtkarto* for largely avoiding this defect and for more skilfully presenting the various milieux and characters by contrasting them.

Writing on the earlier *La Paneo*, Johansson defines Elgo's best trait:

... for the most part in the more metaphysical stories, e.g. the title story 'La Paneo', there is present that wonderful, leaden (*grizeta*), mildly melancholy, everyday sort of quality that is the master-mark of Serĝo Elgo. Seldom in Esperanto literature will the reader come across milieux so true to life (*vivaj*) that it is possible to walk into the world of the story, and almost to remain there. This is the true metaphysics of good literature!

Other work: 'L'Espéranto, langue d'expression artistique' (1983). 'La D-romano' on the detective novel (1987). He also helped produce the music video by Nikolin' (Nicole Pairoux) *Kiam Parizo estis Parizo Ankaŭ por Ni Esperantistoj* [When Paris Was Paris Also for Us Eo-speakers] (La Chaux-de-Fonds [CH]: LF-Koop, 1989).

Translation: *Alilingvaj Erotikaj Poeziaĵoj* [Erotic Poems in Other Langs] (2003) contains trans. of poems by G. Waringhien in other langs than Eo, trans. also by M. Duc Goninaz. Elgo has also trans. plays from the French.

On Elgo: his own views on life in 'Ĉu Morgaŭ la Revolucio?' [Will the Revolution Be Tomorrow?] (1964). 'Kiu Estas Vi, Serĝo Elgo' [Who Are You, S.E?] - interview by L. Trifončovski in *Literatura Foiro* (1993). Review: 'Songe Forvagi... de l' Gramatiko' [Wandering in a Dream from Grammar] - review (1993) of *Songe Vagi* by J. Modest (G. Mihalkov). G. Silfer: 'Pri la Arto de Serĝo Elgo' [On Serĝo Elgo's Art] (2004). V. Markov: 'Filozofi-politikaj Vivkonceptoj de Georgo Lagrang' en Lia Verkaro' [The Philosophy of Life and Politics of G.L. in His Work] (2005).

• **SELECTED WORK:** rpt in *Sub la Signo de Socia Muzo* ed. W. Auld and S. Maul (1987): 'Enuo Laborista' [Worker's Boredom] (poem). *Ŝia Lasta Poŝtkarto* [Her Last Postcard] (crime novel, 1988, 2nd ed. 2002). *La Nokto de la Ezoko* [The Night of the Pike] (crime novel, 1992). *La Floroj de l' Krepusko* [The Flowers of Dusk] (crime novel, 1995). *La Paneo kaj Aliaj Noveloj* [The Breakdown and Other Short Stories] (1998). *Surklifa* [On a Cliff] (mystery novel, 2000).

Austin, Mary (Manjo) (b.1938)

Irish, living in Britain; specialist in life insurance; learnt Esperanto in 1973. She was president of the Esperanto Association of Britain from 1981 to '88. Her poetry, short stories and articles have appeared in various periodicals.

Austin's first novel, *Vojaĝoj Finiĝas, Amantoj Kuniĝas* [Travels End, Lovers Come Together] (1988) describes provincial family life in Ireland several decades ago. It was awarded the EVA-Edistudio Prize in 1989.

Eduard Tvarožek (q.v.), in his review (1990), refers to the simplicity of the narrative, in which the details are sympathetically and interestingly presented. On the other hand, Austin's language usage severely lets it down.

In his review (1989), W. Auld (q.v.) points to the difficulty in making an account of ordinary family life interesting, yet in his opinion Austin succeeds in introducing the reader to lives of the well-to-do working class.

Derek Roff, in his review (1992) of Austin's second novel, *Insulo de Revoj* [Island of Dreams] (1989), has a little praise and a few complaints. It has 'a fluent style, beautiful images, good descriptions. The plot evolves smoothly, congruously with the holiday atmosphere', but he questions whether the feelings and emotions, which are so beautifully described, are in the end credible, and whether the many anglicisms are intentional.

• **SELECTED WORK:** *Vojaĝoj Finiĝas, Amantoj Kuniĝas* [Travels End, Lovers Come Together] (novel, 1988). *Insulo de Revoj* [Island of Dreams] (novel, 1989).

Korotkov, Mihail Gavrilovič (b.1948)

Russian, Siberian engineer and polyglot; learnt Esperanto in 1980. Korotkov has also worked as a chauffeur, car-clamper, mining engineer, construction

worker, language-teacher, translator and interpreter. Around the age of 30, his prize-winning works in Russian appeared in Russian magazines, as well as in translation abroad. Since the events of 1989, he has had works published on the Uzbek, Tatar and Tadjik languages.

Homo kiu Mortigis [Killer] (1988) is Korotkov's only collection of science-fiction short stories originally written in Esperanto. It was also the first such collection from Russia. Part of them are reprinted from the cultural almanac *Sezonoj* and the monthly *Hungara Vivo*. Aleksander Korĵenkov comments (p.85) that Korotkov is a natural storyteller with a good sense of language usage and a pertinent style.

Korotkov has also written original Esperanto poetry: 'Sezonoj' [Seasons] in *Literatura Konkurso Liro: Poezia Antologieto 1982-2002* [Lyre Lit. Competition: Little Poetry Anth. ...] comp. A. Korĵenkov (2003).

Korotkov in translation into • Italian: SF stories 'Ĉu Eterna Novjaro?' and 'Metoro' (from *Homo kiu Mortigis*) appear as 'Eterno capodanno' and 'La meteora' in *La lingua fantastica* ed. G. Cappa (1994). Some stories have also appeared in Russian, Slovak and Romanian translation.

• **SELECTED WORK:** *Homo kiu Mortigis* [Killer] (short stories, 1988).

Ungar, Krys (Krystyna Bottrill; Williams) (b.1954)

British immunologist; librarian; freelance medical translator, translating from Polish, Croatian, Serbian, Slovenian, French, German and Spanish; learnt Esperanto 1985. Ungar began writing in Esperanto in 1987, and received her first prize at the World Esperanto Congress in 1988. The following year she was awarded prizes for 'Balonoj' [Balloons] and 'Subterfervoja Incidento' [An Incident on the Underground/Am. Subway]. These were subsequently published in the literary review *Fonto* (1989), where further poems also appeared. Ungar was also a laureate for poetry at the Internaciaj Floraj Ludoj [Intl Floral Games] in Catalonia. She has edited both *Sennacieca Revuo* and the science section of the monthly *Monato*.

In an interview with D. Luez in *Fonto* (1989), Ungar stated that her favourite poets in Esperanto were William Auld (q.v.) and Evgenij Mikhalski (q.v.), but her favourite poem was 'Spite' [In Defiance] from 'Ebria Ekvatoro' [Drunken Equator] by Kálmán Kalocsay (q.v.).

Ungar and Timothy Carr (q.v.) have been described as *novparnasistoj* [Neo-Parnassians], in particular for their preoccupation with strictness of form (cf. Kalocsay, Waringhien).

Ungar's collection of poems *Meznokto Metropola* [Midnight Metropolis] came out in 1991. Antonio Valén, in his review (1992), comments that it is rare to come across such an outstanding work: 'here is a poetry collection that is immediately readable and ... holds the reader's attention with increasing enthusiasm. Would it be an exaggeration to say this work ranks high in modern [Esperanto] poetry immediately after *La Turoj de l' Ĉefurbo?* [cf. Nervi]'

In his foreword, Aldo De' Giorgi (q.v.) praises 'the richness of the images, fluent scansion, skilful and elegant use of the language' by 'an already complete, fully mature, genetically brilliant, richly inspired and technically immaculate poet.' He continues:

In thoughts and subjects her poetry is the most varied: a multicoloured palette in which subtle, subjective introspection, meditation and psychological analyses alternate with deep and progressive social explorations and judgements, shocking cries of rebellion against global injustice, bitter irony about the current condition of man, but also love songs with delicate feeling, vibrant and elegiac observations on the marvels of nature. In all, however, somewhat mournful, not a collection of subjects arousing great hope. The main guiding threads are possibly the eternal conflict between unacceptable reality and unstoppable aspirations for justice, between natural inclinations and hypocritical practices and legal obligations, the insuperable drama of wifely servitude; all seen with womanly sensitiveness, intellect and instinct, all enriched by a vast and eclectic preparation of erudition.

On the form and technique of the poems ... they are unfailingly regular, often perfect. She is eminently capable of juggling with the potential of the language, based on the most authoritative models, strolling sure-penned between various metres ...

Gonçalo Neves (q.v.), in his review (1993), praises Ungar for her 'enormous, mature talent for language and for composing poetry.' She 'conducts a whole orchestra of metres and Parnassuses with brilliant execution.' He continues:

However, the question is raised whether such a wingspread (*enverguro*), sufficient to crown her with laurels, label and advertize as *classic*, whether such purely linguistic *verve* goes with a similarly-sized armature that is not just *poetic* (*poezian*) but principally of a poet (*poetan*). In other words, whether the correct (*enorda*) and stylish (*stiloza*) art of verse is unfailingly worthy of the title poetry. ...

For the most part ... only the effects of stylistic petards hold sway, which by their brilliant explosions blind one to the vacuum of somewhat clichéd content.

Jorge Camacho, in his extensive review (1994), writes of the abundance of pieces that are technically irreproachable according to the rules of Parnassianism.

Camacho notes that disillusionment predominates in her love poems, as in her social comment. Ungar protests uncompromisingly against the contemporary, faulty new world order. Camacho writes:

In *La Urbego* [The Metropolis], *Kristnaskaj Salutoj* [Christmas Greetings], *Subterfervoja Incidento* (the two last bits of which impress less than the first) and the cycle carrying the title of the book criticize the capitalist cult of the Money-God, Mammon, who continues to condemn the inhabitants of the metropolis to life-grinding drudgery.

Camacho emphasizes that Ungar's treatment of the situation of women merits special attention. Her explicit aim is *per belo sproni sentojn al ribelo* 'to urge on to rebellion through the means of beauty'.

On her well-known poem 'Balonoj', Camacho comments: 'Beautiful... But I continue to ask myself: why rhyme so insistently?' Camacho is of the

opinion that *novparnasismo* with its fixed forms is inadequate for the aims of this type of poetry. He perceives a contrast between what has to be said, or the *direndo*, and the manner of saying it: '... it seems to me that in this case it is not merely involuntary, but that the author's poetic aims are turned upside down.'

Meznokto Metropola is included in William Auld's list of 'must-reads', rev. in *Esperanto*, Jan. 1998.

Other work: 'La Vivo kaj Pereo de Eügeno Mihalski' [The Life and Demise of E.M.] (1994) is an invaluable study on Mikhalski and his work. 'D-ro Iekyll kaj S-ro Hyde - 75 Jaroj de Esperanta Traduk-arto' [Dr Iekyll and Mr Hyde - 75 Years of the Art of Eo Trans.] (1995). 'Ĉoje Sonu Mia Kanto: La Vivo kaj Verkoj de Marie Hankel' (essay on the life and works of M.H., 1990).

On Ungar: interview with D. Luez in *Fonto* (1989).

Ungar's translations incl.: 'La Sono de la Tondro' (SF story 'The Sound of Thunder' by Ray Bradbury in M. Gutiérrez ed. *Orbito Nula 1* (1994).

From Esperanto: l. Trifončovski's *Balado pri la luno kaj la cervo* as *The Ballad about the Moon and the Stag*.

• **SELECTED WORK:** 'Ĉoje Sonu Mia Kanto: La Vivo kaj Verkoj de Marie Hankel' [May My Song Sound Joyfully: The Life and Works of M.H.] (essay, 1990). *Meznokto Metropola: Poemaro* [Midnight Metropolis: a Coll. of Poems] (1991).

Declerck, Christian René Arthur (b.1938)

Flemish teacher of French, English and Esperanto; learnt Esperanto in 1954. Declerck reworked four of the trio Deck Dorval's (q.v.) crime novels. Declerck has since written his own novels and a collection of poetry. His work has appeared in the periodicals *Monda Kulturo*, *Norda Prismo*, *Fonto*, *Literatura Foiro*, *Monato* and *La Gazeto*.

In her review (1990) of *Nigra Magio*, Henriette Beaupaul comments that it has better language usage than *Kazinski ...*; 'The plot flows smoothly and readily ...' in this 'kiosk-style genre', but the work still contains idiosyncratic linguistic oddities, and it is not worthy of being in a series with the mark Stafeto.

Declerck's *Ŝirpecoj* [Shreds] (1991), written in the form of a life story, calls itself a collection of poems on falling in love, love and sexual love (*amoro*). The latter is egocentric, as is typical of erotic poetry. He admits the work 'falls apart into an endless plethora of themes and subthemes (*temeroj*)'. Adriaan den Haan, in his review (1993), comments that the reader has to search out the real poetry from much banality and triviality.

But *Ŝirpecoj* contains several convincing poems, principally those expressing the pain of parting and loneliness. And on several occasions Declerck surprises with skilful (occasionally too skilful) wordplay and new, strong expressions.

Den Haan concludes that although Declerck has the talent he has neglected 'the gardener's work' with the hoe.

Gonçalo Neves (q.v.), in his review (1994), considers *Ŝirpecoj* 'an authentic ocean of poetry' and Declerck 'a model Esperanto poet, modern

and original, possessing his own poetic frequencies, ... at home in the language, which he manipulates artistically, constantly re-creating each unit of thought (*pensere*).'

Den Haan dismisses Declerck's epilogue as 'an apology for erotic poetry', adding that: 'True poetry does not need defence or excuse; it convinces and conquers by its own force'. Like den Haan, Neves condemns the epilogue as 'gallimatia', while others have expressed themselves enchanted by it.

Declerck's son, Herman, has put several poems from *Sirpecoj* to music as 'Flagro de Poezio' [Flicker of Poetry] (2000).

Declerck's 656-page prose work *Tarokoj kaj Epokoj* [Tarots and Epochs] (2002) deals with the same themes as *Sirpecoj*. In his review (2003), Alen Kris (q.v.) comments that, although he has little interest in the 'eroticism and esotericism', the author:

As a protagonist of Nietzsche ... oozes with abundance of the soul and so requires communication. ...

Here finally is a modern book in Esperanto that I would want to hold in my hand. And here is proof that the culture of the Esperanto community is a reality mature and full-blooded, such as it would merit.

... you will find that the author is also a good psychologist.

To my taste, a certain amorphousness of the story is sufficiently compensated by good stylistics and the richness of the content.

... Declerck's novel undoubtedly surpasses the average standard of modern national-language and Esperanto literature...

In his review 'Monumenta Kompendio' (A Monumental Compendium) (2006), Jorge Camacho (q.v.) comments that it proves Declerck's prose superior to his poetry. Most important are the loves and lovers in the life of the author, who employs the pronouns 'he', 'I' and 'ci' (i.e. archaic 2nd person sing.). 'Thus', Camacho comments, 'a contrast arises between two or even three stories from various times (*distempaj*) but by the 'same' voice.' 'It is in fact', he adds, 'not a matter of one but of several voices belonging to several ages of the 'same' individual.' He criticizes some ballast, but it contains something new. While it belongs to the same subgenre as *Kam bayaser aami* (*Mi Juna* [I as a Young Woman]) by Manashi Das Gupta, translated into Esperanto from the Bengali, it is more concrete than comparable 'semi-autobiographies' in Esperanto that concern the genesis of an intellectual-Esperantist (cf. Piĉ, Vaha, de Zilah, Berveling, Urbanová).

Comparisons between religions form an important thread. Camacho sees Declerck's three main interests as women and sex, Esperanto, and books and literature.

Declerck's language 'is characterized by a fluent style with a precise, even precious, choice of words, plus something of an obsession for the language itself and for particular parts of it (*lingveroj*).' Camacho criticizes Declerck for his use of Piĉisms, 'instead of contributing to the tone and atmosphere, [they] divert and pull apart. Fortunately, they are not too numerous ...' Declerck's 'women ... co-role actively, and the several [versions of Declerck's

self] often attempt and succeed in seeing the world also as a woman (*virine*).’ Declerck himself says he writes essentially to conquer his unhappiness – ‘to beat the sadness caused by living in a world that is materialistic, cruel, heartless.’ Camacho ends his review with the comment that: ‘Nowhere is there an abundance, even less in Esperanto, of such compendia on the lives of people who are so learned, sincere, self-questioning...’.

His latest, wholly fictional novel, a sequel to *Tarokoj*, is *Spitaj – kiel Hidrargo* [Defiant – as Quicksilver].

Other work: Intro. to *Tie Ĉi Tie* (2003) by M. Gišpling. ‘Intimaj Temoj en Fikcio kaj Biografio’ [Intimate Themes in Fiction and Biog.]; ‘Intimeco en Beletro’ [Intimacy in Lit.] (2005).

Autobiography: *Tarokoj kaj Epokoj* (2002).

Declerck’s translations from • Dutch incl.: *Dirdri kaj la Filoj de Usnah* (1988, novel *Deirdre en de zonen van Usnach* by Adriaan Roland Holst). *La Migranta Judo* (2000, novel *De wandelende jood* by August Vermeylen).

• **SELECTED WORK:** *Kazinski Venas Tro Malfrue* [K. Arrives Too Late] (crime novel, with Dorval, 1987). *Nigra Magio* [Black Magic] (crime novel, with Dorval, 1988). *Ŝirpecoj* (*anstataŭ Monumento*) [Shreds (in Place of a Monument)] (coll. of poems, 1991). *Tarokoj kaj Epokoj* [Tarots and Epochs] (autobiog. novel ‘plus’, 2002).

1989

Maron, Meva [pseud.]

Many works, probably of more than one person, have appeared in the literary periodical *Fonto*, as well as *La Gazeto*, *La Kancerkliniko*, *La Brita Esperantisto* and others. No.119 of *Fonto* (Nov. 1990) was devoted to Maron.

The collection of poetry *Urno kun Runoj* clearly belongs to a moment near the end of the Soviet empire, yet it only appeared in 1996 as a voice from the past, when reviews were understandably dismissive. Jorge Camacho (q.v.) comments (1998) that Maron’s poetry has transcended *Parnasa Gvidlibro*, though it is nigh impossible to track the content of this work, which is frequently ‘trivial and banal, or extremely cryptic and esoteric’. He finds the style ‘convulsive’ and lacking clarity or elegance. He also criticizes the plethora of notes.

Albina Merlo sur Ulekso [An Albino Blackbird on Gorse], which occupied 28 pages of an issue of *La Gazeto* in 1992, is a set of fragments or essays on culture. They are reminiscent of anecdotes by Kris Long (q.v.) in *Fonto*.

Eugène de Zilah (q.v.), in his editorial foreword to the work, remarks on the ‘profound mystical beauty’, ‘supersaturated with culture’. With its vertiginous allusions to more than 100 cultural personalities throughout the ages, few people would be capable of understanding the work at the first reading.

The 23 essays are supported by a profound [knowledge of] world culture, oriented to mystical wisdom and modern philosophy of ‘unhappy awareness’. Also profound knowledge of Esperanto culture ... Empirical humour, which washes through the work, pleasantly spices the poetic prose and manifests the writer’s Anglo-Saxon origin.

Miguel Fernández (q.v.), who reviewed both *Albina Merlo ...* and *Urno kun Runoj* in *La Gazeto* (1997), echoes Camacho's comments: 'I'm certain Meva knows (*scias*), yet is undoubtedly incognizant (*ne konscias*), when she puts her perceptions of the world on paper.' Her obsession with allusion and quotation is accompanied by an obsession with rhyme, which she confesses in the poem 'Invado' [Invasion]. Both traits combine to overwhelm the sense. Fernández nevertheless concludes that 'among the erudite pell-mell and rhyme-induced contortions of meaning ..., poetry is ignited. Courageous alliteration, skilful transcendence or bright representations reveal the pulsations of a refined poet'.

Other work: 'La Lando kiu ne Ekzistas' [The Country that Does Not Exist] in tribute to Edith Södergran in *Fonto* No.105 (Sept. 1989) pp.12–18. Foreword to P. Dasgupta's trans. *Mi Juna* (1989) from the Bengali of Manashi Das Gupta's *Kam bayaser aami*.

Maron's translations – from • English: *Pala Fajro* (1989, poetry *Pale Fire* by Vladimir Nabokov • **Irish:** 'Na Leamhain', trans. as 'Noktaj Papilioj' [Moths], poems by Seán Ó Riordáin in *Fonto* No.185 (May 1996). Further trans. from Irish and • **Ukrainian:** in *Fonto* • **Lithuanian:** *La Unufoja Lando* (2005, poetry *Vienkartinė šalis* by Tomas Venclova, trans. with I. Ertl and K. Long.

Works in Belorussian and English: many articles on the literatures of small nations appeared in Belorussian in *Naša Niva*, and she wrote occasionally on Russian and Ukrainian themes for *The Honest Ulsterman*.

Maron in translation into • Hungarian: poem 'Leda' appears in trans. by I. Ertl in *Opus Nigrum* (No.1, 1988).

• **SELECTED WORK:** *Albina Merlo sur Ulesko* [An Albino Blackbird on Gorse] (23 essays, 1992). *Urno kun Runoj* [Urn with Runes] (poetry, 1996).

Melnikov, Valentin Viktorovič (b.1957)

Russian chemical engineer, later computer programmer; learned Esperanto in 1982. He worked for a time as a bus conductor and has a special interest in local transport and intellectual contests. Melnikov began writing Esperanto poetry in 1989, and he translates from Russian, Belorussian, Ukrainian and German. He is a qualified teacher of Esperanto. His work, including reviews, has appeared in the periodicals *Paco* [Peace], *Hungara Vivo*, *Monato*, *Moskva Gazeto* [Moscow Magazine], *Ruslanda Esperantisto* [Russian E-ist], *La Ondo de Esperanto*, *Literatura Foiro*, *Litova Stelo* [Lithuanian Star] and others. His brief biography in *Moskvaro* (1989) states:

His most famous trait is a proclivity for rigorous and passionately uncompromising criticism, and equally he is famous for his ardent defence of a rational world-view (including, of course, atheism), promotion of the necessity for constant thought 'with your own head'. The passion of his character accords well with his poetic talent, however, at the same time, he is always most attentive to the formal demands of poetic theory.

For a time during 1993–4, Melnikov led the Moskva Literatura Esperanto-Klubo [Moscow Lit. Eo Club], a branch of the Lev Tolstoy Esperanto Club.

The appearance of *Moskvvaro* ['Mos/kv/aro' Moscows ~ Moscow Four] – a collection of poetry with Klara Ilutovič, Solomon Vysokovskij and Oĉjo Dadaev (qq.v.) – was seen by some as confirming the 'Moscow School' (Moskva Skolo) of Esperanto poetry (Gudskov, MSOP). A significant theme in the collection is confusion and discontent in the 'new' Russian capitalist society. In his review (1999), Ionel Oneț comments that Vysokovskij, the eldest, 'is tired of revolutions', turning to religion for solace. 'In general a very depressing collection of poetry, from which it could certainly be concluded (hastily and presumably erroneously) that the 'new Russians' are ruled by despair ...'

Oneț writes that some optimism is regained by Nikolao Gudskov in his appendix, 'Moskva Skolo de Originala Esperanto-poezio' [Moscow School of Orig. Eo Poetry]. According to Gudskov, the main characteristics of the Moscow School are (pp.93–6): i) 'influence from classical Russian poetry with its precise rhythm and rhyme', ii) continuing to follow the 'traditions of the best examples' of Russian Esperanto poetry, iii) interest in study of the theory of Esperanto poetry and the art of translation, iv) 'Clear phraseology, thanks to which the sense of the poetic message is easily understood, even when the linguistic means proper to Esperanto are applied widely. Incomprehensible and contentless 'pure art' has never been endorsed by the Muscovites, v) influence from the performance culture of songs and ballads, both Esperanto and Russian, originating in the 1960s, particularly that of Bronštejn (q.v.).

Melnikov's translations incl.: *Kojonov Luĉjo* (1995, erotic poem *Luka Mudiščev* trad. attrib. to Ivan Semjonovič Barkov). *La Morto de Ivan Iljiĉ* (1997, short novel *Smert' Ivana Iljica* (1886) (*The Death of Ivan Ilyich*) by Lev (Leo) Tolstoy). *Eŭgeno Onegin* (2005, verse novel *Eugene Onegin* by Pushkin, cf. N.V. Nekrasov's (q.v.) trans. of 1931).

• **SELECTED WORK:** in *Moskvvaro* [Moscows ~ Moscow Four] (coll. of poetry, with K. Ilutovič, S. Vysokovskij, O. Dadaev, 1998). 'Ĉerizoj: Fabelo por Nedifinita Aĝo' [Cherries: A Story for Any Age-range] in *Mondoj: 34 Esperantaj Rakontoj* ed. T. Chmielik (2001). 'Senordaj Pensoj de l' Eksa Pesimisto' [Untidy Thoughts of the Former Pessimist] in *Literatura Konkurso Liro: Poezia Antologieto 1982–2002* [Lyre Lit. Competition: Little Anth. of Poetry ...] comp. A. Korĵenkov (2003). In *Moskvaj Sonoriloj* [Moscow Bells] ed. N. Gudskov (anth., 2007).

Dadaev, Oĉjo (Oleg) (b.1973)

Half Armenian, half Polish, he was born into a Russian-speaking family in Baku, Azerbaijan, where he lived until 1990; learnt Esperanto autodidactically in 1987. Dadaev has been living in Moscow since 1995. He began writing poetry and songs in 1989, and the presentation of his own songs has won him several prizes. Some of his poetry exists in parallel Esperanto and Russian versions. He edited several publications, including the organ of the Moscow Literary Esperanto Club, *Cerbe kaj Kore* [With Head and Heart], in which most of his work has appeared. Dadaev also teaches Esperanto.

For details of the poetry collection *Moskvvaro* ['Mos/kv/aro' Moscows ~ Moscow Four], to which Dadaev contributed, see under Melnikov.

Kvio [Torpor] (2000) is a collection of poems, with some songs, that almost all first appeared from 1998 to 2000 in *Cerbe kaj Kore*. Peter Browne, in his review (2005), comments on the work's simplicity and charm, and its elasticity in concepts and metaphors.

• **SELECTED WORK:** in *Moskvare* [Moscow ~ Moscow Four] (coll. of poetry, with V. Melnikov, K. Ilutovič, S. Vysokovskij, 1998). *Kvio* [Torpor] (poetry and songs, 2000).

1990

Neves, Gonçalo (b.1964)

Portuguese agronomist, section manager; translator. Neves received his first prize for original Esperanto poetry in 1990, and was awarded the Pokalo Nova Talento [New Talent Cup] in the Literary Competitions at the World Esperanto Congress the following year. He has contributed to several periodicals, with reviews, essays, short stories and poems, including *Fonto* and *Literatura Foiro*, and he has written a language column in the Portuguese *Nia Bulteno* [Our Bulletin].

Neves's first works in book form are in the communal volume of poetry *Ibere Libere* [Iberianly Unhindered] (1993) with three other young authors: Jorge Camacho, Miguel Gutiérrez and Miguel Fernández (qqq.v.).

In an interview with Antonio Valén (1993), Fernández comments that Neves:

... defends everything pure, elemental, and protests against everything dilapidated, contrived and against want of intellect. His language usage is characterized by an economy of words, conceptual density, and a surprising exploitation of Esperanto's raw material. Each of his lines of poetry seems to be a snapshot (*ekfoto*); each of his poems a successive projection of these snapshots to impress the reader's spirit. ... What a fresh breath of life onto our poetry!

Giorgio Silber (q.v.), in his review (1994), comments that Fernández is the superior poet of the foursome: 'He is perhaps the most original voice in the collection. Even more so than Fernández. ... Neves does not lack themes, but perhaps appropriate tuning of the soul.'

Edwin de Kock (q.v.), in his review (1994), comments that Neves's omission of verbs is, occasionally, a good technique, but he overdoes it, in the same way as his repetition of individual words. On the other hand, his skilful application of the language, blank verse and lively rhymes are attractive. In particular, de Kock singles out the poem 'ĉi-nokte' [tonight].

In his lecture 'Kio Novas ĉe la Muzo de la Moderna, Esperanta Poezio?' [What's New with the Muse of Modern, Eo Poetry?] (1999), Nicolino Rossi (q.v.) comments on Neves's attempts to justify a poetic language almost wholly lacking in verbs:

... where the rhythmic repetition of words tends to separate and reunite vibrations of feeling in an obsessive effort to explore the greatest number of possibilities for expression. And here are his naked, densely agglutinative, adjectival-nounal words in a word-juggling, spiral crescendo, like notes played in staccato, to bring

(*peri*) us sensory waves of wonder and astonishment by means of the mere magic of the sonority of words.

'Neves's poetry', Rossi concludes, 'is a sort of titanic struggle of the primeval verbal instinct to hatch out of the tentacular cage of grammar and syntax in order to be able soar to pure spheres of verbal eloquence.'

Christian Declerck (q.v.), in his review (1994), comments on Neves's poetry 'persistently and consequentially' going its own way. 'His prosody is essentially his own, sincere and integral.' Declerck expresses his personal dislike of the form, 'its exterior, its violent nudity, its having been stripped: the words lie around like clothes on the floor. At first glance the body is not there, one looks around for it among the words with difficulty (*pene-lege*).' He finds the ideas interesting, expressions aptly original, 'but valuable thoughts and valid reasoning risks being lost to the reader giving up, spurned by apparent incoherence'.

Declerck goes on to add that this sort of verse technique has been given up decades ago by national-language poets, expressionists and futurists. He adds: 'Why abolish punctuation and capital letters?'

Lariko Golden considers (OEL90) Neves's contribution to *Ibere Libere* fresher and more interesting than those of Fernández and Gutiérrez. He believes this level of novelty has been a cause of negative reviews. He quotes de Kock's remark on *sakstrateto de la literaturo* (a little literary cul-de-sac), adding that there is probably little understanding among the *Esperanto* literati for this course of literary experimentation, 'in fact similarly to the situation in ... national languages'. 'However', Golden adds, 'the result of this opposition will quite clearly be ostracism from society, alienation from the masses: as is shown by 'solulo' [loner].

Neves's first own collection of poetry, *Simptomoj* [Symptoms], came out in 1999. Of particular note is Neves's poetic declaration that everyday words should be used, and the primary goal should be to be understood. Lariko Golden (OEL90) sees this as a sea change from the poet's debut under the influence of Karolo Piĉ (q.v.). 'The avant-garde *kurtismo* ['shortism' - use of brief phrases] of *Ibere Libere* has here evolved into a sort of purism: a call to an unaffected, straightforward, intimate use of poetic language (*poezia parolo*) (comparable with work of certain poets of the second phase of modernism).'

Golden picks out a few 'successful miniatures' with simple expressions of feeling, 'Da Mi' [Some Me], and in particular 'Karnavale' [In Carnival], 'which recognizes the total loneliness of man, in which only lines of verse are able to provide some sort of consolation' 'Ekzilo' [Exile].'

In his review in *Fonto* (1994) of Neves's first prose work, *Kompreni* [To Understand] (1993), Antonio Valén agrees with the opinion expressed by Piĉ in the foreword that Neves clearly possesses his own personal style, more or less incomparable with that of others. Valén continues: 'However, it is not a question of a unique style ... but at least two different ways of constructing stories. In three of the nine stories that make up *Kompreni*, it is worthy of note that the content is less important than the technique.'

The last two stories are characterized by *kurtismo* 'shortism'. Again 'Form is important: on several occasions metrical feet appear' and other poetic

constructions. On *kurtismo*, Neves writes:

I did not found *kurtismo* but started experimenting at the beginning of my career as a poet. Poems of this type, or with such traces, are found in ... *Ibere Libere* ... The main traits of this trend are definable as follows, to cite the Spanish poet Miguel Fernández: 'Short but conceptually dense verses, free from anything deserving of being weeded out – even verbs! – but propulsive with suggestiveness (*raketaj je sugestioj*)' (p.51).

Valén continues:

... Neves's *kurtismo* reminds us of the style of K. Pič. Is this subconscious? The author confesses his debt to W. Auld [q.v.] here and there in the final explanations for the genesis and history of each story – explanations, moreover, very welcome for understanding the book – but not once do contingent (direct) influences of our Czech master [Pič] get a mention.

Valén also draws attention to Neves's modernization of Phaedrus's crow and fox in 'Moderna Fablo' [Modern Fable] and to the language of 'Inter Gonoraloj' [Among Gonorrhoeas ~ Generals], 'in some way a pastiche of the fourth chapter of *La Infana Raso* [cf. Auld], although with extreme wordplay ...' Golden comments (OEL90) that: 'This transcription of words to palimpsests has the result of disseminating meanings – one of the important traits of literary postmodernism. (A possible interpretation: bungled language can linguistically reflect the deterioration of the world.)'

Poul Thorsen (q.v.), in his review (1994), criticizes Neves's extreme *kurtismo* particularly in his story 'Inico' [Initiation] for being comparable with a premature ejaculation. 'In spite of its linguistically superior juggling, Gonçalo Neves's work lacks continuity and culmination. Too often the reader is lost in ingenious puns. On the other hand, is it not precisely obstacles that provide stimulation rather than hindrance, in love as in literature?' Thorsen considers Neves's poetry superior to his prose.

Golden (OEL90) considers Neves is a master of description, yet amateur in dialogues and plots.

Wouter Pilger (q.v.), in his review, adds that there is a cynical satire on the First Gulf War; a several-sided and juicy story on Zeus, who intends to create man (and the anticipated consequences for himself) ... 'Neves uses Esperanto in an imaginative and animated manner, occasionally with a tendency to impression, according to its peculiar structure and internal dynamics.' He is not affected by literary fads of others. 'Nevertheless, Neves's style requires many word-stems not encountered every day ...'

Neves contributed just four stories, or 16 pages, to the collection *Ekstremaĵoj* [Extremes] (1997), with the same Iberian colleagues who produced *Ibere Libere*. Three of the stories conclude with a surprise, one is a parody.

Mauro Nervi (q.v.), in his review (1998), comments that Neves, like Camacho, exhibits skill in narrative construction 'with a final reversal' (cf. Fernández).

Sten Johansson (q.v.), in his review (1998), also makes a comparison

with Fernández. Like him, Neves 'stews his short stories in novelties, sometimes aptly, sometimes overdone.' Johansson adds: 'It is worthy of note that he is audacious enough to mix Aids with humour, a somewhat perilous pursuit, which constitutes perhaps the only extreme in the book.' Yet, Golden (OEL90) considers Neves's stories hardly fulfil the aim of the collection, since the consumer of contemporary Esperanto literature is unlikely to espouse the imagined bourgeois morality.

On the aesthetic level, Golden considers the stories constitute a lightweight, diverting read. Most successful, in his opinion, is 'Kokro Kokerikas Jam' [A Cuckolding's Crowing Now]. In his review (1998), Edmund Grimley Evans remarks that everything in the stories is obliged to act in verb form, which provides a lively, light tone that is somehow in tune with the content.

Other work: 'La Eiburĝo kaj Nia Romanarto' [The Petit Bourgeois and Our Art of the Novel] on H. Vallienne (1993). 'In-fluoj en la Moderna Esperanta Poezio: La Lirika Itinero de Miguel Fernández' [Influences / Female Currents in Modern Eo Poetry: The Lyrical Itinerary of M.F.] (1998). 'Niaj Verboj sen Veproj' [Our Verbs without Scrub] (1998). 'La Saturna Skorpio' [The Saturnian Scorpion] in J. Camacho's *Saturno* (2004).

On Neves: Maria L. das Neves: 'Gonçalo Neves, Edzo kaj Poeto' [G.N., Husband and Poet] (1991). [M. Fettes:] 'Kiel Disŝaŭmigas Mara Ondo' (interview, 1991). N. Rossi: 'Kio Novas ĉe la Muzo de la Moderna, Esperanta Poezio?' [What's New with the Muse of Modern, Eo Poetry?] (1999). L. Golden: 'Ĉu la Kvara Periodo? Originala Esperanta Literaturo en la Naŭdekaj Jaroj' [Is This the Fourth Period? Orig. Eo Lit. in the '90s] (ts., 2002).

Neves in translation – into Icelandic: poem 'Preteco', from *Simptomoj*, as 'Skáldvera', trans. by B. Ragnarsson, in *La Tradukanto* No.46 (Mar. 2004).

• **SELECTED WORK:** *Ibere Libere* [Iberianly Unhindered] (poetry with Camacho, Gutiérrez and Fernández, 1993). *Kompreni* [To Understand] (nine short stories, 1993). 'Dezerta dizerto' [Desert Desertion] (story) in *Tempo Fugas: Dudek Kvin Rakontoj el Monato 1980-1994* ed. W. Auld (1995). In *Ekstremoj: Novelaro* [Extremes: a Coll. of Short Stories] (with Camacho, Gutiérrez and Fernández, 1997). *Simptomoj* [Symptoms] (coll. of poems, 1999).

Ertl István (b.1965)

Hungarian translator for the European Court of Auditors in Luxembourg; learnt Esperanto in 1977. Ertl trained as a teacher and has taught languages at secondary level and Esperanto literature at university level (ELTE University, Budapest, 1990-1; Adam Mickiewicz University, Poznań, from 1999); worked in a publishing house, for literary programmes of Hungarian Radio and for the European Network Against Racism. Ertl edited *Opus Nigrum* (1987-90); *Internacia Pedagogia Revuo* [Int'l Teaching Review] (1987-91); *Kontakto* (1990-1); *Libera Folio* [Free Sheet]; and *Esperanto*, the official review of the World Esperanto Association (UEA) from 1992 to 2001. He was a member of the editorial committee of *Literatura Foiro*. In 2007 he became an editor of *Beletra Almanako* [Lit. Almanac]. Ertl has several times won prizes in the Literary Competitions at world Esperanto congresses.

Ertl co-wrote the detective novel *Tiu Toskana Septembro* [That Tuscan September] (1990) with Corrado Tavanti (cf. Tavanti).

Ertl's *roman à clef* *La Postdomo: Paŭsajo* [The Back of the House: A Tracing] (2003) is 'a true satire' on aspects of the contemporary Esperanto movement – a humorous mixture of fiction and reality. In his review (2003), Sten Johansson (q.v.) comments that the work necessarily contains a plethora of allusions to literary works (helpfully listed by Ertl), to contemporary Dutch politics and the Dutch language, apart from the obvious references to particular people, all of which make the work either highly amusing for those with such special knowledge or mostly impenetrable for those without.

The practice of modifying the names of real people in *La Postdomo* follows the tradition started by Izrael Lejzerowicz (q.v.) in his *El la Verda Biblio* (1935). Johansson thinks: 'Ertl raises this art of comic metamorphoses to a summit of inventive competence.' However, 'The whole has something of the impression of a theatrical comedy in which the actors run hither and thither on stage ..., while the audience is left in the dark as to why they are running about like mad.'

Johansson calls *La Postdomo* a model of good language usage and styles. The errors have been planted by Ertl as 'tracing', for instance in an article from the news magazine *Minuto* [Minute], i.e. *Monato* [Month]!

Inevitably, Johansson comments on Ertl's evident wish that *La Postdomo* be compared with Jorge Camacho's (q.v.) satire *La Majstro kaj Martinelli* (1993). *La Postdomo*, in Johansson's opinion, lacks Camacho's 'passion, stinging malice, personal conviction that he is fighting the good fight against Evil'. Also, *La Postdomo* lacks 'an artistic lightness (*leĝero*), mild absurdity, which dominates Camacho's work. In contrast, Ertl is very witty and inventive, but whereas *La Majstro kaj Martinelli* hovers by wings of falsifying vanity, *La Postdomo* crawls forward, ploughing its furrow in other people's business.' ... nevertheless ..., taken as that sort of amusement,' Johansson concludes, 'it is woven with great skill and is vertiginously rich.'

Lariko Golden (2004) considers Ertl's titular allusion to the Dutch original of *Anne Frank's Diary* (*Het Achterhuis*) incongruous. He adds:

Another important trait in which Ertl imitates Camacho (and one may suppose above all the leading Hungarian Post-Modernist prose writer Péter Esterházy), is the extensive use of 'intertexts' ('*inter-tekstoj*') (i.e. quotations borrowed from the most diverse authors and built in without any indication).

Ertl's *Provizore* [Provisionally] (2004) is a collection of some 50 poems, all different in form. Kris Long (q.v.) comments, in his review (2004):

Themes: love, you and me, grass (cf. Dinwoodie), thought and word (is it true that 'every line is a miscarriage of thought?'), languages and the language, the ghetto, the homeland (with beer *table* and cats in a *stairwell*, so not anybody!), time and eternity, death and birth. ...

A work in good style, of course. ... the book will really make one rack one's brains ... And it's worth the effort!

In his review (2004), Valentin Melnikov calls the collection 'brilliant':

... the reader will be surprised and delighted on every page. Juxtaposed are poems with irreproachable rhymes and rhythm – and

completely free verse, also thought-provoking little prose stories; next to classic Esperanto – ... monosyllabic poems and a piece in a mysteriously (re-)created language comprehensible only with effort, which gives rise to an atmosphere of ancient times ...

Antonio Valén, in his review (2005), complains that only a third of the poems affected him. They are not lacking in attraction and charm, but in his opinion they do not constitute 'high poetry'. He also finds the theme of the role of the poet occasionally somewhat obsessive, while other poems seem mere exercises in style. On the other hand, Valén thinks several poems would have a rightful place in an Esperanto anthology, in particular, 'Kutim' Vi Estas' [Routine You Are], but also 'Tri Devoj de Poeto' [Three Obligations of a Poet], 'Pri Fuŝpoemoj' [About Poor Poems] and 'Disperdito' [Squanderer]. They 'compensate for everything'.

Golden points out (OEL90) that a rare example of postmodernist writing 'in its pure form' in an Esperanto periodical is Ertl's 'La Vidvo' [The Widower], which appeared first in *Literatura Foiro* (No.136, Apr. 1992), and later in *Fonto* (No.277, Jan. 2004). It was composed in tribute to the leading postmodernist writer Julio Cortázar. Golden believes it possible to read the story as a reworking of William Auld's poem 'Al Nekonata Belulino en Aŭtobuso' [To an Unknown Beauty on a Bus'] (from *Spiro de l' Pasio*, 1952).

Other works: *Stilekzeroj* (1986, *Exercices de style* by Raymond Queneau). 'Niaj Satanaj Versoj' [Our Satanic Verses] (1990). *Lajos Tárkony kaj la Budapeŝta Skolo* [L.T. and the Budapest School] (lit. study with bibliog., 1990). Ertl edited V. Mitev's anth. of Bulgarian love poetry *Mi Ĉiam Tia Rememoru Vin* [May I Always Recollect You Thus] (1992). 'Incidnudigo de Animo' [A Soul's Striptease] – review (1996) of *Hetajro Danças* by Eli Urbanová. 'Umberto Eco, l'espéranto et le plurilinguisme de l'avenir', with F. Lo Jacomo (1997) / U. Eco: *Esperanto kaj la Estonteca Plurlingvismo: Diskuto de Umberto Eco ...* (1994). 'Esperantistoj: Ĉu Margenuloj de la Socio?' [E-ists: On the Fringes of Society?] in N. Gudskov (ed.) *Malneŭtrale pri la Neŭtrala* (essays, 1997). 'Traduko el kaj en Esperanto(n)' [Translation into and out of Eo] (essay, 1997).

Ertl's translations incl. – from Esperanto into • Hungarian: W. Auld's epic poem *La Infana Raso* as *A gyermeki faj* (1987). Detective story *Kazinski Venas Tro Malfrue* by F. Van Dooren as *A gyilkos későn érkezik* (1990). *Kumeŭaŭa, la Filo de la Ĝangalo* by T. Sekelj as *Kumevava, az őserdő fia* (1988). C. Tavanti's crime novel *Varmas en Romo* as *Hőség Rómában* (1988). T. Soros: *Maskerado Ĉirkaŭ la Morto: Nazimondo en Hungarujo* as *Álarcban: Nácivilág Magyarországon* (2002) • Spanish: Pierre Ullman: 'Miaj Renkontoj kun Jorge Luis Borges' (1986), co-trans. with R. Kovács, as 'Mis encuentros con Jorge Luis Borges' (1986).

From the Eo trans. *La Finna Vojo* [The Finnish Way] by O. Buller of President of Finland Urho Kekkonen's *Tammieniemi* into Hungarian as *A finn út* (1989).

Among his trans. into Hungarian are works by Horace, Jules Verne, Jean Echenoz, Jorge Luis Borges, Georges Simenon, and *Le Lieutenant-Colonel de Maumort* by Roger Martin du Gard.

Translations – from • **Hungarian:** *Unuminutaj Noveloj* (1994, short stories *Egyperces novellák* [One-minute Stories] by István Örkény. *Sensorteco* (2003, Nobel Prize-winning biog. novel *Sorstalanság* [Fatelessness] by Imre Kertész • **Dutch:** *Klaüstratio* (1997, 2nd ed. 2005, utopian political satire *Claüstralië* (Rotterdam, 1995) by István Bejczy, trans. with the author) • **English:** *Ĉu Nur-angla Eüropo? Defio al Lingva Politiko* (2004, *English-Only Europe? Challenging Language Policy* (2003) by Robert Phillipson) • **French:** *Esplorvojaĝo* (1994, novel *Voyage d'études* by Jules Verne • **German:** *Kaj Ni Solas* (1991, poems by Heinz Kahlau sel. and trans. by Ertl, with G. Bussing) • **Latin:** *Pri Feliĉa Vivado* (1991, *De vita beata* by Seneca [Seneko] c.55BC–c.AD40) • **Lithuanian:** *La Unufoja Lando* (2005, coll. of poetry *Vienkartinė šalis* by Tomas Venclova, trans. with K. Long, M. Maron) • **Spanish:** *Omage al Ignacio Aldecoa* (1999, trans. with J. Sarasua and M. Fernández, two stories in a trilingual ed. – Spanish/Eo/Basque – by José Ignacio Aldecoa Isasi). • **SELECTED WORK:** *Tiu Toskana Septembro* [That Tuscan September] (crime novel, with C. Tavanti, 1990). 'Ĉiuj Vojoj' [All Ways] (story) in *Tempo Fuĝas: Dudek Kvin Rakontoj el Monato 1980–1994* (1995). 'Plagiato' [Plagiarist] (SF story) in *Sferoj-10* comp. M. Gutiérrez (2000). 'Zürich Hauptbahnhof' [Zurich Rail Station] (story) in *Mondoj: 34 Esperantaj Rakontoj* ed. T. Chmielik (2001). *La Postdomo: Paŭsaĵo* [The Back of the House: A Tracing] (short satirical novel, 2003). *Provizore* [Provisionally] (coll. of poems, 2004).

Matthias, Ulrich (b.1966)

German mathematician (doctorate, Heidelberg 1994) working in the insurance industry; learnt Esperanto in 1986. Short stories by Matthias appear in the monthly *Monato*.

Matthias's *Fajron Sentas Mi Interne* [I Feel a Fire Inside] (1990) is a short psychological novel on the life of a youth from the age of 16 to 22. Giulio Cappa, in his review (1991), writes that: 'Manfred is a studious youth who has great difficulty in communicating with people. He attributes the whole blame for his psychological problem to his father, ...' Esperanto also plays a significant part in the novel. With it, Manfred is able partly to solve his problem of loneliness, finding at least recognition and consideration. Through Esperanto, travel and contacts greatly increase his experience. 'He begins to understand that mores are not everywhere the same as in his own country.' However, he is still unable to reach the core of his problem.

'Ulrich Matthias, ..., paints an unforgettable, intimate portrait of adolescence. His dry, yet intense emotional style suggests it deals with personal experiences.' However, although the novel is written in the first person, the author is not uncritical of his hero. Cappa concludes: '... the book has the strength of veracity, of life put to paper.'

Paul Gubbins (*LA*, p.63) gives the novel the epithet 'zamenhofa' [Zamenhofian] (cf. Zamenhof).

Other work: coll. of stories *Ŝia Unua Amo* [Her First Love] (1995) was self-published in a few copies. 'La Lingvo de la Okuloj' [The Lang. of the Eyes] story in *Kontakto* No.152 (1996).

Matthias has also written on basic linear algebra: *Fundamentoj de Lineara Algebro* (1995), and on the history, causes and prevention of violence

against children: *Perforto kontraŭ Infanoj* (1995), a subject he dealt with in *Fajron Sentas Mi Interne. Esperanto la Nova Latino de la Eklezio* [Eo the New Latin of the Church] (2001).

Work in German: *Esperanto – das interkulturelle Erlebnis: Erfahrungen eines jungen Menschen mit der Internationalen Sprache* [Eo – the Cultural Adventure: A Young Man's Experiences with the Int. Lang.] (1991). *Esperanto – das neue Latein der Kirche: die internationale Sprache im Dienst der Verständigung unter evangelischen und katholischen Christen* (1999) – with an Eo version in 2001, and an English trans. from the Eo, *Esperanto – the New Latin for the Church*, in 2002; (also in Russian (Kaliningrad, 2002), Lithuanian (Vilnius, 2004), French (Antwerp, 2005). His *Esperanto als Ratespaß: eine Einladung zu sprachlicher Kreativität* [Eo as a Guessing Game: an Invitation to Language Creativity] (1994) reached its 5th ed. in 2000.

• **SELECTED WORK:** *Fajron Sentas Mi Interne* [I Feel a Fire Inside] (novel, 1990).

Gates, Ronald Cecil (b.1923)

Australian university professor of economics; cattle-breeder; learnt Esperanto from 1986. Thanks to a Rhodes Scholarship he studied for a masters degree at Oxford University, UK. From 1949 to '51 he wrote a history of the Australian tax system. In 1966 he became professor of economics and head of faculty in the University of Queensland, and a fellow of the Australian Academy of Sciences from 1968. He was rector of the University of New England from 1977 until his retirement in 1985. He has received awards from both the Rockefeller and Carnegie foundations. Among many other offices, he was president of the Australian Unesco Commission. Gates has written in Esperanto since 1991. He was rector of the 'Congress University' at the 82nd World Esperanto Congress in Adelaide in 1997, and from 1998 to 2001 president of the Australian Esperanto Association.

Nikolaj Stepanov, in his review (1995) of *Morto de Sciencisto* [Death of a Scientist] (1994), considers Gates a talented writer of detective fiction, who is well versed in his scenarios and the conduct of his characters. The reader is intrigued. Compared to his previous works, both the number of situations and characters is noticeably greater: young homeless man, unfaithful spouses, betrayal, jealousy, professional envy, scientific fraud, military secrets and scheming rivals. Also, the personalities of the characters have deepened, with greater contrast in their traits. *Morto de Sciencisto* is written in 'a dynamic, lively style, in an easy, straightforward usage of language'.

Other work: 'La Tera Medio' [The Environment of the Earth] (1992). 'La Malebla Jarcento' [The Impossible Century] (1997).

• **SELECTED WORK:** *La Septaga Murdenigmo* [The Seven-Day Murder Mystery] (crime novel, 1991). *Kolera Afero* [An Angry Affair] (crime novel, 1993). *Sep Krimnoveloj* [Seven Crime Stories] (1993). *Morto de Sciencisto* [Death of a Scientist] (crime novel, 1994). *Refoje Krimnoveloj Sep* [Once Again Seven Crime Stories] (1994). *Tria Kolekto de Krimnoveloj* [A Third Coll. of Crime Stories] (1996). *La Vidvino kaj la Profesoro* [The Widow and the Professor] (crime novel, 1997). 'La Islanda Vortaro' [The Icelandic Dict.] (story) in *Mondoĵ: 34 Esperantaj Rakontoj* ed. T. Chmielik (2001). *Mortiga Ekskurso* [Fatal Excursion] (crime novel, 2006).

Gišpling, Mikaelo (Mihail Jakovlevič) (b.1924)

Russian Jewish, chemical engineer living in Moscow from 1943; Israeli citizen from 1998; learnt Esperanto in 1943. He was president of the Moscow Esperanto Club 'Fajrero' (Spark) from 1958 to '59. In 1990, he began translating Russian poems into Esperanto, and a year later began writing his own poetry, which has appeared in *Monato*, *La Ondo de Esperanto* and *Scienco kaj Kulturo*.

Gišpling's collection of poems *El Sisma Zono* [From a Seismic Zone] (1994) on contemporary life in post-Soviet Russia created a significant echo. In his foreword, William Auld comments:

... I have not come across such an authentic lyricist for a long time, such a master of verse, whose strong rhymes and word music frame themes that are truly pertinent and worthy of study.

... Gišpling lives in a society that is changing rapidly, possibly in a frightening manner, and he describes it in verse that is simultaneously powerful and smoothly fluent: ...

Auld points out Gišpling's long poem *La Infero* [Hell], in which he describes the life of Russians, alluding to Dante's *Inferno*: *Tamen la mond-fama Dante | Estis sole ekskursano | En la regno de Satano, | Kie loĝas mi konstante.* [But the world-famous Dante was just a tripper to Satan's realm, where I live all the time.]

Auld warns us: 'Don't be fooled by the seeming simplicity and feigned naivety of his verses. Gišpling is a poet who profits from classical norms, but brings them a striking freshness.' And: 'His metaphors always satisfy, provoke thought: ... And the reading always, always, flows.'

Gišpling's second collection of poetry is *Eola Harpo* [Aeolian Harp] (1999; orig. dupl. 1996). Gennadij Šilo comments in his foreword that it contains 'smiling and alarm, pain and irony, excursions into the past and aspects of the present', presenting 'literary heroes and the Russian political situation, biblical myths and images of nature'. Gišpling 'reacts in a lively manner to everything that occurs around him'. 'Gišpling's language usage does not err from usual literary norms. His poems are written in a clear and expressive language and – one cannot omit – are very musical. ... one can hear the initial beats of Beethoven's Ninth Symphony in the refrain of the relevant poem'. Gišpling includes two letters in verse addressed to friends in Holland on contemporary events in Russia, 'full of bitterness and disquiet'. Although Gišpling states in his foreword that there is no unifying theme behind the collection, Šilo considers it to be 'optimism and love of life ... which ... cannot leave the reader indifferent.'

Peter Browne, in his review (2005), expresses the reservation: 'But among so much beauty and perfection, is there originality, a desire to experiment? In my opinion, hardly, despite occasional surprise effects.'

Gišpling's third collection of poems, *Tie Ĉi Tie* [Here-(T)Here] (2003), was written when he was moving from Moscow to Jerusalem. Christian Declerck, in his introduction, calls Gišpling a 'blessed talent', indeed, 'his writing is life itself: his and ours, because the events, the joys and pains of life, the bolts-from-the-blue – the pulls, pushes and blows – form the

eternal theme of this poet's philosophy.'

His thoughts and ponderings, captivating and well-founded in their uncomplicated clothing of words, fluent and sinuous – are they philosophy of Auld [q.v.] remoulded between a hammer of Baghy [q.v.] and an anvil of Kalocsay [q.v.]? Is it tempered by Ungar [q.v.]?

Gišpling, an erudite poet, immediately amazes with his perplexing combination of easy, excellent language, highly simple style, perfect prosody, and profoundly philosophical thought. Moreover, he dates every item with discipline. Some are on nature, the seasons. Others have a biblical theme: ... Or there is travel. Or day-dream. A virtuoso combination of clever rhymes with pertinent ideas.

He is a master of metaphor. From *Eola Harpo* I remember the self-descriptive allegory 'Felsako' [Hide Sack], which alludes to his ageing. Equally impressive, in this collection, 'Šnurđancistino' [Tight-rope *Danceuse*], on his soul. I was struck by 'Sablohorloĝo' [Hour-glass], summing up the course of life, ...

In his review (2005), Donald Broadribb emphasizes the rarity of the collection, not only for the pleasure it gives the reader, but also for the admiration it evokes. Using classical metre and rhyme, it touches and impresses with its profundity. Gišpling exhibits a natural pessimism, which is nevertheless overcome by the stronger reaction of his soul. While the poems are candidly presented as based on personal experiences, there is no egotism. Broadribb concludes his review with a confession: '... Gišpling's poems have convinced me, contrary to my inclination, that the classical way is still capable of producing masterly poetry.'

Gišpling confesses, on the outside back cover: 'someone will possibly call the manner in which these verses are written out of date and old-fashioned. He will be completely right. The author has consciously tried to avoid artifices and poetic fog.'

• **SELECTED WORK:** *El Sisma Zono* [From a Seismic Zone] (coll. of poems, 1994). *Eola Harpo* [Aeolian Harp] (poetry, 1999; dupl. 1996). *Tie Ĉi Tie* [Here-(T)Here] (poetry, 2003). 'Aŭtuna Himno' [Autumn Hymn] in *Literatura Konkurso Liro: Poezia Antologieto 1982-2002* [Lyre Lit. Competition: Little Anth. of Poetry ...] comp. A. Korjenkov (2003). In *Moskvaj Sonoroj* [Moscow Bells] ed. N. Gudskov (anth., 2007).

Ošlak, Vinko (b.1947)

Slovenian writer, translator, lecturer, philosopher. Ošlak studied political science and philosophy at university. In 1982 he moved from Yugoslavia to the bilingual (German/Slovenian) town of Klagenfurt/Celovec in Carinthia, Austria, for political reasons, where he worked first as an editor in the Slovenian-language publishing house Mohorjeva. In 1983, Ošlak initiated the Christian-oriented Slovenian literary review *Celovski zvon* [Klagenfurt Bell], editing it from 1994 to '96. He became an Austrian citizen in 1994. He worked in the lay movement of the Catholic diocese of Carinthia until 2006, when he left the Roman Catholic Church to become an Evangelical

Christian. He was president of Esperanto PEN from 2004 to '06. He now works as a freelance writer, translator and preacher. He has for many years organized the Carinthian literary circle *Knjižne presoje* [Book Reviews]. Ošlak has to date had over 30 original works and over 20 translations published. He has translated from English, Esperanto, German and Serbian into Slovenian, and from Slovenian into German and Esperanto. He has compiled Esperanto textbooks in both Slovenian and German.

Writing in her foreword to Ošlak's diary *Jen la Sablo el Mia Klepsidro (Taglibro 1983–1986)* [Here's the Sand from My Clepsydra (Diary ...)] (1991), Olga Kerziouk puts the question: '... why only now, in Esperanto's second century, do we begin to see that precisely this genre can be the most successful, the most fruitful?' She admires the journal because 'it gives us a piece of life of a concrete person in the concrete circumstances of a concrete country', rather than imagined abstractions in some undefined country that can be so prevalent in Esperanto literature. Kerziuk underlines Ošlak's statement that 'internationalism is also to be found in the heart of the individual of any one ethnic group – and not unfailingly in external interethnic relations'.

The diary mainly concerns the explorations of an intellectual and his journey through three cultures – Slovene (within and without Austria), Austrian (German), and Esperanto – to a synthesis of his own world-view. As a practising Christian, he also meditates, undogmatically, on the religious viewpoint. But these are no esoteric meditations. Ošlak's thoughts are often born 'In highly tense (but nevertheless assuredly rich) circumstances, in which one is reminded of one's identity every day, ...' (p.6).

Just for some reason such experiences are seldom written down (or is it that people lack the courage to publish their notes?), which could constitute a rich anthology. And – possibly? – just such notes would prove most interesting for the external public? [p.4]

Ošlak's second literary journal in Esperanto, *La Malbabela Jaro* [The Un-Babel Year] (1999), records the first ten months of 1987 – the centenary of Esperanto. Sylvan Zaft, in his review (1999), writes that: 'the reader is easily able to imagine Ošlak as he presents himself in that significant year. The author is at the same time its subject.' Ošlak is a husband, father, writer, editor, Esperanto-speaker. Family problems and quarrels come to the fore, as do his thoughts on religion, with objections to aspects of the Roman Catholic Church, and criticism of Communism in Yugoslav Slovenia.

The diary is witness to Ošlak's own respect for other people and religions. Zaft mentions the incident when Ošlak meets a Slovenian Roman Catholic priest from Canada who is 'an honest and kindly person', and yet is '– incredibly – anti-Semitic and anti-black'. Ošlak comments: 'There's the mystery of man and his pitiable state ...'

Many people appear on the pages with their strengths and weaknesses, as Zaft comments. Ošlak also writes about languages, prejudices against Slovenian and Esperanto, and on how he defends them.

The style is clear and fluent, often particularly appropriate. Echoing Kerziuk, Zaft highlights the rarity and welcomeness of this genre in Esperanto.

Other work: *Idento kaj Komunikado* [Identity and Communication]

(1993). *Enkonduko en Filozofian Pensadon* [Intro. to Philosophical Thought] (essays, 1996). *Kie Estas Via Frato, Habel?* [Where's Your Brother, Habel? (dedicated to the memory of murdered Romanies, 1996). *Sentencoj* (1975–1998) [Maxims] (1998). *Filozofii Subtende: Populare Verkitaĵ Dialogoj pri Bazaj Vivsencaj Demandoj por Junaj Ver-serĉantoj* [Philosophizing under Canvas: Popularly Written Dialogues on Fundamental Questions of Sense in Life for Young Seekers of Truth] (2000) – reworking and enl. of *Pogovori pod ŝotori*. 'Zamenhof – la Profeto de la Justa Paco' [Z. – the Prophet of the Just Peace] (2002). 'Ĉu Zamenhof Pravis?' [Was Z. Right?] (2005).

Oŝlak's translations incl. – from • Slovenian: *Je la Suna Flanko de Alpoj* [On the Sunny Side of the Alps] (1992, stories by 15 modern authors, ed. with J. Štruc). *La Vipo kaj la Turbo* (1995, short novel *Biĉ in vrtavka* by Andrej Capuder. *La Domo de Maria Helpantino* (1999, story on the Viennese proletariat *Hiaŝa Marije pomoĉnice* by Ivan Cankar) • **German:** *Vergilio, la Patro de la Okcidento* (1998, 2nd ed. 2000, cultural, philosophical essay *Vergil Vater des Abendlandes* (1931) by Theodor Haecker • **Esperanto into Slovenian:** E. Privat's biog. *Vivo de Gandhi as Gandijevo življenje* (1997). R. Dobrzyński's biog. novel *La Zamenhof-strato as Zamenhofova ulica* (2005).

Some more important works in Slovenian: *Seizmograf ĉutov* [Seismograph of Feelings] (poetry; Maribor, 1977). 'Esperantska alternativa' (essay, 1987). *Saj ni bilo nikoli drugaĉe* (diary; Klagenfurt, 1991). *Hagar* (novel; Ljubljana, 1992). *Ĉloveka nikar* [Don't Create Man] (autobiog. novel, Klagenfurt, 1995). *Pojasnilo prijateljem o esperantu* [Explanation to Friends on Eo] (1997). *Obletnica mature* [School-leaving Anniversary] (political satirical novel on politics; Ravne na Kor, 1998). *Iz dnevnika* (diary; Trieste, 2000). *Tri usode* [Three Destinies] (biog. essays on regional artists; Ljubljana, 2001). *Kaj je ĉlovek* [What is Man] (theolog.-philosophical essays; Ljubljana 2002). *Spoštovanje in bit* [Respect and Being] (cultural-philosophical essays; Maribor 2003) – won the prestigious Slovenian Rožanc Prize for essays. *Mir in vojna* [Peace and War] (theolog.-philosophical essays; Ljubljana 2004). *Kristusove skuŝnjave* [The Temptations of Christ] (theolog.-philosophical essays; Ljubljana 2005). *Vpraŝajte* [Ask] [replies to philosophical questions by high-school pupils; Ljubljana 2006]. *Dve kraljestvi* [Two Realms] (theolog.-philosophical essays on Civitas Dei and Civitas Terenna; Maribor 2007). • **SELECTED WORK:** *Jen la Sablo el Mia Klepsidro (Taglibro 1983–1986)* [Here's the Sand from My Clepsydra (Diary 1983–6)] (1991). *La Malbabela Jaro: (El la Taglibro por la Jaro 1987)* [The Un-Babel Year: (From the Diary for 1987)] (1999).

1992

Bronŝtejn, Mikaelo (Moissej (Mihail) Caleviĉ) [Bruna Ŝtono] (b.1949) Russian citizen, Jewish, born in the Ukraine; engineer specializing in technical cybernetics, works manager; learnt Esperanto in 1961–2. Bronŝtejn held various posts in the Soviet Esperanto movement. For two years from 1992 he managed the literary club of the *Moskva Gazeto* [Moscow Magazine], published between 1990 and '96. He has collaborated with the periodicals *Fonto*, *La Kancerkliniko*, *La Ondo de Esperanto*, *Literatura Foiro*, *REGo* and *Scienco kaj Kulturo*, amongst others. He has toured west-European countries as a speaker and poet, and is perhaps best known for the singing

of his popular, original ballads. Bronštejn won the Antoni Grabowski literary prize in 2003.

Bronštejn's original works include two on youth during the last decades of Soviet Russia: *Legendoj pri SEJM* [Legends of SEJM] (1992; 3rd ed. 2006) is a collection of true, often absurd, stories about the Soviet Esperanto Youth Movement, and *Oni Ne Pafas en Jamburg* [They Don't Shoot in Yamburg] (1993) is a lively novel likewise dealing with the ridiculous and frightening bureaucracy of the Brezhnev era. Much is autobiographical.

In his foreword 'Legendo pri Bruna Ŝtono' [Legend of 'Brown Stone'] to *Oni Ne Pafas en Jamburg*, Aleksandr Ŝevĉenko writes (p.3):

Mikaelo Bronštejn and Vladimir Visockij – one of the most celebrated Russian bards of the 1970s – have something in common.
Each admires the poetry of Alexander Pushkin.
Each writes, and not only sings but also performs, his own songs

...

Both successfully interact with their public as though conversing with them.

The songs of each were created during the period of stagnation, and they were not frightened of criticizing the contemporary bureaucratic system in their songs whether by mockery or irony that moves to tears. Then, in the '70s, as a consequence of something like the truth, one could suddenly find oneself somewhere up in the Far North – the place of traditional exiles.

Mikaelo Bronštejn travelled North of his own accord. ...

In his review (1994), Kalle Kniivilä mentions Bronštejn's 'unmistakable literary talent', which is over and above his particular experiences:

Both idyllic interludes of the Esperanto summer camps and persecution by the KGB are present in the novel. ... interesting for someone from outside the former Soviet Union, the novel is constructed first and foremost from the occasionally truly brilliant descriptions of undramatic, almost everyday situations which nevertheless perfectly reflect the atmosphere of the time.

Edmund Grimley Evans, in his review (1994) of the novel, writes that we again find the mad stories on oddities of a political system that officially recognized Esperanto, yet at the same time bitterly opposed it and sought to hinder it with every kind of bureaucratic obstacle. Grimley Evans quotes the example that the state printed 5,000 copies of *Moskvaj Novaĵoj* [Moscow News] only to archive almost every copy and forbid access to them and other Esperanto publications.

The hero, a sincere but at first naive party member, slowly learns from his experiences, in particular on seeing how the state treats Esperanto-speakers.

Grimley Evans judges the novel a success in that it beautifully reflects the times and environment in which it is situated, and for its description of an Esperanto environment, which is a surprisingly rare theme for Esperanto novels.

The second edition of *Legendoj pri SEJM* came out in 1998, enlarged.

Jen, Denove [Here Again] (1998) contains songs, original and translated

poems, and two stories. Boris Kolker, in his review (2001), comments on how they convey the author's personality, his love for people, nature, his native country and sadness for its difficulties. It is evident how he feels himself happiest in the company of Esperanto-speaking friends. 'And the whole book is penetrated with a subtle humour.' Kolker adds that it is particularly amusing how Bronštejn tries to convey Russian youth slang in Esperanto. However, in some places it is possible to comprehend only with the aid of background knowledge, which is not always possible for the international reader. Other places need more careful editing.

Bronštejn's 2001 collection of songs and poems *Du Lingvoj: Kantoj kaj Poemoj* [Two Languages: Songs and Poems] contains nine *zumoj*, literally 'hums', 'buzzes', or cycles of his soul. In his foreword, 'Bruna Ŝtono – Bardo kaj Homo' [Brown Stone – Bard and Man], Vladimir Samodaj (q.v.) comments that Bronštejn's popularity as a singer is due to the relevance of his ballads to his audience's everyday life: 'He is the only Esperanto bard writing not only about love and nature, not only about Esperanto, the amazing movement [etc.]..., but also about the domestic situation, humorously, but not mockingly, singing about various scenarios from everyday life first in the Soviet Union, later in Russia.'

On Bronštejn's technique in his 'witty protest songs – classics', Samodaj writes:

... it varies a great deal, just like the subject matter. Various supplementary words are skilfully employed in many rhyming pairs, thus enriching the rhymes. ... In general, the rhymes ... are highly diverse: ... The author ignores certain purists' demands not to use rhyming word-roots, which they deride as 'abortive' [approx. apocopated rhyme; cf. Piron]. ..., for declamation it is not the unstressed, final sounds-letters that are the most important, but the stressed, penultimate syllables, despite the identically formed endings looking really nice and regular on paper.

Bronštejn also makes use of pararhyme and consonance.

To fully understand Samodaj's comments, it is helpful to have a knowledge of both Russian and Esperanto poetic techniques.

In addition to what he takes exception to as 'crippled rhymes', Valentin Melnikov (q.v.) criticizes Bronštejn's latest ballads for grammatical errors, adding in his review of *Dek Tagoj de Kapitano Postnikov* (below): 'During the Soviet Era it was possible to forgive almost anything for the wit of the ballad texts. More recent songs have become heavy and banal.'

Dek Tagoj de Kapitano Postnikov [Ten Days of Captain Postnikov] (2004) is a 332-page historical novel dealing with events in the Russian Esperanto movement at the beginning of the 20th century and Postnikov's participation in the 6th World Esperanto Congress in Washington (DC), in 1910. In his review (2005), Mao Zifu (q.v.) praises Bronštejn for his 'poetic prose' and 'thought-provoking content'.

Melnikov, in his review (2004), reminds us that the real-life Postnikov was a truly outstanding activist and an interesting person, who was unjustly forgotten following a false accusation.

Melnikov calls the work 'a solid novel', worthy of a first read. Certainly, the genre of the historical novel in Esperanto has not to date been adequately exploited. However, Melnikov criticizes Bronštejn's plot line for being 'mere shreds, somewhat interwoven. But – paradoxically – the read is quite interesting, many events are faithfully described or, at least, believably. ... [Bronštejn] is without doubt a capable writer.' On the other hand, 'at most a third of the characters are portrayed convincingly'. Anna Šarapova, in Melnikov's opinion, 'outshines all others'. And the conclusion of the novel, according to Melnikov, 'is happy and absolutely lacking in verisimilitude'.

Iam, Kiam [Sometime, When] (2005) contains five cycles of poetry, (2005).

Other works: *Mamutido Miĉjo* [Mick the Little Mammoth] (reader for beginners, 1995; 2nd ed. 2001). Bronštejn co-comp., with V. Samodaj, and wrote the foreword to the sel. of poetry and prose works of Pushkin *Aleksandr Puŝkin – 200 Jaroj* [A.P. – 200 Years] (1998, 2nd ed. 2000). There are several CDs of Bronštejn's orig. songs, e.g. *Iom da Bono de Bruna Ŝtono* – 22 songs (Tikhvin, 2000); *Esperantujo Mia* [My Ho-land] (Tikhvin, 2002); *Mia Nomo Ne Gravus* [My Name's Not Important] (Moscow, 2001), *Printempo Blujinsa* [A Jeans Spring] (Tihvin/Moscow, 2005) – mostly satire on contemporary figures and phenomena.

On Bronštejn: A. Ševĉenko: 'Legendo pri Bruna Ŝtono' [Legend of 'Brown Stone'] (1993). B. Hekland: 'Duobla Spiegulo al Tempo Pasinta' [Double Mirror to a Past Time] – review of *Legendoj pri SEJM* (2000). 'Bruna Ŝtono – Bardo kaj Homo' [Brown Stone – Bard and Man] – foreword to *Du Lingvoj: Kantoj kaj Poemoj* (2001) by Bronštejn.

Bronštejn's translations incl.: article 'Por ke Puŝkin Estu Ankaŭ Nia' [In Order that Pushkin May Also Be Ours] and trans. of Pushkin's poem 'Graŝ Nulin' (Count N.) appear in the almanac *Impeto '89* (Moscow, 1990); also on vinyl record *Eterna Muziko* (Leningrad, 1988) recited by Oleg Popkov, actor in the Bolŝoj Dramatĉeskij Teatr, Leningrad. Several works of the Russian science-fiction authors brothers Arkadij (b.1925) and Boris (b.1933) Natanoviĉ Strugatsky (Strugackij, Strugatskij), incl. *Pikniko ĉe Vojrando* (1996, from *Piknik na oboĉine* (Roadside Picnic), *La Fora Ĉielarko* (1997, from *Dalekaja raduga* (Far Rainbow), *La Dua Invado de Marsanoj* (1998, from *Vtoroje naŝestvije marsian* (The Second Invasion from Mars), *La Loĝata Insulo* (2004, from *Obitaemij ostrov* (Inhabited Island), *Lundo Ekas Sabate* (2005, from *Ponedel'nik naĉinaetsja v subbotu* (Monday Starts on Saturday), *Heliko sur Deklivo* (2007, from *Ulitka na klonye*), and the trilingual coll. of poems *Elevatornyj Seul / Elevatora Seulo* by Kim Yocho in Eo, Korean and Russian, co-trans. by Bak Giŭan. *De Nenie kun Amo ...* (2001, sel. works by Iosif Brodskij, co-trans. with G. Arosjev and K. Long).

Work in Russian: *Svoju sud'bu korit' ne smeju...* [I've No Right to Mock My Fate] (poetry; Moscow, 2007).

Bronštejn in translation into • Russian: novel *Dek Tagoj de Kapitano Postnikov* publ. as *Desjat' dnej kapitana Postnikova* (2007).

• **SELECTED WORK:** *Legendoj pri SEJM* [Legends of SEJM] (true stories, 1992; 2nd enl. ed. 1998, 3rd ed. 2006). *Oni Ne Pafas en Jamburg* [They Don't Shoot in Yamburg] (novel, 1993). *Kantoj de Mikaelo Bronštejn* [Songs of M.B.] (written 1973–90, 1995). *Jen, Denove ...* [Here Again ...] (songs,

poems, stories, 1998). *Du Lingvoj: Kantoj kaj Poemoj* [Two Languages: Songs and Poems] (2001). *Dek Tagoj de Kapitano Postnikov* [Ten Days of Capt. Postnikov] (hist. novel, 2004). *Iam, Kiam* [Sometime, When] (poetry, 2005). In *Moskvaj Sonoriloj* [Moscow Bells] ed. N. Gudskov (anth., 2007).

Fernández Martín, Miguel (b.1950)

Spanish telephony technologist; amateur vocalist and singer; learnt Esperanto in 1981. Fernández's first literary work appeared in *Nia Voĉo* [Our Voice], published by the Madrida Esperanto-Liceo (Madrid Eo School), where he also led classes in literature. His poetry, stories, essays and reviews appear in many periodicals, including *Fonto*, *Heroldo de Esperanto*, *Literatura Foiro*, *La Gazeto*, and the Spanish *Boletín*. Fernández has won numerous prizes at the Internaciaj Floraj Ludoj [Intl Floral Games] and the Literary Competitions at world Esperanto congresses. Together with the musician Pedro Vilarroig, he choreographs shows with poetry recitals, choral and solo singing, orchestral music and *son et lumière* effects, with the aim of attaining 'a poetic whole'.

In an interview with Antonio Valén (1993), Fernández said his literary influences came from Mikhalski (q.v.), Nervi (q.v.), Rossi (q.v.), Neves (q.v.), *La Infana Raso* by Auld (q.v.) seen in the context of its period, and from the works of the Nobel Prize-winner Vicente Aleixandre. He also stated that essentially he always writes about love:

Mainly of love for a woman, but also of other loves: for freedom, for justice ... Doesn't everything in this life consist of love and lack of love? Isn't it due to love that people become gods or sink into the deepest anguish? It would be beautiful if I could make my whole life and poetry one enormous act of love.

Fernández's first works to appear in book form are in the communal volume of poetry *Ibere Libere* [Iberianly Unhindered] (1993) with three other young authors: Jorge Camacho, Miguel Gutiérrez and Gonçalo Neves (qqq.v.).

Comparison with the quartet of Scottish poets who wrote *Kvaropo* [Foursome] (1952) (cf. Auld, Dinwoodie, Francis, R. Rossetti) is perhaps inevitable. Giorgio Silfer (q.v.), in his review (1994), comments, however, that the only similarities are the predilection for Esperanto poetry, geographical proximity, all being male, and their ages relative to each other. Unlike the Scots, the Iberians do not feel it necessary to 'refer/bow to old masters'. And Silfer is of the opinion that they differ more from each other than the Scots do, putting the birth of a real 'Iberian School' - as they are often referred to - into doubt. Silfer continues:

... Fernández regales us with a handful of verses whose rich imagery by far overtakes the linguistic juggling that continues to occupy Neves and particularly Liven Dek. But much more importantly, Miguel Fernández submits the true jewel of the collection. 'La Profil' de Viaj Spuroj' [The Profile of Your Tracks] is a gem that drastically heightens the value of *Ibere Libere*, ...

If 'La Profil' de Viaj Spuroj' were to appear independently, it would be the great poetic innovation of the '90s. Miguel Fernández

has succeeded in transferring into our language much of the sensitivity and musicality of Federico García Lorca...

Commenting on *Ibere Libere*, Nicolino Rossi (q.v.) – in his lecture ‘Kio Novas ĉe la Muzo de la Moderna, Esperanta Poezio?’ [What’s New with the Muse of Modern, Eo Poetry?] (1999) – calls Fernández ‘undoubtedly the masterly genius and true bard among his colleagues’.

His collection of poems on love ‘La Profil’ de Viaj Spuroj’ [The Profile of Your Tracks] is the veritable artistic jewel of the volume. These poems were originally devised as a spectacle of poetry and music, so the elements of the verse sonority and the flow of rhythm eminently underline the idyllic content of the theme of love. For M. Fernandez, as in ancient Greece, the poet is also the bard-singer who sings-declains ... to the accompaniment of music from his stringed instrument.

On ‘Pri la Angor’ Sonora’ [On Sonorous Anguish], Rossi adds:

I am sure that this love poem is the highest lyrical attainment in the whole collection, ... The constant and obsessive return of the syllables ‘ara, ora, are, ore’ and the like, constantly intensify the impression of impending final catastrophe ... I do not know which poet would be capable of rendering this sort of onomatopoeic impression of imminent destruction in a national language, for example Italian.

Edwin de Kock (q.v.), in his review (1994), comments on Fernández’s metaphors, which are occasionally striking for their simplicity, not least in the ‘very good ‘Kasido pri la Zenita Amo’ [Qasida on Zenithal Love], a poem ..., which also impresses for its veracity (*malfalse*) in combining eroticism with emotion that is not based simply on physicality ...’

Hector Alòs i Font writes of Fernández’s ‘drunkenly ravishing use of figures of speech reaching levels never before seen [in Esperanto]’ (1998).

De Kock criticizes Fernández for exceeding the limits of elision of the definite article, and his annotation of his poems with prose, in imitation of Sadler (q.v.). De Kock also criticizes the use of concrete poetry, maintaining that it misses the target and is archaic. Noting Auld’s use of the technique in *La Infana Raso* (1956), he labels it ‘a minor literary cul-de-sac’.

Christian Declerck (q.v.), in his review (1994), judges Fernández ‘the most mature, the most poetic bard’ of the four Iberians. He praises him for his use of rich imagery, as well as for keeping to the linguistic traditions of punctuation and capital letters.

In Declerck’s opinion the artistic culmination of the book is the sonnet ‘El Nia Nio Inta – Du Lamentoj’ [From Our Past Togetherness – Two Laments], ‘for the concurrence of qualities of form and content, and for the masterly communication of a human drama of passions, feelings, emotions and sensations; ... the wounded poet is resurrected, soars to cosmic eroticism and Love.’

Eighteen songs based on poems from *Ibere Libere* have been put to music by Solo (pseud. of Eduard Vargas Gutiérrez) on a cassette entitled *Vulkano* [Volcano] (1994), using 20 musical instruments. ‘La Profil’ de Viaj Spuroj’

also became the textual basis for the cantata of the same name by Pedro Vilarroig, first presented at the World Esperanto Congress in Valencia (1993).

El la Sonoraj Soloj... Amaj, ... Opaj kaj ... Omaĝaj: Poemoj 1992-1995 [From My Resonant Lonelinesses... Loving, ... Grouped and ... Reverential: Poems ...] (1996) is Fernández's first collection of his own poems. Its three cycles deal with love, social themes and homages, characterized by creative use of words, in particular the adverb. In his review of the same year, De' Giorgi (q.v.) calls it a 'work of apotheosis':

... Fernández not only confirms his proven artistic talent (*artisonon*) but even advances with *élan*, licentiously transcending the somewhat Mikhalski-esque [cf. Mikhalski] and Nervi-tendentious [cf. Nervi] inspiration of his previous production; now he revels (*voluptas*) hyperbolically in several genres, in various themes, leading (*korifante*) not only on love (where he is undoubtedly a master; I can only compare (*apudigi*) him to Marjorie Boulton [q.v.]), but also on social themes (where his poetry, not always easy, becomes more conversational (*interparoleca*), comprehensible) and on sincerely heartfelt tributes (to Régulo Pérez [q.v.], García Lorca, Nervi, de Diego [q.v.], Neves [q.v.] et al.).

El la Sonoraj Soloj also contains a ten-page presentation of Fernández's poetry by Antonio Valén.

Ekstretoj [Extremes] (1997) is a collection of 28 short stories, with Camacho, Gutiérrez and Neves, on eight 'extreme' themes (cf. p.418). The hypotheses the Iberians attack are mainly linked with middle-class morality – principally attitudes to sex and death. Only the theme of tolerance seems to relate to neither of these: 'in this case, a matter of extremism in a wider political sense'. Mauro Nervi (q.v.), in his review 'Kliŝdetruo Trompe Tradicia' [Deceivingly Traditional Destruction of Clichés] (1998), comments:

... the authors instinctively manipulate a ruffling literature that intentionally fights *against* its readers, trying to contest their expectations and baseless convictions.

Each writer proceeds in his own style. Fernández is in literature more traditional than his colleagues. Lariko Golden detects (OEL90) echoes from the beginning of the 20th century rather than the change of the millennium. Yet, he is highly avant-garde in his language usage, such that Sten Johansson (q.v.), in his review (1998), chides Fernández for hiding his themes 'under a somewhat tiresome vocabulary'.

Nervi continues:

the protagonist's rumination on past experiences is toned down in line with his current emotions. Precisely this contiguity of various levels of time, as in 'Londona Uverturo' [London Overture], can tear us away from routine and impel us to the edge of our experiences; or, with another technique in 'Kolonelo Sanz' [Colonel S.], biting social criticism is co-located with an elegiac defence of camaraderie and tolerance; ...

Johansson also considers Fernández's talent comes to the fore in 'Kolonelo Sanz' [Colonel S.], with its excellent construction ('up to its somewhat naive ending'), and in 'Du Gardenioj' [Two Gardenias].

Nervi adds that 'difficulty' in the collection:

is compensated for by uninterrupted artistic tension in the narrative. The style is thus a beautiful proof that it is possible to have expressive literary Esperanto which is indeed different from the everyday language and yet enduringly justifiable on the basis of its artistic coherence and unblemished correctness (*fundamenteco*).

In his review (1998), Edmund Grimley Evans notes Fernández's liking for short sentences – a style that is suited to the content, and in which Fernández eminently succeeds in conveying atmosphere and strong feelings.

Other work: *Sur la Spuroj de Federico García Lorca* [In the Tracks of F.G.L. (1898–1936)] (1996), with extensive info. on the writing of both poets, incl. a bibliog. of Lorca's works trans. into Eo. Foreword to *Havenoj* by M. Nervi (2001). Foreword to *Kantoj de Anteo* by Mao Zifu (2006).

On Fernández: 'Iberio Alportas Sudeŭropan Animon' [Iberia Brings South-European Spirit] – interview with A. Valén (1993). I. Ertl: 'La Ibera Skolo' [The Iberian School] (1996) at /eo.wikipedia.org/wiki/Ibera_Skolo/. N. Rossi: 'Kio Novas ĉe la Muzo de la Moderna, Esperanta Poezio?' [What's New with the Muse of Modern, Eo Poetry?] (1999). L. Golden: 'Ĉu la Kvara Periodo? Originala Esperanta Literaturo en la Naŭdekaj Jaroj [Is This the Fourth Period? Orig. Eo Lit. in the '90s] (ts., 2002).

Fernández' translations incl.: *Sanga Nupto kaj La Domo de Bernardo Alba* (1987, dramas *Bodas de sangre* and *La Casa de Bernarda Alba* by Federico García Lorca (1898–1936)). *Miguel Hernández, Poeto de l' Popolo* [M.H., Poet of the People] (1988, anth. of poetry *Poesías* by the popular lyricist (1910–42)). *Omaĝe al Ignacio Aldecoa* [In Honour of I.A.] (1999, trans. with I. Ertl of two short stories in a trilingual ed. (Eo/Basque/Spanish) by José Ignacio Aldecoa Isasi (1925–69)).

• **SELECTED WORK:** *Ibere Libere* [Iberianly Unhindered] (poetry with Gutiérrez, Camacho and Neves, 1993). *El la Sonoraj Soloj: Poemoj 1992–1995* [From My Resonant Loneliness: Poems ...] (1996). *Ekstremoj: Novelaro* [Extremes: a Coll. of Short Stories] (with Camacho, Gutiérrez and Neves, 1997).

Trifončovski, Ljubomir (b.1958)

Bulgarian; puppet-theatre dramatist, writer; learnt Esperanto in 1973.

Trifončovski is editor of the periodical *Literatura Foiro*. Trifončovski's *Manuskriptoj por Bruligo* [Manuscripts for Burning], containing 13 pieces of poetry, prose and drama, was published in 1992. Gonçalo Neves, in his review (1993), calls the short verse tragedy 'Balado pri la Luno kaj la Cervo' (*The Ballad about the Moon and the Stag*) 'simple' and 'charming, with the enchantment of the lightness of filigree', but he considers the other texts inferior.

Balado pri la Luno kaj la Cervo was republished separately in 1998 for the occasion of the PEN Congress in Helsinki. It is accompanied by translations of the original into English, Finnish, Italian and Swedish.

Other work: 'William Auld kaj *Literatura Foiro*' in V. Benczik (ed.) *Lingua Arto* (1999).

On Elgo: 'Kiu Estas Vi, Serĝo Elgo?' [Who Are You, S.E?] (interview, 1993).
 • **SELECTED WORK:** *Manuskriptoj por Bruligo* [Manuscripts for Burning] (poetry, prose and drama, 1992); rpt pt *Balado pri la Luno kaj la Cervo* (*The Ballad about the Moon and the Stag*) (short verse drama, 1998).

1993

Kankkunen, Aira (b.1928)

Finnish nurse and senior lecturer in child audiology, resident in Sweden; learnt Esperanto in 1988. Kankkunen won the Pokalo Nova Talento [New Talent Cup] at the Literary Competitions at the World Esperanto Congress in 1992. She writes both poetry and prose, and has had specialist works published in several languages, including Esperanto.

Kankkunen's first collection of poems *Interrilatoj* [Relationships] came out in 1993. It deals with relationships between people and nature, and between people, conveying personal observations on the everyday. It was published in the author's own Finnish translation the following year.

In his review (1997), Franz-Georg Rössler comments that Kankkunen's collection *Neniu Povas Ŝanĝi Hieraaŭon* [No One Can Change the Past] (1996) does not consist of 'simple nature poems. The author succeeds in inserting her own personality into the unrhyming, free verse, nevertheless fashioning generally valid, characteristic impressions (*etosojn*), which will be appreciated not only by nature-lovers.' The collection is also on cassette (1996), read by Jadwiga Gibczyńska.

Kaj Tiam Floris la Ĉerizarboj... : I Kune kun Miaj Kunvojaĝantoj. II Viv-Observoj [And Then the Cherry Trees Flowered] (1997) – in two parts [I Together with My Fellow-travellers; II Observations of Life] – is a collection of varied and thought-provoking short stories on changes of fortune.

Kankkunen in • Finnish: poetry coll. *Interrilatoj* as *Seuramatkalla* (1994).

Other works: Kankkunen has reworked her own specialist works in Eo versions: *Klopodu Kompreni Min! : Instrukcilibro por Gepatroj de Aŭdodifektitaj Infanoj* (1994), and *Cu Via Bebo Bone Audas? ; Frua Serĉado de Aŭdodifektoj ĉe Infanoj ; Kompendio por Infanprizorgocentroj* (1997).

On Kankkunen: *Och dörrarna öppnade sig* [And the Doors Opened] – autobiog. in Swedish (1990).

Works in • English: *Learn to Understand Me! : A Guide for Parents of Deaf Children* (Helsinki, 1968) • **Finnish:** *Opi ymmärtämään minua: opas kuulo-vammaisten lasten vanhemmille* (Helsinki, 1967) • **Swedish:** *Lär dig att förstå mig: handledning för föräldrar till hörselskadade barn* (Helsinki, 1967).

• **SELECTED WORK:** *Interrilatoj* [Relationships] (poems, 1993). *Neniu Povas Ŝanĝi Hieraaŭon* [No One Can Change the Past] (poems, 1996). *Kaj Tiam Floris la Ĉerizarboj...* [And Then the Cherry Trees Flowered] (short stories, 1997).

Mitev, Venelln (b.1942)

Bulgarian international journalist, editor, poet and translator; learnt Esperanto in 1958. Mitev studied Bulgarian and French at Sofia University. He was vice-president of the Bulgara Esperanto-Asocio [Bulgarian Eo Assn]

from 1990 to '96, and then of the trust 'Socio kaj Esperanto' [Society and Eo] to 2000. He managed the publishing mark Pres-Esperanto from 1991 to '96. He edited the periodicals *Mondo* [World] (1992) and *Panorama Esperanto* (1993–5) – a Bulgarian-language periodical on Esperanto, and later *Bulgara Esperantisto* [Bulgarian E-ist] from 1999 to 2002. Mitev was for many years correspondent of the Bulgarian news agency BTA in Moscow and Paris, later editor-in-chief of the most popular Bulgarian weekly *Paraleli* and the women's weekly *Za Ženata*.

Mitev's *Somero Cigana* [Romany Summer] (1993) is a collection of some 30 emotional poems. William Auld (q.v.) comments in the foreword that Mitev 'knows how to draw art from the emotions and experiences of everyday life ..., to make us feel the sense and the communality of what concerns us, with thoughts and metaphors that are at the same time subtle and comprehensible.'

Georgi Mihalkov (q.v.) comments (*BE*, pp.61–2) that Mitev's poetry brought a sharp sense of rhyme and rhythm. He 'does not seem to look for rhymes, they come naturally. His tone is lively, though somewhat breathless.

Mitev's poem 'Fabelo pri Bulgara Knabino' [Story of a Bulgarian Girl], Mihalkov continues, 'does not just delight us by its form but also by its content'. Another of his themes is the desire to travel.

Two of Mitev's poems appear in G. Mihalkov (ed.) *Rozo kaj Glavo: Originalaj Poemoj de Bulgaraj Esperantistoj (1906–1986)* [Rose and Sword: Orig. Poems by Bulgarian E-ists ...] (1987).

Other work: 'Pri la Aŭtoro' [On the Author (on G. Mihalkov)] in G. Mihalkov *Beletraj Eseoj* (biog., 1987). Mitev compiled and co-translated selected poems *De Bordo al Bordo* [From Shore to Shore] (1988) by Elisaveta Bagrijana. *Tradukarto* [The Art of Trans.] (1991), with foreword by G. Mihalkov. Mitev's anth. of Bulgarian love poetry *Mi Ĉiam Tia Rememoru Vin* [May I Always Recollect You So] appeared in 1992, ed. by I. Ertl.

Mitev's translations incl.: into • **Esperanto:** *Tra la Ventego* [Through the Gale] (1931, 3rd ed. 1986, sel. works of Hristo Smirnenski), trans. with others). *Amo Mia* [My Love] (1988, sel. poems by Hristo Radevski). *Molja, zapovjadajte: epigrami, basni, aforizmi / Bonvolu, je Via Dispono: Epigramoj, Fabloj, Aforismoj* (1990, bilingual ed., epigrams, fables and aphorisms by Radoj Ralin) into • **Bulgarian:** three poems by W. Auld: 'Geedzoj', 'La Perdita Juno', 'Katastrofo' as 'Sapruzi', 'Izgubenata mladost' kaj 'Katastrofa' in *Panorama Esperanto* (No.3, 1989). Three poems by L.L. Zamenhof in *La Vojo / Patiat* [The Way] (bilingual, 1995).

Works in Bulgarian: two collections of poetry *Edva sred pat* [In the Middle of Life's Way] (Sofia, 1992), *Vzriveni saniŝta* [Exploded Dreams] (Sofia, 2002).

• **SELECTED WORK:** *Somero Cigana* [Romany Summer] (coll. of poems, 1993).

Gubbins, Paul Phillip (b.1949)

English university lecturer, journalist; learnt Esperanto in 1984. Gubbins studied in Britain, Germany and Canada and has a Ph.D. in 19th-century German Literature with a dissertation on E.T.A. Hoffmann. He is a pub-

lished translator of German literature and teaches journalism at Staffordshire University. Gubbins is co-editor of the review *Monato* for the sections on politics and contemporary life; editor of *La Brita Esperantisto*. He has also written for *La Ondo de Esperanto*, *Fonto* and *Beletra Almanako*. He has won several prizes for his plays and other works, amongst others, at the annual Literary Competitions at world Esperanto congresses. He co-authored *Deklingva Manlibro pri Politiko* [Ten-lang. Handbook of Political Terms] ed. S. Maul (1994). Among his teaching materials, he received a prize for his textbook *Kunvojaĝu!* [Let's Travel Together!] (1993), a practical Esperanto course for students and adults.

Gubbins is author of the 15-part Esperanto course *Passport to the World* that was broadcast on public service television in the USA (1998, '99, 2000), still available on video and DVD. The exercises were compiled by Stefan MacGill. The course is distinguished not least for containing the longest drama in Esperanto.

His literary essays of note are: on Forge (q.v.) – *The Thousand Eyes of Fritz Lang, The: A Question of Myopia?* (1993); 'La Mil Okuloj de Jean Forge: Novaj Perspektivoj pri Mr Tot' [The Thousand Eyes of Jean Forge: New Perspectives on Mr Tot] (1995); on Schwartz and Varankin (qq.v.) – 'Majstra Muzikado: Berlino en Romanoj de Varankin kaj Schwartz' [Masterful Music: Berlin in Novels by V. and S.] (1999); on theatre – 'Kie Estas la Konsolo? Cent Jaroj da Esperanto-dramo ... kaj la Estonto' [Where's the Consolation? A Hundred Years of Eo Drama ... and the Future] (1996).

Gubbins is one of Esperanto's most prolific playwrights. He developed his original comedy *Zam- Zam- Zamenhof* by presenting parts at successive British Esperanto congresses, and at the North American Summer Course, where he has also taught. His published plays include the four one-act dramas *Konto de l' Vivo* [Life's Reckoning] (1998), which range from serious to farce, two prize-winning. In his review (2000), V. Kudrjavcev comments that the whole is written with a skilful and agreeable use of language...

'Bela la Mateno' [Beautiful the Morning] ... is avant-garde and in some way linked to 'the Theatre of the Absurd'. It deals with the world of ideas – those unable to find their place in life...

Every work has its 'philosophical core'. But apart from the excellent content there is the form of the text, the language usage, comparisons, proverbial expressions and good phrases, here and there brilliant...

Several of Gubbins's original plays have been published in the literary periodical *Fonto*. His monodrama *Noemi* was performed by Jadwiga Gibczyńska in Pisa (1996), Adelaide (1997) and Poznań (2000).

Gubbins's three-act drama *Heksakloro Unu Komo Tri* [Hexachloride One Point Three] (2005) won first prize in the Literary Competition at the World Esperanto Congress in Beijing in 2004.

Gubbins leads the British Esperanto theatre group 'La Verda Ranaro' [The Green Frogs], who staged two of his one-act plays at the World Esperanto Congress in Florence in 2006: *Pacaj Batalantoj* [Soldiers of Peace] and *Mikael kaj la Monstro* [M. and the Monster] (2006). His three-act drama

Zam-Zam-Zamenhof: Triakta Per-versio de Eventoj Jam Ofte Rakontitaj [Z.: A Three-act Per-version of Oft-recounted Events] was published the same year.

At the time of writing, Gubbins is compiling a reference work on Esperanto drama.

Other works: 'Sense and Pence: An Alternative Language Strategy for Europe' in *Language, Culture and Communication in Contemporary Europe* ed. C. Hoffmann (1996). 'The Aliens Have Landed: International Culture in an International World' in *Developing Cross-Cultural Capability* ed. D. Killick and M. Parry (1997). 'Ĉu Ŝi Tranoktis? Opinioj pri Mi Vizitis Grandan Urbon de Gbeglo Koffi [q.v.]' [Did She Stay the Night? Opinions on Mi Vizitis Grandan Urbon by G.K.] (1998). 'Cohesion versus Chaos: Towards Cross-Culturalism as a Beginning Rather than an End' in *Languages for Capability: Marking Boundaries and Crossing Borders* ed. D. Killick and M. Parry (1999). 'La Tentaj Kapabloj ...' (essay, 1999), lit. criticism of the coll. *La Maŝino kiu Kriis* (ed. H. Mayer, 1995).

'Defioj de la Verda Teatro' [Challenges of Eo Theatre] (2003). Gubbins edited *Rubenaj Refrenoj: Eseoj Honore al 40 Jaroj da Esperanto-Somerlernejoj en Barlaston* [Ruby Refrains: Essays in Honour of 40 years of Eo Summer Schools in Barlaston] (2001), which includes his essay on theatre adaptation 'Granda Urbo Revizitita: Tradukarto kaj Esperanto-Teatro'. 'Lost in Translation: EU Language Policy in an Expanded Europe' (co-ed. with M. Holt) in *Beyond Boundaries: Language and Identity in Contemporary Europe* (2002). 'Unua Akto, Unua Sceno ... kaj Monoklo-monologo' [First Act, First Scene ... Monocle-monologue] (on A. Baissac (q.v.), 2005). 'Forgesita Jardeko, Forgesita Unuaktaĵo. William Auld kaj la Esperanta Versdramo' [Forgotten Decade, Forgotten One-Act Play. W.A. and Eo Verse Drama] (2007). 'La Esperanta Radio-dramo ...' [The Eo Radio Drama ...] (2008).

Autobiography: *La Verda Ranaro Prezentas ...* (2006).

Gubbins in translation into • Ukrainian: story 'Gamp' in *Literaturna Ukrajina* (Kiev: No.27, 2001).

• **SELECTED WORK:** *Thousand Eyes of Fritz Lang, The: A Question of Myopia?* (essay, 1993). 'Hotelo de l' Teatro' [The Theatre Hotel] (play, 1994). 'J.H.(Bert) Sullivan [q.v.]: Vivo, Verkaro' [J.H.S.: Life, Works] (essay, 1995). 'Mil Okuloj de Jean Forge, La: Novaj Perspektivoj pri Mr Tot' [The Thousand Eyes of Jean Forge: New Perspectives on Mr Tot] (essay, 1995). 'Kie Estas la Konsolo? Cent Jaroj da Esperanto-dramo ... kaj la Estonto' [Where's the Consolation? A Hundred Years of Eo Drama ... and the Future] (essay, 1996). 'Flava Flamo' [Yellow Flame] (play, 1997). 'Atendejo Esperantujo' [Waiting-room Eo-land] (play, 1998). *Konto de l' Vivo: Kvar Teatraĵoj* [Life's Reckoning: Four Plays] (1998). 'La Forlasito' [The Abandoned One] (play, 1999). 'Majstra Muzikado: Berlino en Romanoj de Varankin kaj Schwartz' [Masterful Music: Berlin in Novels by Varankin and Schwartz] (essay) in Benczik (ed.): *Lingva Arto* (1999). 'Nun Ni Parolu' [Now Let's Speak] (play, 1999). 'La Tentaj Kapabloj: Strangaj Fenomenoj en la Kolekto *La Maŝino kiu Kriis*' [The Powers of Enticement: Strange Phenomena in the Coll. ...] ed. Mayer (1999). 'Gamp' (short story, 2001). 'Defio al la Verda Teatro' [A Challenge for Eo Theatre] (2003). 'Finsezono' [At the End of the Season] (short story, 2003). *Heksakloro Unu Komo Tri* [Hexachloride One Point

Three] (three-act drama, 2005). *La Verda Ranaro Prezentas ...: Pacaj Batalantoj; Mikael kaj la Monstro* [L.V.D. Presents ...: Soldiers of Peace; M. and the Monster] (two one-act plays, 2006). *Zam- Zam- Zamenhof* (three-act play, 2006). *Nun Ni Komprenas ... kaj Aliaj Porinfanaj Teatraĵetoj* [Now We Understand ... and Other Little Plays for Children] (5 plays, 2007).

Montagut (i Masip), (Jesús) Abel (b.1953)

Catalan secondary-school teacher of Catalan language and literature. He studied Romance philology; learnt Esperanto in 1967. Articles and translations by Montagut have appeared in the periodicals *Esperanto*, *Literatura Foiro*, *Fonto*, *La Gazeto*, *Kataluna Esperantisto* and others. He has twice been honoured for his stories in Catalan literary competitions. Montagut is a member of the Catalan PEN Centre and the Association of Catalan Writers (AELC).

Montagut's epic *Poemo de Utnoa* [Utnoa's Poem], consisting of seven cantos in over 7,000 lines, was called by William Auld (q.v.): 'The first truly remarkable epic science-fiction poem in the world, and one of the very few modern epics.' (*Esperanto* No.1050, 1993). Trying to make cultural sense of the world, it caused a sensation when it appeared in 1993.

Gerrit Berveling (q.v.) calls *Poemo de Utnoa* an 'impressively beautiful - and at its most profound very wise - epic' (*EL25J*, p.24). Lariko Golden (OEL90) describes it as the most imposing work of the 1990s - an extensive, encyclopedic work in geography and mythology, encompassing the whole history of mankind, and world culture and philosophy, both Eastern and Western.

In an interview (1993), commenting on his attitude to his own authorship, Montagut said: '... I am the conceiver and compiler of the work rather than its true author. As far as possible I intend to present a collective and international (*internaciecan*) work.'

Willem Verloren van Themaat (q.v.) writes (BNTTEL):

Poemo de Utnoa ... deals with the biblical myth of the flood, intertwining the intervention of extraterrestrial intelligences who had to flee their home planet ... Utnoa (the Noah of the Bible) decides whether or not to save humanity on the basis of two visions: one of the beautiful aspects and one of the ugly aspects of mankind's future. To write such a book the author has had to acquire an extensive knowledge of many natural and human sciences, but in many respects he reveals himself not to be fully equipped for the highly ambitious enterprise.

While Golden echoes Verloren van Themaat's judgement of Montagut's ultimate success in his gigantic experiment, 'due to his finally having given in to the weight of material', he considers the work to be as readable as any publication in the language.

In his detailed critique - 'Poemo de Utnoa: Kombino de Poeta Virtuozeco kaj Ties Instrumento' [Utnoa's Poem: A Combination of a Poet's Virtuosity and Its Instrument] (1994) - Baldur Ragnarsson (q.v.) understands the theme essentially to be 'contrasts and their effects, which cause on the one

hand insensible rationality, on the other hand rationality conditioned by feeling.' He draws two possible conclusions from the poem:

- 1) that civilization, as it is expressed by its art and infinite variety, which for the most part are based on the emotional life of people, is preferable to a supertechnological civilization based solely on rationality;
- 2) that the negative aspects of human civilization: violence and a tendency to force, which are also based on emotions, should not be eliminated, but rather one should have faith in the capacity of civilization to develop neutralization of these sorts of negatives, without damaging the emotional basis of the positive aspects.

However, Ragnarsson comments that the reader is hardly propelled forward by a thrillingly action-packed succession of events. Such do take place, he writes, 'even crudely realistic,' but they are long drawn out, 'essentially static descriptions'. Ragnarsson considers Utnoa himself effectively an 'antihero', who is nevertheless noble in life and mind. 'He certainly does not exhibit the qualities of the typical heroes of classical epics. He is a somewhat passive figure ...' Another defect of the poem, in his opinion, is due, perhaps, to the very essence of the poem: 'ideas that are probably difficult to put into concrete form in a wholly animated and realistic manner.'

Montagut pays tribute to the tradition of the epic, having borrowed 'every suitable fragment' from various sources and integrated them into his own work. Ragnarsson judges that he has done this perfectly. In his review (1994), Christian Declerck (q.v.) notes influence from *The Poem of Gilgamesh*, *Ramayana*, *Genesis*, the *Iliad*, the *Odyssey*, *Aeneid*, also echoes from other works: *Bagavadgita*, *The Divine Comedy*, *The Tragedy of Man* by Madách, and *The Glass Bead Game* by Hesse.

Montagut is also conscious of the tradition of epic poetry in Esperanto literature – Ricci's *Uranogedio*, Francis's *La Kosmo*, Auld's *La Infana Raso*, Chaves's *Homara Epopeo*, de Kock's *La Konflikto de la Epokoj* –, and another source of inspiration is *L'Atlàntida*, published in 1877, by the Catalan writer Jacint Verdaguer (1845–1902) ('Kial Epopeoj?' [Why Epic Poems?], 1989).

Ragnarsson writes: '*Poemo de Utnoa* is the result of the capacity to create a synthesis based on erudite and poetic virtuosity.' He adds that we should not forget Montagut's aim: 'to define the essence of human civilization by means of contrasts. In this he succeeds in his own manner, ...'

In his review (1994), Giulio Cappa emphasizes that it is not possible to enjoy anything similar in any other language:

You may particularly like the parts of the poem in which, in the manner of Dante's travels, Utnoa visits positive and negative outcomes for mankind in a hypothetical future. [Yet] ... it would be difficult to define *Poemo de Utnoa* as European. Not just because the terrestrial part of the events takes place in Mesopotamia but precisely because of Utnoa's great visions of his imaginable descendants: because to describe good and evil, Montagut selects facts, people and attainments from all epochs, continents and civilizations.

Cappa continues: 'Classical comparisons between observation of nature and narrative events, which so enrich the strength of expression in the great ancient epics, are widened to encompass contemporary man's extensive knowledge of nature.' '... the work presents and animates outstandingly not only a topical but also a prophetic concept of harmony between all living things. ... its roots absorb the rich humus of epics of various origins and of traditions that are re-evoked by all mankind.'

In his lecture 'Kio Novas ĉe la Muzo de la Moderna, Esperanta Poezio?' [What's New with the Muse of Modern, Eo Poetry?] (1999), Nicolino Rossi (q.v.) states that it will be necessary to return to *Poemo de Utnoa* again and again, 'because it marks a real turning-point in Esperanto literature and literary history.' 'Montagut masterfully interweaves two threads of the story: the science-fiction, cosmic civilization and religious myth, diluvian, to form the fabric of his poetry collection.' Rossi continues:

... the layering of events and characters, of plots and entanglements of terrestrial and extraterrestrial civilizations is complex and multi-faceted. The whole puts philosophical, moral and ethical questions into relief, at the base of which lies the question whether man, or more so mankind, is worth saving.

On the poetic language of the work, Rossi writes:

Abel Montagut chose the Esperanto alexandrine, that is to say a line of 14 syllables, with a regular caesura in the middle, after the seventh syllable. Such a verse form is very suitable for rhyming poems that are not too long, while rhymeless alexandrines become somewhat tedious and too ponderous. But A. Montagut precisely chose the unrhyming alexandrine, which he nevertheless modified by adding an extra syllable – so his line has 15 syllables without rhyme. The strong caesura ... divides the line into two parts, ... This varies the rhythmic scansion of the otherwise too rigid alexandrine metre, and provides the line with a diverting swing and a pleasant sonority, ...

There is a predomination of dactyls and trochees in varying quantities, while amphibrachs often appear at the beginning of lines.

Ragnarsson also deems the rhythm agreeable, and contrapuntally influenced by the sense. Like Rossi, Ragnarsson emphasizes that a varied rhythm is indispensable for such a long poem, and he adds that the poet is more to be congratulated for this variation than for any asserted modification of the alexandrine, as Auld wrote in his introduction.

Ragnarsson judges the style expressive, syntactically varied and always crystal clear, with Montagut making use of the latent capacities of the language in 'a playfully easy way'. A single stylistic feature is selected by Ragnarsson for comment, namely the extended comparison. Probal Dasgupta, in his erudite afterword to *Poemo de Utnoa*, discusses this recurring figure, in which Montagut describes natural phenomena in an attempt to explain states of mind, events, and syntheses of characters. Although Ragnarsson agrees this a notable characteristic of Montagut's style, he emphasizes that it is hardly original, since, as Cappa also commented, it was a device used, for instance, by Homer.

Declerck has calculated that *Poemo de Utnoa* has 49 such long comparisons, totalling 545 lines. Golden notes that, while Montagut initially imitates the tradition, in the later comparisons he introduces natural entities unknown to man before the 20th century, such as atoms.

Montagut also employs adverbs and verbalization of nouns, like *plandas*, *krifas*, *dentas*, *kornis* (verb forms of 'sole', 'talon', 'tooth', 'horn') in such a way as to pull the reader into the action.

Golden identifies postmodernist traits in the work that include the use of quotation, or intertexts, and a sort of game between real and invented characters, such as Montagut himself and his pseudonym Daa-35. Another such trait is the fluctuation of value systems, seen in Montagut's declaration of the continuous uncertainty of the boundaries between good and evil. On the other hand, the arrival of a superhuman, general system of ethics is in opposition to the multicentred model of postmodernism.

Declerck (1994) is somewhat critical: 'as far as the science-fiction elements go'. The long poem *Aniara* [*Aniara*] by Harry Martinson (in translation from the Swedish by Nilsson and Auld) impressed him as more poetic, although much shorter.

Declerck goes on to comment that the frequent scenes from animal life in *Poemo de Utnoa* have an ecological effect, leading us back to nature and again making us aware of our own nature and belonging, of the unity of life on Earth. He continues:

With the aid of battle-scorching incidents the author demonstrates the absurdity of wars and mass murders ... so convincingly that his poem is a masterly plea against racism, enslavement, torture, vengeance, violence, tyranny and despotism. The many descriptions of cruelties contrast strongly with the new type of heroism proposed in the epic: nonaggressive, nonviolent, hospitable, benevolent, respectful of nature, unselfish (cf. page 73, lines 647-679)...

Golden adds that *Poemo de Utnoa* follows the oldest tracks of imitation in world literature. Yet Montagut's work is no retelling of ancient works. It ends where the ancient tales begin, on Utnoa's decision to finish building his ship and save mankind.

Montagut's great invention, in Golden's opinion, is the change of scenery behind the well-known story of God's destruction of the world for mankind's sins: 'A small change, but a great change: he transfers the struggle for the human race against the will of God to the future: to an age when man wants to appropriate the mysterious cosmos.' No simple science fiction this, but a search for artistic and philosophical possibilities offered by this temporal transference. 'At the beginning of the road, the reader is just as weak as Utnoa, starting off with as many fears and suspicions, but in the end he acquires the necessary strength ... to enable him to take on the heroic inheritance from previous generations.'

Golden considers that: 'One of the most significant changes Montagut has made is his illusion-free redefinition of heroes and heroism in general.' And Dasgupta sums this up (p.203): 'Montagut's text digs right down to the foundations of heroism in all kinds of literature and in their re-creation

resists the long-accepted, but no longer acceptable, code of heroic warfare, beautiful women confirming military honours and well-written words.'

Montagut later translated the work into Catalan, as *La gesta d'Utnoa* (1996), using unrhyming hexameters in prose form, such that the reader might be unaware he was reading a long poem. It was republished in verse form in 2002, as a CD-Rom.

Montagut's *Karnavale – Maskita Rakonto* [In Carnival – a Masked Story] (1997) is described by Gerrit Berveling in his review (1997) as 'a strange little book'. As the title suggests, it attempts to convey the atmosphere of Catalonian carnival festivities, which function as an allegorical mask for language and culture substitution. It is written both in verse of richly varied metre, including blank verse, and in prose.

On the contemporary background of erosion and demise of languages and cultures, topical concerns of Catalan-speakers are mixed with the history and philosophy of language, together with Esperanto culture's *interna ideo* 'internal idea', to produce, as Golden puts it: 'an intellectually exciting mixture'. Its theme is language identity, and whether people are still interested in – identify themselves with – cultural values. As such, it has been described as a true product of Esperanto culture.

Nicolino Rossi (q.v.), in his review 'Nekutima Verko Releginda' [An Unusual Work Worth Rereading], comments (1998) that:

During the carnival rites only the magician, the truly human personification of the carnival (*vere homa karnavalulo*), defends the national tongue and culture. But just as the carnival doll is destined for burial or burning, so the defender of his national culture will fail or perish in his enterprise, while the rest of the people accept falsification (*maskigo*) of their language customs without a thought (*senzorge*).

Mao Zifu (q.v.) comments, in his review (1999), first quoting from Montagut:

'we experience (*travivas*) an endless cultural masquerade, in the first instance imposed, but later accepted without question'.

The problem of language and culture raises the alternative of tradition and rationality.

... the content does seem to be a poetic description of real carnival scenes from Catalonia 50 years ago... But when you have read through most of the book, the poetic part, you will become aware that it is mainly about 'voluntary discarding of one's own language', ...

The book ends with two short stories featuring Don Quixote in Catalonia, who is unable to comprehend the circumstance that a neighbouring people have a different culture and a different language, which he considers to be a product of witchcraft.

The basic theme of Montagut's crime novel for young people *La Enigma de l'Ar@neo* [The Spider's Puzzle] (2003) is an anonymous death threat. The spider's web is a net of e-mails. Federico Gobbo, in his review (2007), comments that this long novel is 'mildly post-cyberpunk, as it mixes in

frequent elements from pop culture ... and attentive use of contemporary technologies.' 'The narrative evolves above all by way of lively adolescent slang dialogue, both face to face ... and by e-mail ..., in which the characters study, analyse, learn world literature to avoid a murder. The message is clear: literature has the power to save.' In the process the reader learns about foreign literatures, such as Italian and Japanese, 'in quite a playful atmosphere.' This work may also be perceived as a key novel on Esperanto writers.

The Catalan version of this work was written first. Montagut considers his later, Esperanto version to be a co-original, as it is not a translation.

Other work: 'Kial Epopeoj?' [Why Epic Poems?] (essay, 1989). 'Kálmán Kalocsay la Heksametristo' [K.K. the Hexametrist] (study, 1991). 'Kataluna Literaturo en Esperanto' [Catalan Lit. in Eo] (1994). 'Malfacileco de la Lingvoj kaj Lingvaj Funkcioj' [Lang. Difficulty and Lang. Function] (study, 1999). SF story 'Kosma Civitaneco: (Dua Letero)' [Cosmic Citizenship: (Second Letter)] in *Sferoj-10* ed. M. Gutiérrez (2000). In *Catalan: 'L'enigma de l'arany@'* (2000). Version of *Karnavale* as *Carnestoltes* (2003). 'El manuscrit de Jules Verne' [J.V.'s Manuscript] (2003, 2nd ed. 2006). Montagut's congress contributions incl.: 'La Interllengua esperanto: factor d'innovació a la Catalunya del tombant de segle (1898-1909)' [The Interlang. Eo: Factor for Innovation in Catalan at the Turn of the Century ...] (1998). 'La Contribució de la llengua internacional esperanto a favor del manteniment de la diversitat lingüística' [The Contr. of the Intl Lang. Eo in Aiding the Maintenance of Linguistic Diversity] at *Linguapax* (Forum Universal de les Cultures, Barcelona, May 2004).

On Montagut: 'Milmeĵa Vojaĝo Komenciĝas per la Unua Paŝo' [interview by H. Aldòs i Font] (1993). L. Golden: 'Ĉu la Kvara Periodo? Originala Esperanta Literaturo en la Naŭdekaj Jaroj [Is This the Fourth Period? Orig. Eo Lit. in the '90s] (ts., 2002). B. Ragnarsson: 'Poemo de Utnoa: Kombino de Poeta Virtuozeco kaj Ties Instrumento' [Utnoa's Poem: A Combination of a Poet's Virtuosity and Its Instrument] (1994, rpt 2007).

Montagut's translation: sel. of 60 love poems by the 15th-c. Catalan poet Ausias March in the bilingual volume *Cants d'amor / Amkantoj* (1993).

Montagut in translation – into • Bengali: pt of *Poemo de Utnoa*, trans. by Probal Dasgupta, appears as 'Odhunaantik elaakaa' in *Haowa* No.4 (Sept. 1993) • **Catalan:** *Poemo de Utnoa* as *La gesta d'Utnoa* (1996, 2000; '02)

• **Italian:** pt of *Poemo de Utnoa* as 'Matrimonio su Naje' • **Spanish:** *El enigma de Dulwig*, abridged by Joaquim Biendicho Vidal from the Catalan version.

• **SELECTED WORK:** *Poemo de Utnoa* [Utnoa's Poem] (epic poem, 1993). *Karnavale – Maskita Rakonto* [In Carnival – a Masked Story] (verse and prose, 1997). *La Enigmo de l'Ar@neo* [The Spider's Puzzle] (novel, 2003).

Gbeglo Koffi (b.1957)

Togolese secondary-school teacher of mathematics and biology; qualified in beverage production. Gbeglo was for some years a member of the board of the World Esperanto Association (UEA). He has written Esperanto textbooks and has regularly contributed to the popular monthly *Monato*.

Gbeglo's *Mi Vizitis Grandan Urbon* [I've Visited a City] (1989) is a short novel on the experiences of a Togolese villager on a first-time visit to one of

his sons in the capital city Lomé. In his review in *Fonto* (1998), Paul Gubbins notes that the main themes are 'a conflict between village and town, villager and town-dweller, naivety and worldliness, tradition and progress, African-ness and European-ness.'

Walter Klag notes in his review (1990) that the freshness of *Mi Vizitis Grandan Urbon* is due to the hero, Gaĝenu, being old, rather than a young person seeking education. 'Not only the freshness,' Gubbins continues, 'but also the humour. Partly Gaĝenu's age, partly his naivety, defines the humour of the novel. A somewhat malicious humour ...' Gubbins sums up:

Despite not being fully polished ..., *Mi Vizitis Grandan Urbon* presents a lively, colourful, thought-provoking image of present-day life in Africa. ... despite supranational themes (conflict between town and village; European-ness and African-ness; Paganism and Roman Catholicism) it remains a piece of national literature written in an international language ... Gbeglo has created a powerful, memorable work ...

De Vilago al Ĉefurbo [From Village to Capital City] (1993) is an autobiographical account of the experiences of a country boy in urban society between the ages of five and sixteen – the story of a young African, told from his own perspective. Geoffrey King, in his review (1994), makes a comparison with the lifestyle of Dickens's time – a rare education paid with much difficulty.

Gbeglo does not claim his works to be literary. His creativity lies in his narrative and his own, pertinent use of the multifaceted language in the African context.

Kaj Kio Poste? [And What Then?] (1994) is a short autobiographical account of the adventures of two children. There are also two stories by Gbeglo in *Mondoĵ: 34 Esperantaj Rakontoj: Rikolto* [World: 34 Eo Stories: Harvest] (2001), ed. by T. Chmielik, and ten of his stories in *La Unuan Fojon* [The First Time] (2001), which is works on first-time experience by 23 Togolese Esperantists, comp. by Delfeno Tietti.

Other work: 'Kial Esti Esperantisto en Afriko?' [Why Be an E-ist in Africa?] (1992). *Prenu Plu* [Have Some More] (reader, 1995). *La Centra Oficejo de UEA en Vortoj* [The UEA Central Office in Words] (2002), on daily life in the office of the World Eo Assn in Rotterdam, where he was employed for a time.

Gbeglo has stories in *Kiam Bestoj Parolis: Rakontoj el Afriko* [When Animals Spoke: Stories from Africa] eds K. Halo and A. Löwenstein (2001, 2nd ed. 2005).

• **SELECTED WORK:** *Mi Vizitis Grandan Urbon* [I've Visited a City] (short novel, 1989). *De Vilago al Ĉefurbo* [From Village to Capital City] (1993). *Kaj Kio Poste?* [And What Then?] (1994).

1994

Shí Chéngtài (Shih Cheng-tai) (b.1939)

Chinese furniture-maker, later teacher and director of a school for deaf-mute children until 1999; learnt Esperanto in 1957. From 1990 to 2000 Shi

edited 106 issues of the Chinese Esperanto literary monthly *Penseo* [Viola]. He has also collaborated with the periodicals *El Popola Ĉinio* [From People's China], *Fonto*, for which he produced a special Chinese issue with Gerrit Berveling (q.v.), *La Gazeto* [The Magazine], *Esperanto, Monato*, the Chinese *La Mondo / Shìjiè* [The World], and *La Verda Spiko* [The Green Ear] of Guangzhou, *La Legado / Dúshū* [Reading] of Beijing, and *Shū yǔ Rén* [Book and Man] of Nanjing. He has written poetry, essays (see below), short stories and reviews, and translated from Chinese literature.

Shi compiled the collection of Armand Su's (q.v.) poems *Poemoj de Armand Su* (1992), which includes his essay on Su.

Other works he has collected are: Vasilij Eroshenko's (q.v.) fables *Cikatro de Amo* (trans. with Hú Guózhū, ed. Y. Mine, 1996); works by the Chinese poet Li Bai (Li Tai Po, c.701–762) as *Poemaro de Li Bai* (1997, trans. with Hu Guozhu (who compiled a Chinese-language guide to Eo poetic metre), Laǔlum (Lǐ Shìjùn), S.J. Zee (q.v.), W. Auld (q.v.), K. Kalocsay (q.v.) and Ossaka Kenzi (q.v.)); poems by Du Fu (712–770) as *Poemoj de Du Fu* (2006, co-trans. with others).

Shi wrote the preface to Mao Zifu's (q.v.) collection of original poetry *Ŝanĝado* (1997).

Other translations – into • Chinese incl.: Kalocsay's poems 'Verdstele' and 'Maja Idilio' as 'Ā, shìjièyǔ' and 'Wú yuè mùgē' in *La Mondo / Shìjiè* (No.7, 1986, and No.5, 1995, resp.). 'Fraŭlino Du la Deko' (1998, short story 'Dū Shí Niáng' [Miss Du the Tenth] by Feng Meng-lung [Menglong] (1574–1646). Karl Štajner's (b. Steiner, 1902) autobiog. in Croatian, *7000 dana u Sibiru* [7,000 Days in Siberia], into Chinese as *Xībólià qīqiān tiān* (2004), via K. Barković's Eo trans. *7000 Tagoj en Siberio* (1983). Kei Kurisi's *Kion Donis al Mi la Ĉeĥa Literaturo* [What Czech Lit. Has Given Me] (c.1996) as *Jiékè Wénxué Gēile Wǒ Shénme* (2004). Several of his trans. of poems by Li Hè (790–816) appeared in *Fonto* during the 1980s. *Poemoj de Tang-dinastio* (2007, poems of the Tang dynasty, co-trans. with Hu Guozhu et al.).

• **SELECTED WORK:** 'Baghy kaj Kalocsay en Ĉinio' [B. and K. in China] (essay, 1991). 'Armand Su – La Vera Animo de Poeto' [A.S. – The True Soul of a Poet] (essay, 1992). 'Eroshenko en Ĉinio' [E. in China] (biog. essay, 1994). 'Esperanto en Bakin' [Eo in Ba Jin] (essay, 1994). 'Kalocsay en la Politiko' [K. in Politics] (essay, 1994). 'La Apostoliga Kiso' [The Apostolizing Kiss] (story) in *Tempo Fugas: Dudek Kvin Rakontoj ...* ed. W. Auld (1995).

Zilah, Eugène (Éltető) de (b.1939)

French citizen of Hungarian origin; teacher of philosophy in a *lycée* and negotiation techniques in the University of Metz; began learning Esperanto in 1953, seriously from 1974. De Zilah fled to France from Hungary after the 1956 uprising. He is an expert on Sanskrit. De Zilah is editor of the literary and cultural periodical *La Gazeto*, to which he frequently contributes. He has also written for *Esperanto, Fonto, Literatura Foiro, Monato* and *Dialogo*.

De Zilah has written two autobiographical works: *Vivi sur Barko* [Living on a Barque] (1994) and *Kaj Kiu Pravas: Memorspertoj* [And Who's Right: Recalled Experiences] (2002).

Herbert Mayer, in his review (1995) of the former, calls it is a type of

diary. Having reached the age of 50 and had a surfeit of bourgeois life, de Zilah and his wife give up everything to live on a boat. The reader is present on a series of comic, thought-provoking and dramatic adventures. Mayer considers de Zilah succeeds in making a coherent and balanced whole out of an amorphous genre, and in a rich and varied style. Mayer considers the essays of particular importance.

In *Kaj Kiu Pravas*, de Zilah explores why he thinks the way he does. The work deals with a relatively short period of time, when he got married in 1960, with some retrospection and contemplation of the future. Manuel de Seabra (q.v.) comments in his review (2004) that the work belongs to a special genre, or escapes genres, in which the genesis and evolution of a person's intellectual perspective is examined phenomenologically. Although the work is undoubtedly not a novel, it nevertheless contains 'some of the most successful narrative (*romanaj*) pages' he has yet read. 'But above all else, Eugène de Zilah is a cultural animal who ... wants to understand both the world and man.'

In his review (2003), Jorge Camacho (q.v.) comments:

Apart from Magdalen (*Madlena*) ... there are plentiful, varied themes: the head of state de Gaulle, Kama Sutra, philosophy ..., cathedrals, judo and, mainly, sex, because the proffered experiences were mostly sexual ... Similarly abundant are quotations and perusals of texts (*prilegoj*), Descartes to Tolkien, but animated, not forced or pedantic... In all, a pell-mell, bric-à-brac book ...

De Zilah's style, flat and uneven ... a lack of elegance... [He] does not apply the language artistically, ...

Gerrit Berveling (q.v.), in his review (2003), considers de Zilah's descriptions of his experiences in the search for a partner particularly convincing, as are his accompanying thoughts and moral reasoning. 'This reads like a tense novel, and not just once. The development of his intellectual outlook also has a worthy place.' Berveling sums up: 'here is a work that is unfortunately unique in Esperanto. It shows in truth not just external life experiences, but the internal workings of a single human mind during its evolution. And this makes it a very beautiful work, well worth reading.' Berveling experiences de Zilah's use of language as lively and pithy.

Eli Urbanová (q.v.), in her review (2003), is – perhaps not unsurprisingly – appreciative of de Zilah's openness and sincerity. In particular she praises the piece 'La Damo' [The Lady].

Christian Declerck (q.v.), in his review (2002), praises de Zilah's style for its richness and choice of words. Light and heavier pieces alternate on the themes of revolution and war, history and politics, religion and morality, philosophy, art, social problems, existentialism, Japanese martial art, science and theology, suicide, guilt, happiness, God, sin, marriage ..., rooting out the origins of his opinions.

Declerck emphasizes that one needs to be aware that the reader actively interacts with the writer. 'Not without risk!'

Declerck concludes: 'This is no work of diversion, although it here and there touches both heart and cock. It is a book that will live on. Undoubt-

edly. A book that item by item seeks the truth, high value, profound and constructive, top level.'

Peter Browne, in his review (2004), comments that *Kaj Kiu Pravas* is reminiscent of novels by Pío Baroja, Miguel de Unamuno and Azorin, in which the starting-point is philosophy, while the 'often confusing' field of action is life itself. A dialectic between philosophy and carnality provides the book with 'a lively structural basis'. De Zilah writes: 'Choice? Do we ever have a choice? Nobody knows themselves' (p.114) and: 'The little vine-leaf foisted onto the human genitals is the great obstacle to understanding ourselves' (p.150).

Browne also compares *Kaj Kiu Pravas* with novels by Milan Kundera, in which sexual freedom is contrasted with the Stalinist underworld. 'Yet not everything in *Kaj Kiu Pravas* is an ... easy read: I found the cathedral discussion ... really tedious.' However, Browne considers *Kaj Kiu Pravas* to be on a truly professional level, and de Zilah is unique in that 'he draws new rigour and élan from the great adventure of the mind called philosophy.' And he is an educator. 'Indeed, this work by our sea dog may be read as a pseudo-novel, or as a textbook in philosophy.'

De Zilah's essay *Cent Jaroj de Filozofio kaj Socsciencoj en Esperanto* [100 Years of Philosophy and Social Sciences in Eo] appeared in 1987 (also on audio cassette). He has produced numerous other audio cassettes, including *Pensmanieroj Okcidenta kaj Orienta* [Western and Eastern Ways of Thought] (1987), *Modernaj Pensuloj inter Okcidento kaj Oriento* [Modern Thinkers between West and East] (1988), *Mahatma Gandhi kaj Edmond Privat* (q.v.) (1989), *Kio Estas Ideologio – Kiel Ĝi Funkcias en la 'Interna Ideo' kaj en la Esperanto-movado?* [What is Ideology – How Does It Work in the 'Internal Idea' and in the Eo Movement?] (1990).

Other work: 'Konciza Intervjuo kun Baldur Ragnarsson' [Concise Interview with B.R.] (1986). 'Kial Malkaŝi Ĉion?' [Why Reveal Everything?], incl. rpt of two essays on the writing of *Kaj Kiu Pravas* and 'Tri Teroroj' [Three Terrors: Red, White and Black] (2005). 'Antaŭparolo al lam Reeldonota "Kastelo de Prelongo"' [Foreword to a Yet-to-be Republ. *K. de P.* (by H. Vallienne)] (2007).

• **SELECTED WORK:** *Vivi sur Barko* [Living on a Barque] (autobiog., 1994). *Kaj Kiu Pravas: Memorspertoj* [And Who's Right: Recalled Experiences] (autobiog., 2002).

Shun (née Ståhlberg), Sabira (b.1969)

Finland-Swedish orientalist, writer, translator. She was editor of several issues of *Heroldo de Esperanto* (1997–8) and later of the youth magazine *Kontakto* (1998–2001). She published Esperanto literature under the mark *Bambu* (1998–2001). Shun represented the Esperanto PEN centre in the Women's Commission of PEN International (2001–03). She has produced articles, travelogues, interviews, reviews, novels, short stories, poetry and plays from 1985. She has translated from many languages, including Chinese and Turkish.

Ståhlberg's short novel *Durankulak*, 'on a mysterious little town between steppe and marsh', came out in 1998. Humphrey Tonkin, in his review

(1999), admires her beautiful style, noting her 'true literary talent', but he would wish for 'more structure, more direction' – 'in our rootless world, for some isolation, some feeling that one place is not some other place, that it is more important to be a member of a community than a member of a post-modern global conglomerate.'

Jorge Camacho (q.v.) in his review in *Fonto* (2001) calls Durankulak 'an unreal world with a dreamlike (*sonĝeska*) atmosphere'. However, Ståhlberg does not construct a world:

she just makes a start on building it. And later, ... she begins to amass the most diverse themes, stuffing the story with episodes more and more stereotyped, as if a compendium of cheap fantasy fiction ... Add on to that the appropriate dose of psychology, as in American 'self-help manuals', and the happy ending, and here we have a best-seller, ...'

Camacho goes on to categorize Durankulak as 'children's literature for adults', thus of the successful genre to which such works as Antoine de Saint-Exupéry's *Le Petit prince* (*The Little Prince*), *O alkimista* (*The Alchemist*; *La Alkemiisto*) by Paulo Coelho and *Jonathan Livingston Seagull* by Richard Bach belong. He adds: 'Fine. ... We, Esperanto-speakers, should be proud of our sweet bric-à-brac (*bombone brikabraka*) Durankulak.'

Other work: *Malantaŭ la Muro – Puzleroj pri Ĉinio* [Behind the Wall – Pieces of Puzzles on China] (travelogue, 1994). Play for children, with Anja Karkiainen: 'Pejko, Elfi kaj Tonti aŭ La Granda Trezor-serĉado' [P., E. and T. or The Great Treasure Hunt] (2003). Other prose pieces incl.: prize-winning cycle 'Konkoj en Mia Poŝo' [Shells in My Pocket] (1997) and 'Galerio de Maskoj' [Gallery of Masks] (2002). Her 'Amperojoj' [Love Poems] appeared in *Esperanta Finnlando* [Eo Finland] (No.5, 2000).

Ståhlberg's translations incl.: Into • Swedish: *Balado pri la Luno kaj la Cervo* (1998) by Ljubomir Trifončovski as *Balladen om månen och hjorten* and into • Finnish as *Balladi kuusta ja peurasta*. From • Swedish: *Lando Mal-ekzista* [Non-existent Country] (1999, anth. of poems by the Finland-Swedish modernist Edith Södergran).

• **SELECTED WORK:** *Durankulak* (short novel, 1998). 'La Domo' [The House] (story) in *Mondoj: 34 Esperantaj Rakontoj* ed. T. Chmielik (2001).

1995

Lú Jìxīn (b.1953)

Chinese administrator; member of the Mao ethnic minority; learnt Esperanto in 1980, later studying it at Yunnan University (1984-6).

Lu's short collection of original poems *Invit' al Ĉinesko* [Invitation to the Cf] came out in 1995. In his review in *Fonto* (1995), William Auld (q.v.) notes Lu's observation that original Esperanto literature has naturalized fixed-form poetry from various ethnic literatures, but nothing as yet from Chinese poetry. Lu examines seven variants of the Chinese classical *cf* and presents 11 originals in Esperanto using this ancient form, among which is 'a beautiful condolence' on the tragic Chinese Esperanto poet Armand Su (q.v.).

• **SELECTED WORK:** *Invit' al Ĉinesko* [Invitation to the Cf] (coll. of poems, 1995). Poems in *Fonto* No.184 (1996): 'Nokta Kanto' [Nocturnal Song], 'Ĉe Renkonto' [At a Meeting], 'Perlo kaj Konkulo' [Pearl and Mollusc].

Ilutoviĉ, Klara Sergejevna (b.1946)

Russian; learnt Esperanto in 1991. Ilutoviĉ studied philology in the Moscow State University. She began writing Esperanto poetry in 1995. Her work has appeared in the organ of the Moscow Literary Esperanto Club, *Cerbe kaj Kore* [With Head and Heart], and in the periodicals *Ruslanda Esperantisto* [Russian Esp-ist], *Moskva Gazeto* [Moscow Magazine], *La Ondo de Esperanto*, *Scienco kaj Kulturo* [Science and Culture] and *Litova Stelo* [Lithuanian Star]. Ilutoviĉ also translates from Russian.

Ilutoviĉ's poetry is characterized by profound sincerity, as exemplified in the title of her collection 'Sincere Via' [Sincerely Yours], which first appeared in *Scienco kaj Kulturo* (No.6, 1997). It is reprinted in *Moskvaro* (cf. Melnikov).

Her collection of more than 60 poems, *Survoje* [On the Way], came out in 2005.

• **SELECTED WORK:** 'Sincere Via' [Sincerely Yours] in *Moskvaro* [Moscow ~ Moscow Four] (coll. of poetry, with V. Melnikov, S. Vysokovskij, O. Dadaev, 1998). 'Kiel Rekonu la Amon?' [How Do You Recognize Love?]; 'Ĉu la Sun' Rapidas ...' [Is the Sun in a Hurry?] in *Literatura Konkurso Liro: Poezia Antologieto 1982-2002* [Lyre Lit. Competition: Little Anth. of Poetry ...] comp. A. Korĵenkov (2003). *Survoje* [On the Way] (coll. of poems, 2005).

1996

Devi, Vimala [pseud. of Teresa de Almeida] (b.1932)

Originally Goan, Devi writes in Portuguese, Catalan, Spanish and Esperanto. She moved to Lisbon in 1958. From 1964 to '71 she was an art critic working for the BBC in London. She has lived in Barcelona since 1973. She is married to writer Manuel de Seabra (q.v.). Devi is also a painter and a prolific professional translator. Her paintings have been exhibited in Barcelona, Lisbon and London. In 1972, she won the Premio Abílio Lopes do Rego from the Academia das Ciências de Lisboa (Lisbon Science Academy) for the two-volume anthology and essay on Indo-Portuguese literature *A literatura indo-portuguesa* (Lisbon, 1971). Esperanto work by Devi has appeared, among others, in the periodicals *La Praktiko*, *Norda Prismo*, *La Gazeto*, *La Kancerkliniko* (No.80, 1996) and *Literatura Foiro* (No.202, 2003).

Portuguese writer and reviewer João Gaspar Simões wrote (*Diário de Notícias*, 25 Sept. 1969): 'Based on experiments in English poetry, she wants to surpass the post-Baudelairian condition. In fact, ... one finds in her something similar to scientific inspiration ...'

Devi's first collection of poems in Esperanto, *Pluralogo* [Pluralogue], came out in 1996. In his review in *Esperanto* (1997), F.-G. Rössler draws our attention to her phrase '... kaj ni palpas la defion de novaj konceptoj' [... and we grope in the challenge of new concepts]. Devi's poetry is highly rich in form. Rössler continues:

Her new concepts are founded on the entire background of European culture, alluding to poets and painters, history and philosophy. The texts do not employ rhyme and do not adhere to fixed forms, are often very succinct, no superfluous word, style original, personality traits.

Rössler adds: 'the poet would easily be included among renowned national-language colleagues.'

Devi's second collection in Esperanto, *Speguligoj* [Reflections], containing 18 poems, was published in 1998. Silvia Moritz, in her review in *La Kancerkliniko* (1998), comments:

The motif of the mirror has a long tradition in world literature...

Vimala Devi succeeds ... in evoking precisely the impression of a mirror axis that enables connection of actual, wholly tangible life with that world found beyond our technical, cold and often lonely life.

Themes like loneliness, haste and doubts stand side by side with the central notions of longing for development of positive, mutually dependent (*solidara*) and harmonious life.

Mikaelo Bronštejn (q.v.), writing in the same periodical (1999) finds the work thought-provoking but 'Somewhat overdone. Delineating (*Reliefigan*). Modulating (*Nuancigan*). But - without mutilation.' He also comments on the 'somewhat suffocating lack of rhymes and rhythm.'

Peter Browne (2001) describes *Speguligoj* as a 'true diadem'. Devi's quotations from American poet Jack Kerouac catch his attention. Devi also quotes from German, Italian, Portuguese and French: 'But the quotations serve merely to introduce her originals.' '... here is poetry that truly interconnects (*intertekstas*) with (post-)modern world culture.'

Devi's works - In • Portuguese: *Súria* (poetry; Lisbon, 1962); *Monção* (stories; Lisbon, 1963, 2nd enl. ed. 2003) - its Eo trans. by M. de Seabra came out in 2000 as *Musono*, and a Catalan trans. *Monsó* in 2002; *Hologramas* (poetry; Coimbra, 1969); *Telepoemas* (poetry; Coimbra, 1970); *A literatura indo-portuguesa* (2-vol. essay, with M. de Seabra; Lisbon, 1971) • Catalan: *Hora* (poetry; Barcelona, 1991); *Rosa Secreta* (poetry; Barcelona, 1992); *El temps irresolt* (poetry; Barcelona, 1995).

Ethnic-language works by Devi appear in trans., among others, in anth. *Ferry Crossing. Short Stories from Goa* (ed. M. Shetty. New Delhi, Penguin, 1998), *Súdasién-Anthologie* (ed. G.D. Sontheimer et al.. Stuttgart, 1993), *Poesia 70* (ed. E. Gonçalves et al.. Poro, 1971).

• SELECTED WORK: *Pluralogo* [Pluralogue] (poetry, 1996). *Speguligoj* [Reflections] (coll. of poems, 1998). *Musono* [Monsoon] (short stories, 2000). 'Reveno' (story) in *Mondojo: 34 Esperantaj Rakontoj* ed. T. Chmielik (2001).

Čaldajev, Viktor (b.1945)

Russian, from Siberia; learnt Esperanto in 1965. Čaldajev had a technical education. He has won many prizes in Russian literary competitions. His work has appeared in *Amikeco* [Friendship], *La Ondo de Esperanto*, *Literatura Foiro* and elsewhere.

Already having appeared on the pages of the cultural almanac *Sezonoj* between 1984 and '90, Ĉaldajev and his three colleagues – Gafur Gazizi, Nikolaj Lozgačev and Alen Kris (qqq.v.) – produced the collective volume of poetry *Kvarteto* [Quartet] in 1996. William Auld (q.v.) comments in his foreword that the volume is a significant enrichment to the literature. 'Ĉaldajev', he writes:

... is motivated mainly by the 'knaro de lia vivo-ĉaro' (squeaking of his chariot of life), and the poems express youth, as well as nostalgia for youth already largely departed. He is the only one of the four who writes almost exclusively in short free verse, which naturally requires an abundance of allusion and suggestion to justify itself. Happily, Ĉaldajev knows how to do this, and almost always one is struck by meanings with their background in superficially similar phrases. Like his colleagues, he is capable of exploiting the latencies of the language in a pertinent manner...

However, Auld chastizes Ĉaldajev for some clumsiness in both elision of vowels and word formation. Krys Ungar (q.v.), in her review (1998), comments that Ĉaldajev's poems are fragmentary and usually more effective when read aloud. She singles out 'Fotono' [Photon] for praise. On the other hand, she finds the mostly nostalgic themes often clichéd, and the overuse of elision unpleasant, in particular in the free verse, where it is effectively unnecessary.

• **SELECTED WORK:** in *Kvarteto* [Quartet] (poetry, 1996). In *Literatura Konkurso Liro: Poezia Antologieto 1982–2002* [Lyre Lit. Competition: Little Anth. of Poetry ...] comp. A. Korjenkov (2003): 'Okulvintrulino' [Winter-eyed Babushka]; 'Al la Pordo' [To the Door]; 'Ke Buntu Vintro' [So Winter May Be Colourful]; 'En Nigra Ĉirkaŭpreno de Mallumo' [In Darkness's Black Embrace].

Kris, Alen (b.1955)

Russian, journalist and translator. He was a member of *Solidarnostj* in Kaliningrad from 1988 and took part in events surrounding perestroika. From 1990 to '94, he was a member of the regional assembly and head of its information commission. He has contributed poetry, short stories, reviews and essays to periodicals including *Literatura Foiro*, *Sezonoj* [Seasons], *La Ondo de Esperanto* and *Literatura Skatolo* [Lit. Box] (1983–7). His preferred Esperanto poets are Auld and Goodheir (qq.v.).

Already having appeared on the pages of the cultural almanac *Sezonoj* between 1984 and '90, Kris and his three colleagues – Viktor Ĉaldajev, Gafur Gazizi and Nikolaj Lozgačev (qqq.v.) – produced the collective volume of poetry *Kvarteto* [Quartet] in 1996.

William Auld (q.v.) comments in his foreword (pp.3–5) that Kris is:

... from the viewpoint of classical [Esperanto] poetry, perhaps the most solid of the four: his poems are generally longer, his verse technique is highly polished, and the treatment often gives the effect of less subjectivity. Among them, *Plenumo de Deziroj* [Fulfillment of Desires] stands out, consisting of twenty-two separate monologues,

which together form a wonderfully coherent whole. For this work he prosaically expects misunderstandings ('ĉu abstrakta kaprico reflektanta nur fragmentaron de humoro?' [an abstract caprice reflecting just a collection of fragments of humour?]), ... It immediately suggested a flavour of *Dek Du* [Twelve] by Aleksandr Blok, not of course in the theme nor in any plagiaristic way, but in the robustness of the panorama created by separate, lively vignettes. A work really worthy of everyone's attention. But this poet is also capable of producing a metaphor from few words ...

Krys Ungar (q.v.), in her review (1998), comments that Kris's work is free of 'stumbles and hiccups; every elision is thought through and justified.' She notes the recurrence of the assertion that being is burdensome. 'This is perhaps why,' she adds, 'he longs for the "nostalgic music of the other life, of that which always is, but which we most often pass by."'

On Kris: N. Lozgaĉev: 'La Olda Gasto Alen Kris' [The Old Guest A.K.] (1991).

• **SELECTED WORK:** in *Kvarteto* [Quartet] (poetry, 1996).

1997

Mährti, Paula [pseud. of Aldo De' Giorgi (q.v.)] (b.'1938')

The publishing of the 'autobiographical' novel *La Manto* (*Mantis Religiosa*) [The Praying-Mantis ~ The Lover] in 1997 created a significant scandal – and a best-seller. The author's pseudonym attempts to induce the belief that it is the work of Perla Martinelli, wife of Giorgio Silfer (q.v.). Other people are clearly identifiable under barely hidden aliases.

Poul Thorsen (q.v.), in his review in *La Kancerkliniko* (1998), comments: '... it is no pearl of [Esperanto] literature. Many deem it to be the contrary, malicious. The author has cynically submitted himself to a ubiquitous governing principle: porn (*pornesko*) sells!'

La Manto is at least in part a pastiche of the novel *Hetajro Dancas* [A Hetaera Dances] (1995) by Eli Urbanová (q.v.) – a sexually explicit autobiography of a woman. Gonçalves Neves (q.v.), in his review in the monthly *Monato* (1997), comments on the fashion for these so-called *kalson-romanoj* 'panty novels', defining them as 'autobiographies, the pages of which swarm unabashed with acts of cunnilingus, fellatio, buggery and other fancies found in the Kama Sutra.'

Despite Dieter Wiesemann's blurb describing 'inventiveness, brilliant narrative and even artistic talent' with 'deep psychological analyses of various types of human character', Neves questions whether the novel is worth reading: 'the tale does not seem especially masterly, ... the narrative technique is weak, the dialogues bore, and solecisms are not lacking, though it undoubtedly merits the prize for Scandal of the Year.'

The commentary *La Debuto de Paula Märthi* (sic) [The Début of P.M.] (1998) by R. Hauptenthal is not unbiased. In 2005 he published *Debuto kaj Morto de Paula Märthi* [The Début and Death of P.M.], which is presented as a history of the scandal, subtitled 'An insignificant contribution to Esperanto literary history'.

• **SELECTED WORK:** *La Manto (Mantis Religiosa)* [The Praying-Mantis ~ The Lover] (novel, 1997).

Máo Zifu (b.1963)

Chinese secondary-school teacher of mathematics until paralysed in a traffic accident in 1985, since when he has been confined to a wheelchair; learnt Esperanto in 1986. Mao was awarded the Pokalo Nova Talento [New Talent Cup] at the Literary Competitions at the World Esperanto Congress in 1995. Describing himself principally as a poet, he has had poems, short stories and reviews published in many periodicals, including, initially *Penseo* [Viola], later *El Popola Ĉinio* [From People's China], *Fonto* (Nos 171 (1995), 184 (1996), 197-8 (1997), 280-1 (2004) et al.), *La Gazeto*, *La Kancerkliniko* (Nos 72 (1994), 73-6 (1995), 77-8, 80 (1996), 81, 83 (1997) et al.), *Literatura Foiro*, *Monato* and *Beletra Almanako*.

Mao's collection *Ŝanĝado* [Changes], published as a supplement to the periodical *La Kancerkliniko* in 1997, contains 64 original poems. Shi Chengtai (q.v.), in his preface to the work, informs that:

This total coincides with the 64 hexagrams in the *Yijing* (*Ŝanĝigoj*) [I Ching or 'Book of Changes'], the first of five of the most ancient classical works of Confucianism in China, which was written more than 3,000 years ago ... The *Yijing* is a book of divination ...

Shi goes on to comment that Mao: 'like a long-distance athlete, has for several years been running through the stages of Primitive Romanticism, Mature Romanticism, Parnassianism and Post-Parnassianism ...':

Several thousand years later, our young poet Mao Zifu sits in a room alone, before yellowing volumes and flickering lamplight, drowning in ideas on change from his forefathers, and contemplates the ephemerality of life and the eternal universe; harmony between nature and man; conflict between life and death, between the male and female powers, between happiness and suffering during a person's life...

Oh, his poetic mosaics of 64 diagrams would break my head. I should cease my chatter and let you yourselves, dear ones of like mind, enter his labyrinth of those diagrams in verse

Nicolino Rossi (q.v.), in his lecture 'Kio Novas ĉe la Muzo de la Moderna, Esperanta Poezio?' [What's New with the Muse of Modern, Eo Poetry?] (1999), comments:

Ramshackle and fragilely unstable happiness, steady pain and the thousand-year layering of traditional elements of Chinese culture blow like a typhoon through the young Chinese poet, burnishing his artistic, writer's personality more and more. Mao Zifu writes poetry with creative verve in a young language for global, joyful appreciation through the prism of the rich, thousand-year Chinese culture and world of feeling.

Rossi continues:

Surely, he is unquestionably an un-European and un-Western poet, who in no way exploitatively emphasizes Esperanto's European characteristics. He is wont neither to imitate the Parnassians [cf. *Parnasa Gvidlibro*] in metre and rhyme nor to use neologisms, on the contrary he extracts the latencies in the language in a most classic manner, occasionally from completely unexpected perspectives. He re-awards the Zamenhofian language a role of true interpreter of any kind of distinctive feature in national culture, and Chinese culture and philosophical traditions are not inessential on the world stage. ... After millennia, the young Mao Zifu, employing a modern magnifying-glass, filters out those essential elements, reinterpreting them, and adapting by relocating them in the most nuanced of life's circumstances.

Rossi also points out that Mao not only meditates on universal themes but also focuses on the small things of everyday living. 'And yet his world of poetry is a joyful exclamation to curb the pain, dull the suffering, exalt the vibrations of love in the soul in order to soar to spheres of the sublime.'

Why, then, Rossi asks, is Mao's poetry so unusual, so shockingly thought-provoking? In Mao's poetry, Rossi continues:

... nouns and adjectives form the skeletal structure of the phraseology, ... and with minimum use of the verb. So, the verb, so essential in our European mentality, is so trivial in Zifu's way of thought, and see, see! He uses the verbs where we would use nouns, adjectives or prepositions, by means of their direct verbalization!

This total inversion of the role of grammatical characterization in the active vocabulary provides Zifu's prosody with an extraordinary, phrase-constructive massivity and semantic density.

In his introduction to Mao's latest collection, the 259-page volume *Kantoj de Anteo* [Songs of Antaeus] (2006), there is a quotation by Miguel Fernández (q.v.):

Confronted by Mao Zifu's poems, the reader will undoubtedly feel the same thing that the great Goethe felt before Paganini's art, namely that mysterious force emanating from the work which everyone perceives to the marrow and yet no philosopher is able to explain.

The book contains all of Mao's poetry to date, divided into four cycles: *Songs of Antaeus* (Anteo being Mao himself), *eterna distanco* [Eternal Distance], *ekspliko* [Explanation (of dreams)], and the previously published *ŝanĝado* [Changes].

Mao has step by step constructed in *Kantoj de Anteo* an extraordinary work that has not only been mentally therapeutic for himself but also 'artistically developmental' for Esperanto literature, writes Baldur Ragnarsson (q.v.) in his review (2007):

In the field of poetry I am not acquainted with anything that is in the least comparable in personal presentation or range of themes, besides perhaps *Eroj* by Marjorie Boulton [q.v.], which in technique is however constrastingly different from *Kantoj*. Boulton is dedicated to the traditional means of feet [metrical units] and rhymes, Mao Zifu uses, for the most part, free, unrhyming verse. Nevertheless, rhymed poems are to be found in the book, even one highly artistic *sestina*.

Ragnarsson considers Mao's poetry unique to Esperanto, as Arthur Rimbaud's is unique to French. He draws parallels, which can render both their visions difficult to comprehend: use of specific words; symbolism and surrealism. Yet, Ragnarsson points out that neither author's symbolism conforms to the traditions of the Symbolist Movement. Both authors are characterized by 'Substantial, concrete portrayal'. Their surrealistic tendencies are manifested in a linguistically aware endeavour to free the mind from the chains of reason.' However, unlike Rimbaud, 'Mao Zifu never loses his firm hold on reality.'

Mao's 'original reflections and his superior knowledge of mythology, religion, philosophy and poetry are always capable of evolving into new discoveries. His characteristic method ... is to use expanded, often consecutive, images, without obvious links to recognized logic.'

Miguel Fernández goes on to comment in his foreword that the first cycle 'presents the awareness and sensibility (*konscion*) of the poet, projected onto a double ontological-social plane, i.e. his self, his situation, his protest against every type of injustice and servitude, his bonds with life and people.'

In *eterna distanco* Mao talks of love, and physical love, not possible for him at present, its traces and longings. The third part, *ekspliko*, is a single long poem on dreams, which, in Fernández's opinion, is the culmination of Mao's art:

In it, a lyrical firework display, *utao* and *tankas*, ..., conveys one of the most avant-garde cosmogonies we have enjoyed up to now in the international language. For Mao Zifu, just as for Calderón de la Barca, life is a dream, ..., and, on the basis of this dream, he constructs a poetic cosmos where laws proper to lyricism rule. Objects, people, history appear here distorted there reconstructed in clear profile in accordance with a sort of non-existent reality beyond the boundaries of the poet's mind. This is the miracle of poetry.

On *Sangado* Fernández writes ... that every diagram of the I Ching is reinterpreted and questioned by Mao 'in word and art'.

Jorge Camacho (q.v.), in his review (2007), calls Mao's poetry a successful attempt to attain the unattainable, the universe and the cosmos. Camacho underlines that the easy temptation to read Mao's 'limitless limbo of poetry' as a glossary of his own situation should be resisted. It is relevant to all our lives. 'The whole book reveals itself as a net of powerful symbols and metaphors, for example by allusions to all kinds of animals and plants,

which at the same time are autonomously and individually most real.' 'According to the Chinese zodiac,' Camacho adds, 'Mao is a tiger: a tiger in a cage.'

While Mao's primary cultural roots are Chinese, Camacho emphasizes that 'his poetry tree branches out now to embrace all kinds of cultures. As an ... Esperanto poet, he stands (and stands out) outside schools I am acquainted with, with the brilliance and intensity of a reclusive lone star.'

Some poems have rhyme. Camacho thinks these less impressive, although he deems Mao's haiku more successful than others by many non-Japanese writers.

In several parts there is a distressing tone and oppressive atmosphere, which Camacho likens to that in William Golding's *Lord of the Flies* and José Saramago's *Ensaio sobre a cegueira* (*Blindness*). Yet Mao is also a serene poet, an observer who questions everything and is capable of writing poetry using completely normal words, with highly concrete and evocative images, as in the poems *ombro* [shadow], *tiam* [then], *trans pomoj* [beyond apples] or *hazarda renkontiĝo* [chance meeting]. 'One should let oneself feel the attraction of this vortex of verse that is occasionally defiantly difficult, yet always damnedly beautiful and perturbing.'

Peter Browne, in his review (2008), compares Mao's 'surrealistic creation of worlds' to work by Vicente Aleixandre and Vicente Huidobro, and sees seeds of his creation in work by André Breton. Although Mao's 'creative inversions' seem to Browne at times somewhat 'mechanistic', he does not feel they limit the reader's enjoyment in any way. On the contrary, Browne judges Mao a 'first-class poet' in any language. He adds: 'If you have to propose an Esperanto poet for the Nobel Prize, name him.'

Mao's translations incl. poetry by (Wang) Changyao in *Beletra Almanako* No.2 (2008).

On Mao: M. Fernández: 'Poeto Mao Zifu: La Neniam Venkebla Venkito' [Poet M.Z.: The Never Conquerable Vanquished] (1998). 'Semado sur la Vers-pado' [Broadcasting on the Path of Poetry] (1999) is an essay by Mao on his own poetry.

• **SELECTED WORK:** 'Ho Amy' (story) in *Tempo Fugas: Dudek Kvin Rakontoj el Monato 1980-1994* ed. W. Auld (1995). *Ŝanĝado* [Changes] (coll. of poems, 1997). 'Semado sur la Vers-pado' [Broadcasting on the Path of Poetry] (autobiog. essay, 1999). *Kantoj de Anteo* [Songs of Antaeus] (coll. of poems, 2006).

1998

Vysokovskij, Solomon Naumovič (1933-2005)

Born in the Ukraine, Vysokovskij studied metallurgy in Sverdlovsk (or Yekaterinburg). He lived in Moscow after 1966. He learnt Esperanto in 1988. Many of his original poems, translations from Russian and Russian translations of Esperanto poetry, for which he won several prizes, appear in the organ of the Moscow Literary Esperanto Club, *Cerbe kaj Kore* [With Head and Heart]. He also collaborated with the periodicals *Litova Stelo* [Lithuanian Star], *Moskva Gazeto* [Moscow Magazine], *Scienco kaj Kulturo* [Science and Culture], *Dia Regno* [Divine Realm] and *Monato*. His brief biography in *Moskvaro* (1996) states:

For him Esperanto is principally a language of poetry, which he uses to express his feelings and thoughts. He also writes poetry in Russian, and some poems of his exist in both Esperanto and Russian versions. It seems he is the only Moscow Esperanto poet in whose verses Judaeo-Christian religious motifs appear. Besides, there is a palpable influence of the teaching of Martinus and traditional 'Jewish wisdom' in several of his works.

For details of *Moskvaro*, see Melnikov.

Vysokovskij translated several of N. Hohlov's (q.v.) poems from Esperanto into • Russian for *Mia Vojo* (2005).

• **SELECTED WORK:** in *Moskvaro* [Moscow ~ Moscow Four] (coll. of poetry, with V. Melnikov, K. Ilutovič, O. Dadaev, 1998).

Picasso, Marco (b.1940)

Italian company manager; learnt Esperanto in 1958–9. A doctor of geology, Picasso is a periodical editor in printing technology, essayist and member of the Esperanto PEN Centre.

Picasso's novel *La Tunelo* [The Tunnel] (1998) deals with hesitant love and professional conflict of a middle-aged engineer. Valentin Melnikov (q.v.), in his review (2001), notes Picasso's 'free and beautiful' usage of language. Picasso confronts the question whether it is right to make love (*amori*) for amusement. Can someone who has enjoyed flirtatious relations ever fully change their character? 'Several questions appear, and the reader has to answer them himself. In the same way, between man and nature, between duty and conscience, between freedom and responsibility.'

Other work: two-way Italian Eo dict. *Parole in gioco: falsi amici, curiosità, particolarità, etimologie dell'Esperanto* (Borgia: L'Alloro, 1999).

• **SELECTED WORK:** *La Tunelo* [The Tunnel] (novel, 1998).

1999

Löwenstein, Anna (Lowenstein, formerly Brennan) (b.1951)

British, living in Italy; learnt Esperanto in 1964. From 1977 to '81 she worked at the headquarters of the World Esperanto Association (UEA) in Rotterdam, where she was in charge of the press service. She founded a small feminist magazine, *Sekso kaj Egaleco* [Sex and Equality], which she edited until 1988. She also became co-editor of *Kontakto*, official magazine of TEJO [World Eo Youth Org.]. She has brought up her two children speaking Esperanto.

Georges Lagrange (q.v.), in his review (2000), considers Löwenstein's historical novel *La Ŝtona Urbo* [The Stone City] (1999) is one of the most important of the decade. Similarly, Aldo De' Giorgi (q.v.), in his review (1999), considers it something new in Esperanto literature:

The author structures it in the form of a novel which tells, in the first person, the story of a Celtic girl from southern Britain who in the first century AD is captured by invading Roman soldiers and brought to Rome, where she is sold as a slave. The ... 350-page volume recounts almost the whole life of the redhaired Celtic girl, with an

abundance of punctilious, almost diary-like detail ... the adventure-packed plot is particularly interesting and tows the reader's curiosity strongly to the end ... But, in my opinion, it is not in the story itself that the principal value of the work is to be found. It is above all instructional and admirable for the author's being a profoundly scientific and rigorously objective historian and ethnographer, ...

Sabira Ståhlberg (q.v.), in her review (1999), compares *La Ŝtona Urbo* to the Finnish writer Mika Waltari's novel *Romaani (The Roman)* (1964). However, Löwenstein's 'approach is much more personal and less pretentious in explaining 'why' this or that took place', thus avoiding a trap of the genre.'

Gerrit Baveling (q.v.), in his review (1998) comments that, although the work is not strictly speaking an original Esperanto work, as Löwenstein translated it from the English version (the English version is nevertheless abridged), he 'is wont to consider it "an original work by an Esperanto-language author", ...' Its style he calls 'enviably classical'. He sums up:

..., the novel matches the thematic and narrative scope and impressiveness of *Quo Vadis* but happily without its historical idiocies, nationalistic exaggerations and sugary propaganda for some sort of Christianity. I really do not know what to admire most, the British (druid) world of the village in Britain, the image of the Roman villa and city life in ancient Rome, or the portrait of contemporary Judaism/Christianity ...

Other works incl.: *Naturismo kaj Ŝemismo en Esperanto* [Naturalistic and Schematic Tendencies in Eo] (1999) contains three studies by Löwenstein, G. Speranza and D. Vitali.

Löwenstein in English: version of *La Ŝtona Urbo* appeared abridged as *The Stone City* in 1999.

Löwenstein's translations incl.: *Unuiĝintaj Nacioj: Venu kun Mi!* (2001, children's book *United Nations: Come Along with Me!* by N. Annan). *Ksenofobia Gvidlibro al la Italoj* (2006, satire *The Xenofobe's Guide to the Italians* by Martin Solly).

• **SELECTED WORK:** *La Ŝtona Urbo* [The Stone City] (novel, 1999).

2000

Bays, Gersi Alfredo (b.1934)

Brazilian publisher; learnt Esperanto from 1947. Bays worked as a photographer, local government officer, and secondary- and high-school teacher from 1959 to '77, teaching Latin, English, French, Portuguese and Esperanto. In 1980 he founded the literary review *Fonto* and the publishing house of the same name, which has to date published nearly 120 works in Esperanto. The periodical reached 312 issues during its 26 years. For this work he was awarded the FAME culture prize (Aalen) in 1996 and the Grabowski Prize.

Bays's 237-page novel *La Profeto el Pedras* [The Prophet from Pedras] was published in 2000. The title derives from the name of Bays's village of birth,

Itá, in Santa Catarina. The name means 'stone' in Guarani, and is thus equivalent to the Portuguese 'pedras'.

The novel deals with a series of episodes from the life of the protagonist, a persecuted Jew, who is obliged to conceal himself in the southern hinterland of Brazil. In *Pedras*, however, he becomes a spiritual guide to the whole community. Jorge Camacho (q.v.), in one of his reviews (2001), notes that: 'Throughout the whole novel secular morality contrasts with priestly hypocrisy such that in general there is a clearly anti-ecclesiastical and anti-clerical tone'. He adds that sexual scenes give something of an impression of pornography.

In his review in *Fonto* (2001), Sten Johansson (q.v.) deems the novel to be almost an *evoluromano*, or *Erziehungsroman*, on the growth, adolescence and maturation of a small town. Camacho comments that *Pedras* is in many respects reminiscent of *Macondo* in Gabriel García Márquez's novel *Cien años de soledad* (*One Hundred Years of Solitude* / *Cent Jaroj da Soleco*), but its portrait remains superficial, prosaic. Johansson continues:

Bays's narrative verve is admirable. Ink flows from his pen seemingly unhindered, event follows event, and the whole becomes a mosaic of easily readable and interesting anecdotes. ... The narrative continually speeds on to a new event, to yet another anecdote, while the reader becomes somewhat frustrated by a host of threads that one is not able to follow to the end.

Similarly with the three central characters: 'Soon we lose these three from sight, and when they do reappear we are not able to get to know them any better; they play a mainly anecdotal role on the same level as a quantity of other figures.' Bays himself objects to the description 'anecdotes', stating that all the stories are true.

Camacho sums up the novel as 'acceptable', which is to say 'better than good'. He considers the style 'fluent, easily readable and digestible' but, in terms of the art of the writer, Camacho judges Bays an amateur compared with Löwenstein (q.v.) or de Seabra (q.v.), and, in particular, 'less ambitious and pleasurable than that of the superb Steele [q.v.]'. Johansson notes that Bays is not lacking in the talent for telling a story.

On Bays: interview (2001).

Bays in translation: There are pending translations in Portuguese (author), English (T. Steele), Chinese (Hu Guozhu), and Italian (E. Dondi).

Work in Portuguese: 'De Camões a Jorge Amado' (1995).

• **SELECTED WORK:** *La Profeto el Pedras* [The Prophet from Pedras] (novel, 2000; 2nd ed. 2001).

Karpunina, Lena (b.1963)

Russian automotive engineer and linguist; learnt Esperanto in 1988. Karpunina grew up in Soviet Tadjikistan. She migrated to Germany in 1993. Work by Karpunina appears in *Beletra Almanako*.

Karpunina's commendable collection of 15 short stories, *La Bato* [The Blow], came out in 2000. Some of them were published earlier, some

having won prizes in the Literary Competitions at world Esperanto congresses. Several describe her early experiences in Tadjikistan, including the theme of the gulag. They display humanity, a high level of cultural refinement and appreciation of psychological background.

Ignat Bociort writes in his foreword: 'The stories ... do not in the first instance aim to describe places and customs, but present the fate of individuals, mentalities, specific reactions to various events. Like the places, the people are also so concretely drawn that you might meet them on the street.'

Donald Broadribb, in his review (2001), also praises Karpunina's style as 'clear and pleasing, neither very complicated nor simplified, but in classic Esperanto.' He comments on the freshness of the stories, which 'nourish the reader's spirit', without politicizing, condemnation or apology. The writer's 'understanding and honesty' shine through.

Neokazinta Amo [Love that Did Not Happen] (2007) is Karpunina's second collection of short stories, several of which were awarded prizes. The two themes are unrealized love and, again, imprisonment in Soviet gulags.

Marjorie Boulton (q.v.), in her review (2008), compliments Karpunina for her direct and unaffected style. She often makes use of irony, and occasionally humour, but 'the general atmosphere is sombre, despite several examples of human courage, endurance and cordiality.'

In his review (2007), Paul Gubbins (q.v.) regrets some lack of focus, particularly in the longer pieces. He comments that, although 'beautiful', the stories are hardly literary. He adds that ethnic-language literatures are crammed with such stories, while Esperanto literature, on the other hand, has a proportionately higher percentage of consciously literary works. For this reason he considers Karpunina's works welcome for being agreeably diverting and not too taxing.

Other work: 'Temaro kaj Genezo de la Novelaro *La Bato*' [Themes and Genesis of the Coll. of Short Stories *La Bato*] (2003).

• **SELECTED WORK:** *La Bato* [The Blow] (short stories, 2000; 2nd rev. enl. ed. 2006). 'La pluvo en Ĉenstohovo' [The Rain in Ch.] (story) in *Mondoĵ: 34 Esperantaj Rakontoj* ed. T. Chmielik (2001). *Neokazinta Amo* [Love that Did Not Happen] (15 short stories, 2007).

2005

Nordenstorm, Leif (b.1960)

Swedish; pastor since 1986; learnt Esperanto in 1974. He studied theology and Russian at university. He has edited the international youth magazine *Kontakto* and the organ of the Swedish Esperanto Federation, *La Espero*.

Nordenstorm's doctoral thesis was on 'Oomoto's Mission in Esperanto' (publ. in Swedish, 2002).

Nordenstorm's novel *Arne, la Ĉefido* [Arne, Son of the Chieftain] came out in 2005. Baldur Ragnarsson (q.v.), in his review (2006), calls it: 'a good children's story – and not only for children –, realistically presented and based on real understanding of ancient society in Sweden – and it does not lack drama.'

Other work: Nordenstorm and Karl-Olof Sandgren have compiled *Religia Literaturo en Esperanto* [Religious Lit. in Eo] (2nd ed. 1994).

Nordenstorm's translations incl.: Tibor Sekelj's popular adventure novel *Kumeŭaŭa, la Filo de la Ĝangalo* [Kumewawa, Son of the Jungle] (1979, 2nd ed. 1994) by T. Sekelj) into Swedish, as *Kumeuaua djungelns son* (1988). *Mio, Mia Filo* (2006, co-trans. of children's book *Mio, min Mio* by Astrid Lindgren).

Nordenstorm in translation into • Malagasy: novel *Arne, la Ĉefido* as *I Arne, ilay zanaky ny sefo* (2006).

• **SELECTED WORK:** *Arne, la Ĉefido* [Arne, Son of the Chieftain] (novel, 2005).

2006

Codjo, Jean (b.1972)

Beninese high-school teacher of French and history, resident in New Brunswick, Canada, since 2002; learnt Esperanto in 1988. Codjo was first able to attend school at the age of 14. He went on to study at several universities, taking his Masters Degree in Hamburg, Germany. Since 1991 he has led a project that has built a school in Benin, where universal values are taught together with Esperanto.

Codjo's two collections of stories, *Dialogo inter Surduloj* [Dialogue between Deaf People] (2006) and *La Paŝo Senlirejen* [The Step to No Way Out] (2006) deal essentially with culture shock and development in Africa.

Sten Johansson (q.v.) has reviewed the works on-line (at www.esperanto.net/literaturo). He sees *La Paŝo Senlirejen* as partly a simple, realistic story about a boy from a traditional African village, and partly an allegory on the arrival of Europeans and resulting changes in African society, in which people are incarnations of new behaviour. It includes a bitter, satirical description of African 'democracy'.

Dialogo inter Surduloj is also chiefly concerned with influence from the outside world. It tells the story of a boy who leaves his village to spend years in Europe. On his return, he visits his home village and relates his experiences of the modern, 'white-man's' world. It also features a visit of a villager to the city, which invites comparison with Gbeglo Koffi's (q.v.) *Mi Vizitis Grandan Urbon* (1989).

Johansson writes that Codjo has a pleasant style, particularly when he deals with real events. On the other hand, the lectures and reasonings of the protagonist and the philosophizing about social changes and differences are somewhat dry. He enjoys the 'pleasant ironic tone' at the beginning of the work, although it is later partly lost.

• **SELECTED WORK:** *Dialogo inter Surduloj* [Dialogue between Deaf People] (short stories, 2006). *La Paŝo Senlirejen* [The Step to No Way Out] (short stories, 2006).

Outline of Esperanto's Linguistic Structure and Creative Capabilities

This concise introduction to the structure of the language should enable an initial appreciation of Esperanto's literature.

Those wishing to acquaint themselves with the language from a linguistic point of view are recommended to consult in the first instance:

- Janton, Pierre: *Esperanto: Language, Literature and Community*. Albany, NY [US]: State University of New York Press, 1993. xiii + 169p. ISBN 0-7914-1254-7.
- Wells, John C.: *Lingvistikaj Aspektoj de Esperanto* [Linguistic Aspects of Eo]. Rotterdam [NL]: UEA, 1978. 76p. ISBN 92-9017-021-2. A scientific, descriptive analysis of the language, also available in German and Danish.
- Kalocsay, K., and G. Waringhien: *Plena Analiza Gramatiko de Esperanto* [Complete Analytical Grammar of Eo]. Rotterdam [NL]: UEA, 1985. 598p. ISBN 92-9017-032-8.
- Wennergren, Bertilo: *Plena Manlibro de Esperanta Gramatiko* [Complete Handbook of Eo Grammar]. El Cerrito, CA [US]: ELNA, 2005. 696p. ISBN 0-939785-07-2.

Esperanto from the Viewpoint of a Writer

Here, with the kind permission of the author, are extracts from Claude Piron's *Esperanto el la Vidpunkto de Verkisto* (2nd ed. 1992), slightly adapted.

Just as every language, Esperanto has its own spirit. The difference, in this regard, between it and English and French is well illustrated by the following expressions:

Here is my bicycle	bicycle trip	He wants to cycle
Jen mia biciklo	bicikla ekskurso	Li volas bicikli
Voici mon vélo	excursion à vélo	Il veut aller à vélo

English uses the same word three times, but each time its grammatical function is different. Esperanto adds to the morpheme¹ *bicikl* an ending that defines its function: noun *-o*, adjective *-a* or verb (infinitive) *-i*. In contrast, French has to manage by using a noun in each case, with the addition of a preposition or a verb.

According to Piron, there are four major traits of Esperanto that provide it with its own spirit:

- i. The morphemes are absolutely unchanging and can be compounded
- ii. Any root at all can receive, by the addition of a definite affix, any of four grammatical functions. These may simply be called nounal, adjectival, adverbial and verbal
- iii. Every structure of the language may be generalized
- iv. The manner in which a complement is attributed to a verb or adjective is often very free.

1. *morpheme* a meaningful unit of a language that cannot be further divided.

It is not easy to codify these traits in the usual terminology, which derives from the Indo-European languages and is not easily adapted to a language with a fundamentally different structure like Esperanto.

Those who enjoy using a language for aesthetic or artistic purposes are enthralled by such easily moulded material without the risk of losing anything in its understanding.

For a poet, but also for a writer of prose, the music of the words is extremely important. Two elements of this are distinguishable: sounds and rhythm.

Many encyclopedias and other works on language state that in Esperanto nouns end in *-o*, adjectives in *-a*, infinitives in *-i*, etc. This is wrong. The endings do not indicate a category, but a function that provides the writer with the possibility of choosing the most agreeable sound that suits him or her. What in French is said by *sans flammes*, in Esperanto may be *sen flamo*, *sen flami*, *senflame* or *senflama*. The broadening of the range of synonyms due to the lack of a fixed grammatical category remarkably multiplies the possibilities of varying the expression phonetically.

Zamenhof called the *n*-form the accusative, although it is something in many ways very dissimilar to a grammatical case. This *n* offers the writer many advantages, even if only because it frees the word order.

In Esperanto, rhythm is derived mainly from the stress, which is invariably on the penultimate syllable. Since word order depends on style or some affective shift, and not on a necessity defined by grammar, the possibilities for introducing variations permit vast freedom from the viewpoint of rhythm. It is possible to say 'I'll go to my hotel by taxi' in trochee rhythm *mi taksie alhotelos (-v/-v/-v/-v)*, in amphibrach rhythm *mi iros taksie hotelen (v-v/v-v/v-v)* or in iambic rhythm *hotelen mi taksios (v-/v-/v-/v)*.

The capacity to play with rhythm and sounds is highly agreeable for the writer.

The reality of constantly conversing with foreigners hones the sensibilities of the Esperanto-speaker to what one may call universal metaphor. If the idea 'to progress slowly' is evoked by the word *limaki*, which is just the verbal form of the noun *limako* 'slug', one knows that users of Esperanto, whether from Korea, China, Japan or Latin America, will understand the meaning. Interaction between peoples makes metaphors universal, which, without this, would not in the first instance be comprehensible.

Finally, some elements of Esperanto give rise to highly evocative words, although it is difficult to understand how. An example of this is the morpheme *um*, which enables the formation of words whose evocative atmosphere lacks – to my knowledge – an equivalent in any other language. *Butikumi* evokes the idea of a relaxed stroll in a commercial quarter, which it is almost impossible to translate into French. When, after a meeting at work it is proposed: *Ĉu ni iru kafumi?*, it is something quite dissimilar to just going to drink coffee; *kafumi* evokes a more easy-going atmosphere, more relaxed, warmer and more friendly. And the phrase *mi venas al kongresoj nur por amikumi*, in which the word *amiko* 'friend' is used verbally in a similar way, defies any languages known by me for an adequate translation.

This *um* is an example of the short morphemes that multiply the possi-

bilities in which one is able to express oneself and are a boon to the writer.

A phrase like *la herbo verdis, bluis la lago, la juna japano rigardis sin foteme* have, in my – agreed, wholly subjective – opinion, the flavour of evocative simplicity. Although French has the verb *verdoyer*, *blui* presents French with a translation problem and possibly even a conceptual problem. The idea that a lake, the sea, sky can *blui* does not normally present itself to the mind of a French-speaker.

A further great advantage of Esperanto, for which the writer can only be grateful, is its series of participles. To the verbal endings *-as* (present), *-is* (preterite) and *-os* (future), there are corresponding participles, active (*-ant-*, *-int-*, *-ont-*), and passive (*-at-*, *-it-*, *-ot-*), which favour concise, often highly animated expressiveness, thanks to the vocalic endings indicating function: *rigardante, li balbutis; la sekvato; la bubo, batote, forkuris; skribota noto; ridinte; se la minacinto revenos ...* Conditional participles are also usable, i.e. *prezidunto* 'he who would be president'.

The capacity to combine morphemes in an infinite number of combinations often helps to render a phrase concise for a concept that, in a different language, would seem too complicated. Also, this capacity to combine multiplies the synonyms. Besides *traduki* 'to translate', you have at your disposal, should you like variation, a word such as *translingvigi* 'to put into another language', or, if you prefer both brevity and precision, words such as *francigi* 'to put into French' or *elĉinigi* 'to translate from Chinese'. The concept expressed by the sole French word *condisciple* 'classmate' may be expressed in Esperanto as *samklasano, samlerneĵano, kunlernanto, studkunulo*, and in many other ways, each with its own nuance.

Esperanto manifests itself to the user as an artistic mode of expression that is simultaneously flexible, rich and straightforward, with which the whole panoply of human feelings, emotions, perceptions or thoughts may be put into words unhindered. If one studies the reason for this, it is evident that Esperanto is situated at a deeper level in the mind than most languages, i.e. in a layer nearer to those where thought is spontaneously generated into words (cf. Noam Chomsky *Language and the Mind*, 1968).

The author who writes *bele muskola ulo* uses a phrase that appears spontaneously in his mind at the first level. In French, it is necessary to go to the second level because **bellement* does not exist. His mental computer, following its normal programming, and having entered the blind alley **bellement*, then arrives at *joliment*, but this move is also blocked, because the word *joli* also evokes something small and delicate, which certainly does not accord with the idea of power and physical strength that is sought. A more complicated phrasing is thus required, i.e. *un type doté d'une belle musculature*, or, approximately, 'a beautifully muscled fellow'.

Esperanto places many advantages at the disposal of those who approach it as a writer. Certainly, its fundamental stock of words is still much more limited than that of English or French. However, this is vastly compensated for by two factors: first, the infinite combinability of its words permits the expression of concepts by producing spontaneously devised words or phrases that are often highly evocative, and second, the general ethos of freedom often affords the possibility of expressing nuances by the

simplest of means that would be otherwise inexpressible in other languages.

It is also often much appreciated by the Esperanto writer that he or she is understood on a level that is so intercultural. Even if the number of copies of the published work is modest, to receive letters from readers in Mongolia or Argentina, from Iceland or Iran, engenders a joy that, although perhaps childlike, is none the less enjoyable for that. This enjoyment plays an important role in the sense of gratitude that does not cease to be felt by Esperanto writers for the highly flexible means of expression that has been bestowed on them by the social-linguistic history of mankind.

The Structure of Esperanto

Pronunciation

Every word is pronounced as it is spelt. The ACCENT is always on the penultimate syllable.

ALPHABET: A, B, C, Ĉ, D, E, F, G, Ĝ, H, Ĥ, I, J, Ĵ, K, L, M, N, O, P, R, S, Ŝ, T, U, Ŭ, V, Z.

• The name of each consonant ends in -o: a, bo, co, ĉo, do, e, etc.

VOWELS: The vowels are pure, not diphthongs as often in English.

a is pronounced similarly to *a* in *father* or the word *are*, but a little further forward, i.e. *patro father*.

e is like *e* in *get* or *there*, i.e. *ses six*.

i is an *ee*-sound, like *i* in *machine* or *three*, i.e. *tri three*.

o is like *o* in *forty* or *ore*, i.e. *amo love*.

u is an *oo*-sound, like *oo* in *moon* or *too*, i.e. *du two*.

CONSONANTS: As in English, but C - *ts* (cf. Slav *c*, German); Ĉ - *ch*;

G - always hard *g* as in *go*; Ĝ - *j* as in *joy*; Ĥ - *ch* in Scottish *loch* (rare);

J - *y*; Ĵ - *s* in *pleasure* (cf. French *jour*); Ŝ - *sh*.

P, T, K and B, D, G should preferably not be aspirated, i.e. no puff of air afterwards (cf. Italian).

SEMI-VOWELS: j and ŭ combine with the vowels to form monosyllabic diphthongs; ŭ sounds like *w* in English:

aj is like *y* in *my*: *majo May*

ej is like *ay* in *play*: *plej most*

oj is like *oy* in *boy*: *patroj fathers*

uj is similar to *ui* in *ruin*: *tuj immediately*

aŭ is like *ow* in *cow*, i.e. *aŭto car*

eŭ is Esperanto *e* + short *u*: *eŭropa European*.

Grammar

Most words are formed from an unchanging root (e.g. *am*, *kat*) plus a grammatical ending. The root may be modified by one or more affixes.

Grammatical endings and affixes are separate morphemes, and compound words are formed by simple junction of roots. Any morpheme may stand on its own.

NOUNS end in -O. *Amo love*; *kato (a) cat*.

OUTLINE OF ESPERANTO'S LINGUISTIC STRUCTURE

• There is no indefinite article. The invariable definite article is *la*, i.e. *la kato the cat*.

ADJECTIVES end in *-A*. *Ama of love, loving; kata feline, cattish*.

• Adjectives agree in case and number with the noun they qualify. They normally precede the noun but may follow it according to style and sense.

PLURALS end in *-J*. *Ama vorto a loving word; (la) amaj vortoj (the) loving words; liaj vortoj estas amaj his words are loving*.

ADVERBS end in *-E*. *Ame lovingly; kate in a cat-like manner*.

PREPOSITIONS govern the nominative. *Li he; al li to him; de mia patro my father's (of my father)*.

PERSONAL PRONOUNS: *mi I; vi you (sg. and pl.); li he; ŝi she; ĝi it; oni one; si (reciprocal); ni we; ili they. Ili amas they love; ŝia patro her father; miaj libroj my books*.

• The reflexive pronoun is *si* (sing. and pl., 3rd person only). *Ili parolas al si they speak to themselves*. Compare *Karlo skribis al Petro pri sia patro Charles wrote to Peter about his (Charles's) father* with *Karlo skribis al Petro pri lia patro Charles wrote to Peter about his (Peter's) father*.

PAST TENSE: *-IS*. *Mi amis I loved*.

• The verb does not vary for person or number. *Vi amis you loved; ili amis they loved*.

• Negation is formed by *ne not, no*. *Vi ne amis you didn't love*.

PRESENT TENSE: *-AS*. *Mi amas I love*.

FUTURE TENSE: *-OS*. *Mi amos I shall (Am. will) love*.

CONDITIONAL: *-US*. *Mi amus I should (Am. would) love*.

INFINITIVE: *-I*. *Ami to love*.

IMPERATIVE: *-U*. *Amu! love! Ni iru! Let's go!*

DIRECT OBJECT of the verb ends in *-N* (accusative case). *Mi amas lin I love him; li amas min he loves me; lin mi amas it's him I love; li amas ŝiajn katojn he loves her cats; ili amas sian patron they love their (own) father*.

• *-N* also indicates direction, motion towards. *Mi estas tie I'm there; mi iras tien I'm going/go there; dekstren (to the) right; en la straton into the street*.

• *-N* is also used to replace a preposition. *Li alvenis la lastan tagon he arrived on the last day; lundon mi faros tion I'll do that on Monday; or where there is an implied verb Saluton! Hello; hi! Bonan matenon! Good morning!*

COMPARISON: *Pli more; plej most. Pli ama more loving; pli ame more lovingly; plej ama most loving; plej ame most lovingly*. 'Than' is rendered by *ol*. *Mi amas lin pli ol ŝi I love him more than her (than she does); mi amas lin pli ol ŝin I love him more than (I love) her*.

PARTICIPLES, ACTIVE (past, present, future, conditional): *-INT-*, *-ANT-*, *-ONT-*, *-UNT-*. Adjectival forms: *Aminta having loved; amanta loving; amonta about to love*.

• Compound tenses are formed using the verb *esti to be*. *Ili estis amontaj*

CONCISE ENCYCLOPEDIA OF THE ORIGINAL LITERATURE OF ESPERANTO

They were about to love. Good style avoids compound tenses where possible.

PARTICIPLES, PASSIVE (past, present, future, conditional): -IT-, -AT-, -OT-, -UT-. Adjectival forms: *Amita (having been) loved; amata being loved; amota (about) to be loved; ili estis amataj they were (being) loved.* Good style avoids the passive voice where possible.

PARTICIPLE NOUNS, ADJECTIVES AND ADVERBS: *Amanto one who loves/is loving, lover; amato one who is loved; amante while loving; amate while loved. Rimarkinte lin, mi demandis pri la vojo Having noticed him, I enquired about the way. Tion mi estus devinta fari / Tion mi devintus fari I should have done that.*

NUMERALS: nul, unu, du, tri, kvar, kvin, ses, sep, ok, naŭ, dek, cent, mil. *Dek naŭ 19; du mil sescent kvindek tri 2,653. Ordinals: sepa seventh.* Multiples, fractions and collective numerals are formed by the suffixes -obl-, -on- and -op- respectively, e.g. *triobla triple; triono third; triopo trio.* Distributives are formed with the preposition **po**, e.g. *po sesdek kilometroj hore (at) 60 km per hour. Adverbials: due secondly.*

- Numerals do not vary for number or case.

DERIVATIVES are formed from one basic root.

ELISION: The -a of the definite article and the final -o of nouns may be replaced with an apostrophe, e.g. *Ventvip' de l' uragano | lipojn de l' ŝipanoj | malfermas je plorpla preĝ'...; Man' en mano, vid' en vid', | Fine - kor' sur koro.*

QUESTIONS: Yes/no questions are formed with the interrogative particle **ĉu** (whether), without the English inversion of the word order. *Ĉu li estis tie? Was he there? Vi kantas, ĉu ne? You sing, don't you? Ĉu vi faris la taskon? Did you do the task? Mi ne scias, ĉu tio sukcesos. I don't know whether (if) that'll succeed.*

- Other questions are formed using **ki-** words (see Correlatives below), which are also relative. *Kiu estas tiu? Who's that? Tiu estas Petro That's Peter. Kiun vi vidis? Who did you see? Li ne havas la potojn, klujn vi deziras He doesn't have the pots you want.*

CORRELATIVES: These are made up of correlative nouns, adjectives, adverbs and pronouns. Note their perfectly regularity.

<i>some</i>	I-	-A	<i>of ... kind</i>
		-AL	<i>for ... reason</i>
<i>what</i>	KI-	-AM	<i>at ... time</i>
		-E	<i>in ... place</i>
<i>that</i>	TI-	-EL	<i>in ... manner</i>
		-ES	<i>... one's</i>
<i>no</i>	NENI-	-O	<i>... thing</i>
		-OM	<i>... quantity</i>
<i>every</i>	ĈI-	-U	<i>...</i>

For example, *la libro any kind of book; kia libro? what kind of book? iel in some*

OUTLINE OF ESPERANTO'S LINGUISTIC STRUCTURE

way, somehow; nenia kialo no (kind of) reason; ĉiu every, each (one).

TRANSITIVITY: Esperanto verbs are of a specific transitivity. Intransitive verbs are made transitive by adding the suffix **-ig-** (cause); intransitive verbs are formed by adding **-iĝ-** (become). *Vi promenis en la parko you walked in the park; vi promenigis la hundon en la parko you walked the dog in the park. Morgaŭ mi komencos la kurson I'll start the course tomorrow; la kurso komenciĝos morgaŭ the course will begin tomorrow.*

IMPERSONAL VERBS: Verbs referring to the weather, etc. are not preceded by a pronoun. *Pluvas it's raining; estas varme it's warm. Estas domaĝe it's a pity; ŝajnas al mi, ke gravas sane manĝi it seems to me (that) it's important to eat healthily; gravas atenti it's important to pay attention. Plaĉas al mi fiŝkapti; -ado / Mi ŝatas fiŝkapti; -adon I like fishing.*

USE OF TENSES: In Esperanto, the tense used relates to the time seen from the point of view of the subordinate clause:

Li vidis, ke mi faros ĝin He saw I'd do it.

Li vidis, ke mi faras ĝin He saw I was doing it.

Li vidis, ke mi faris ĝin He saw I'd done it.

• Note this use of the simple present tense. *Mi loĝas en Parizo jam dum du monatoj I have been living in Paris for two months.* Some other examples of tense use that differ from that in English: *Mi deziras, ke vi faru tion I want you to do that. Ŝi demandis, ĉu ili venos al la kunveno She asked whether they'd be coming to the meeting.*

WORD ORDER: Normal word order is: Subject - Verb - Object, as in English. However, in Esperanto, thanks to the accusative case and adjectival agreement, there is greater freedom of word order, which is limited by little else than style and emphasis.

PREFIXES

bo-	relative by marriage. <i>Bo/patro father-in-law</i>
ĉef-	chief, main. <i>Ĉef/strato high street, main street</i>
dis-	separation, dispersal. <i>Dis/doni to give out, distribute</i>
ek-	commencement, suddenness. <i>Ek/vidi to catch sight of; ek! To it!</i>
eks-	former, ex-. <i>Eks/direktoro former manager.</i>
fi-	shamefulness. <i>Fi/kvartalo red-light district</i>
for-	away. <i>For/viŝi to wipe away</i>
ge-	both sexes together. <i>Ge/patra parental</i>
mal-	direct opposite. <i>Mal/bona bad</i>
mis-	wrongly. <i>Mis/trakti to abuse</i>
pra-	primordiality, remoteness of relationship. <i>Pra/patro ancestor</i>
re-	return, repetition. <i>Re/veni to return; re/fari to re-do</i>
vic-	vice-. <i>Vic/prezidanto, vice-chairman, vice-president</i>

SUFFIXES

-aĉ-	disparagement. <i>Dom/aĉo hovel; skrib/aĉi to scrawl</i>
-ad-	action; continuation. <i>Naĝ/ado swimming; kur/adi to keep on running</i>

CONCISE ENCYCLOPEDIA OF THE ORIGINAL LITERATURE OF ESPERANTO

- an- member or inhabitant. *Kurs/ano a member of a course; vilaĝ/ano villager; budh/ano Buddhist*
- ar- collective, group. *Arb/aro wood, forest; hom/aro mankind.*
- aj- concrete manifestation (of an abstraction, of an activity, or characteristic behaviour; meat). *Nov/aĵo novelty, piece of news; seg/aĵo sawdust; infan/aĵo a childish act; cerv/aĵo venison*
- ĉj- pet-name, male. *Johano John gives Joĉjo Johnny*
- ebl- possibility. *Leg/ebla legible; port/ebla portable*
- ec- quality, abstract idea. *Nigr/eco blackness; profesor/eco professorship; silk/eca silky*
- eg- augmentative. *Bon/ega excellent; pet/egi beseech*
- ej- place characterized by. *Kuir/ejo kitchen; lern/ejo school*
- em- disposition, tendency. *Parol/ema talkative; mort/ema mortal*
- end- obligation, what must be -ed. *Pag/enda must be paid*
- er- part of a whole. *Pan/ero crumb; ĉen/ero link*
- esk- (*lit.*) -esque. *Japaneska Japanese*
- estr- leader, head. *Ŝtat/estro head of state*
- et- diminutive. *Libr/eto booklet; dorm/eti to doze*
- i- name of country, derived from river, town or inhabitant. *Alĝer/lo Algeria; Angl/lo England*
- id- offspring. *Hund/ido puppy; reĝ/ido prince*
- ig- causative. *Pur/igi to clean, purify; ebl/igi to make possible; plibon/igi to improve (transitive)*
- il- instrument, means. *Hak/ilo axe; ŝlos/ilo key*
- in- female. *Patr/ino mother; ŝaf/ino ewe*
- ind- worthiness: *Am/inda lovable*
- ing- holder, socket: *Glav/ingo scabbard*
- ism- 'ism', theory, system; characteristic behaviour. *Kapital/ismo capital-ism; alkohol/ismo alcoholism; angl/ismo anglicism.*
- ist- habitual occupation. *Instru/isto teacher; kapital/isto capitalist; aŭt/isto motorist*
- (ist)lk- art, science, skill. *Lingv(ist)/lko linguistics; komput(ist)/lko computer science; arab(ist)/iko study of Arab civilization, language, etc.; poet/iko poetics*
- iv- capability. *Produkt/iva productive*
- iz- provide with. *Najl/izi to furnish with nails*
- iĝ- become. *Plibon/igi to improve (intrans.); enlit/igi to get into bed*
- nj- pet-name, female. *Maria Mary gives Ma/njo, Mari/njo*
- obl- multiple. *Du/obla double; kvin/oble fivefold*
- on- fraction. *Du/ono half*
- op- collective numeral. *Du/ope two by two; kvin/opo quintet*
- uj- container; (*archaic*) country; tree: *Mon/ujo purse; (Angl/ujo Eng-land; pom/ujo apple tree)*
- ul- person. *Jun/ulo youth, young man; drink/ulo drunkard*
- um- no fixed meaning. *Plen/umi to fulfil (Am. fulfill); malvarm/umi to have a cold*

Specimen Literary Texts

The following pieces may be understood with reference to the Grammar and subsequent Vocabulary provided.

Zamenhof's proverbs, from *Esperanta Proverbaro* [A Collection of Esperanto Proverbs] (1910), are a literary treasury of often witty and trenchant expressions, which built on comparative work by his father. They form part of the early traditional culture of the language. The brothers Cezaro and Reto Rossetti (qq.v.), for example, were noted for the use of Esperanto proverbs in their writing.

• Amo kaj jaluzo estas gefratoj. • Se vi donas mielon, donu ankaŭ kuleron.
 • Fadeno iras, kien kudrilo ĝin tiras. • En puton ne kraĉu, ĉar vi trinki bezonos. • Ĉie estas varme, sed hejme plej ĉarme. • Poton taksu laŭ sono, sinjoron laŭ tono. • Alian ne mallaŭdu, vin mem ne aplaŭdu. • Ju pli da ĵuroj, des pli da suspekto. • Elmetu mielon, muŝoj alflugos. • Ordonita kiso havas guston maldolĉan. • Bedaŭro kaj ĉagreno ŝuldon ne kovras. • Kuraĝe li staras, kiam muro lin baras. • Ĉiu medalo du flankojn posedas. • Kie ĵuron vi aŭdas, malbonon suspektu. • Per unu ŝtono oni du ĵetojn ne faras. • Ofte de kaŭzo senenhava venas efiko plej grava. • Groŝon ŝtelis – ho ŝtelisto! Milojn ŝtelis – financisto! • Unu vido taŭgas pli ol dek aŭdoj. • Ĉe vulpoj ĉiam naskiĝas nur vulpoj. • Rano eĉ en palaco sopiras pri marĉo.

KORPRINTEMPO [Spring of the Heart]

Vi klinis la kapeton
 Al brusto mia
 Kaj teksas ĉirkaŭ ni mirindan reton
 Silento, la teksist' magia.
 Ho, kvazaŭ tim'
 Min premas ĉe l' anim',
 Ke vorton vi eldiros
 Kaj tiun sorĉan reton vi diŝiros...

Kálmán Kalocsay (Hungary)

SOMERNOKTO [A Summer Night]

La nokto de somero flustre
 ekzumas per kantet' sekreta,
 la nokto lulas Brust-ĉe-bruste
 nun sur insul' de Margareta.

Ĉi kie staris iam klostro
 de palaj mutaj monakinoj,
 kaj kie nun amkaŝa bosko
 pagane kreskas sur ruinoj,

la nokt' incensas nin per mento,
rezedo, malvo kaj narciso,
kaj unktas min per sakramento
de amo: nefinebla kiso.

Kiel jubile ĉiuj griloj
per sia ĉirpo frenezumas!
Inter la herboj la lampiroj
diskrete sole por si lumas.

Kiel grandega strasa tulo
nin kovras la ĉiela arko,
kaj lante kun ni la insulo
eknaĝas kiel nupta barko.

Kálmán Kalocsay (Hungary)

PAPILIO [A Butterfly] (part)

Mi estas papilio
kun varianta koro,
ne scias pri envio
kaj pri koler-memoro.

Mi flirtas, gajas, ridas,
nuancas per koloro
kaj vivi ĝu-rapidas
dum regas varma horo.

Mi papilio estas,
infan' de sunradi'
mi sunbriladon festas
kaj himnas mi al ĝi:

"Nur vi, nur sola vi —
ja estas amo, vero,
eterna poezi',
eterna junlibero!"

E. Mihalski (Russia)

PROLEGOMENO [Prolegomenon] (part)

La lirikon mi ne kreas - min obsedas la liriko,
Ĉiunerve, ĉiusente, kvazaŭ birdon la aer',
Min allogas melodioj de la bela erotiko,
La muziko de la ĝuo la plej flama sur la ter'.

Mia muzo havas tenton de hurio paradiza,
Kun apenaŭ vualita viva karno el marmor',
Mian liron sonorigas iu dolĉa blovo briza,
Agordanta plej volupte ĉiujn historojn de la kor'.

OUTLINE OF ESPERANTO'S LINGUISTIC STRUCTURE

Miaj strofoj volus vindi sveltajn formojn de Venuso,
La plastikon de statuoj de l' antikva kulta bel',
Bronzan nudon de la landoj, simbolitaj per lotuso,
Fantazian eldoradon de la ravo kaj fabel'.

Nikolaj Hohlov (Russia)

AŬTUNA ELEGIO

Hieraŭ pluvis, kaj hodiaŭ pluvas
kaj morgaŭ same, lace glitos gutoj;
kaj same, lace iros la minutoj
de mia viv', sencela kaj enua.

Ja ĉiu tag' forlavas rabe ion!
Ja ĉiu nokto portas ion for!
Ja de l' pasinto restas nur memor'!
Ja por l' estonto havas mi nenion!
Ne fendas plu ĉielon fulma glavo,
ne tremas tondre plu la firmamento.
Ĉe la anguloj ploras ftiza vento,
kaj pluvas, pluvas, pluvas – tag' post tago.

Kaj ĉiu tag' forlavas rabe ion,
kaj ĉiu nokto portas ion for;
kaj de l' pasinto restas nur memor'
kaj por l' estonto – havas mi nenion ...

Nikolajs Ķurzēns (Latvia)

AL LA JUDA FORIRINTO [To the Jewish Departed]

Li fermis la kofron, manpremis – adiaŭ!
Sen ia protesto li iris ... Hodiaŭ
mi tion komprenas; li povis nur miri,
ke mi, la kristano, lin lasis foriri.

Kun kapo klinita la kofron li portis.
Li iris la vojon al Auschwitz kaj mortis
sen ia protesto ... Li povis nur miri,
ke mi, la kristano, lin lasis foriri.

Kaj iam la filo kun filo parolos,
kaj tiu demandos, la veron li volos,
La mia silentos ... kaj povos nur miri,
ke mi, la kristano, lin lasis foriri.

Ni sentis kompaton kaj monon kolektis,
dum kelkaj el ni la infanojn protektis.
Sed Auschwitz ekzistis! Nu, kion plu diri?
Ke mi kaj ke vi ... ni lin lasis foriri.

Leen Deij (Netherlands)

From *LA INFANA RASO* [The Child Rase] – I (part)

Saluton, masonisto, mia prapatro Ruben,
kiu dum tuta vivo grimpadis supren-suben,
ĉizante sur preĝejoj gargojlojn kaj anĝelojn!

Kaj vin, ho posteulo de Ruben, kiu velojn
de karavelo hisis kaj sur la mar' piratis
kaj la filinon duan de tavernisto svatis
kaj lasis ŝin graveda kaj malaperis tute
sur marofundon – kara, mi kantas vin salute!

(Kaj ankaŭ vin aparte, ho tavernistfilino,
avino mia praa, al kies mola sino
sin premis tiu filo, kiu en posta vivo
dediĉis sin al rabo, al murdo kaj lascivo,
kaj dek bastardojn patris, el kiuj unu iris
milite al Polujo, kaj tie vaste viris,
al sia semofluo malfermis larĝe kluzojn,
al mi testamente milope polajn kuzojn!)

Al vi, centmil prapatroj ŝvitintaj sub servuto,
de via tre simila pranepo jen saluto;
sed ege vin surprizus, ke li salutas ame
kiel parenco viajn jugintojn tute same.
Al vi ja ŝajnus stange, ke filo de l' kastelo
kaj via bova ido en trua sklavkitelo
per ia sortkaprico egale kontribuas
al tiu sango, kiu en miaj vejnoj fluas.

(Verdire, la surprizo ne estus via sole:
eĉ pli la kastelfilo min gapus senparole!)

Kaj ankaŭ vin, praavoj kaj vilaj sovaĝuloj
kiuj rezistis venke per glavoj kaj ŝtonruloj
invadajn legianojn de romia Agrikolo –
mi vin salutas: *Ave!*

Jes, tuta ĉi popolo
(aŭ preskaŭ) min generis, laŭ pruvo de ciferoj ...

William Auld (Scotland)

JU ALTEN ONI SORAS
ju alten oni soras des glacie
opresas la aero nigre rara

kaj en la kosma vasto nur silento
kaj friska blovo ĉe la frunto pala

sed kelkaj ĝin aspiras sur flugiloj
pulsante supren kun okuloj fiksaj

OUTLINE OF ESPERANTO'S LINGUISTIC STRUCTURE

rigardas al la steloĥemisfero
al lunspeguloj kaj planedoj diskaj

neatingeblaj sed eterne logaj
kelkfoje tamen oni ekkonscias

izolon tristan kaj rigardas retro
kaj la obtuzon de la greg' envias

krablanta blinde sur la terokrusto
tiam suspire tra ĉielmalheloj

vokas animo al anim' parenca
pli diste disaj ol du fridaj steloj

William Auld (Scotland)

XIII

Vidante neĝon cigni krudosubon
mi sentas flokoflagron tra l'animo,
sur mensovolbo puroŝutan nubon
kaj haltas ĝoje sur la penspavimo;

rigardas kiel kovras mensokoton
kristaloj de eterna bel' kaj paco,
kaj mi decidas rompi mian troton
por ne makuli puron de l' surfaco;

spiritkomplikon benas dolĉa laco.

Baldur Ragnarsson (Iceland)
from *Ŝtupoj sen Nomo*

MI (KIAM EN LA KUNIKLEJO) [I (when in the Warren)]

Mi
(kiam en la kuniklejo de via sako
vi furioze fosas pro bileto, kiu
tre verŝajne jam eskapis)
amas vin.

(Kien, cetere, vi metis
mian koron?)

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Tilioflaro

junigas min subite
per dudekjaro;
ĉu tiam re ne frandos
ĉi nazo, terŝtopite?

Victor Sadler
(England/Netherlands)
from *Memkritiko*

ATAKO [ATTACK] (part)

Kanajla konscienco, kiu senĉese
el ĉiaj embuskejoj miajn irojn
jaluze gvatas kaj spionas, kial
hieraŭ nokte vi min ekatakis?

Pri viaj kirkmieno, pruda paŭto
kaj humilaĉe puritanaj vestoj
mi longe suspektemis, jen antaŭe
ekhavis dubojn kiam mi en honto
konfesis miajn nenombreble multajn
aĉojn, fiojn kaj fuŝojn kaj perceptis
ĉe vi perfortemecon.

Sed hieraŭ
en tiu sakstrateto de la menso
post la magio de la lunmomentoj
mi promenadis – tion mi certigas –
tiel senkulpa kiel la hirundoj
nestantaj sub apudaj tegmentrandoj.

Edwin de Kock
(South Africa/USA)

VIDPUNKTOJ [Points of View]

Notu bone, junuloj: vi ne estas la futuro.

Elaston, energion kaj miraĝojn jun-aĝajn
mi konas. spertis aŭ, almenaŭ, memoras,
sed la sola futuro nomiĝas maljun'.

Ne trompu vin, junuloj: la paseo vi estas.

Via futuro? Jen mi!

Jorge Camacho (Spain)
from *Eklipsas*

From HOMOJ SUR LA TERO [People on the Earth]

Kaj kiam Eskil plugis siajn sulkojn, la maljunulo iris apud li kaj parolis al li pri aferoj, pri kiuj li silentis dum sia tuta vivo. Eskil aŭskultis, kaj kiam ŝajnis al li, ke li komprenas, li ekstremis pro ĝojo, same kiel li ekstremis kiam li aŭdis la tonojn elflui el la violono de la avo.

La tero havas grandan sencon, li diris. Ĝi nutras nin, nutras la grandan multmilionan homaron, bestojn kaj kreskaĵojn, kaj el ĝia senluma, silenta profundo ĝermas vivo kaj belo. Suno kaj tero estas la grandaj potencoj en la vivo. Suno kaj tero en kuniĝo donas vivon kaj renovigas vivon.

Se vi bone komprenas tion, vi ankaŭ komprenas, ke laboro estas granda afero. Se oni ne pensas pli profunde, la terpomoj en la kelo, panoj en provizejo kaj fojno en fojnejo povas ŝajni negravaj aferoj. Sed kio fariĝus el ni, se tio mankus? Kaj tion la tero donis al ni.

Vi diras, ke tio ne sufiĉas, daŭrigis la maljunulo en la pensoj de Eskil, ke tio ne donas plenan feliĉon al ni. Vere. Ni mem estas io alia. Ni penadas kaj celadas, kien, eĉ ni mem ne scias bone. Sed kiel ajn ni sopiras, kiel ajn niaj pensoj penadas – la tero nutras nin. Tial la laboro estas sankta. Al tio ĉiuj rilatas. Ni ĉiuj estas infanoj de suno kaj tero, de ili ni komune dependas.

Tial ni devas kuniĝi kaj kompreni la teron kaj unu la alian. Tiam la laboro ricevos novan sencon.

Vi do vidas la interrilaton. Sed la homoj ŝatas iri ĉiu sian propran vojon. Ili ne priatentas unu la alian, ne komprenas, kion unu signifas al la alia. Tia ne estas facile vivi. Sed povus esti alie.

Ĉar tamen la vivo estas admirinda kaj bela. Se ni nur vivus en la ĝusta maniero, eĉ la laboro fariĝus kvazaŭ ludo, kvazaŭ gaja festo al ni ĉiuj.

Tial plugu vian sulkon profunda kaj rekta. Neniu komprenas vin nun, sed estu ĝoja pro tio, ke vi mem komprenas tion. Kaj se vi restos fidela al tio, eble venos tago, kiam vi renkontos iun, kiu sentas kaj pensas same kiel vi mem.

Stellan Engholm (Sweden)

PREĜO DE M'SAUD [M'Saud's Prayer] (part)

Dio bona, kiel fervore tiu bastono draŝas mian skeletan spinon! De la opala tagiĝo ĝi superŝutas min per obstina timpanado. Ĉu ĝi prenis mian pelvon por nerompebla gongo!

Mi ja agnoskas, ke mi estas nur malnova azenaĉo, kiu urĝe bezonas riparon, sed kiu tamen meritis pli da estimo por longdaŭra servuto. Ĉi-matene mi aŭdis viron flustranta pri mizerulo: "Li spertas hundan vivon". Se tiu kreteno sciis, kio estas vivo de azeno! Sed vengemi ne mieligos mian faton. Amiko, samvoju kun mi ĝis la bazaru, kie mia kruela mastro vendos siajn fabetojn ... se mi ĝin atingos. Babilante mi forgesos mian nigran sorton. Antaŭ longlonge, dek jaroj eble, mi naskiĝis en la palmaro de Colomb-Bechar, iun koralan aŭroron, inter florplena oleandro kajbedo el hirtaj kardoj. En tiu vergilia lulilo kaŝe sidis duobla aŭroro, kiu sigelis mian destinon.

Mi estis rava hufuleto, la ĝojo de la ĝardeno, la trezoro de mia panjo. Mi rapide admirigis la tutan najbararon, kun fidebla piedo, perlgriza nazo kaj la plej ĉarmaj oreloj, kiujn oni iam vidis. "Vera rozkapeto," asertis la

kompetentuloj. Pro tio oni nomis min M'Saud [arabe: feliĉa]. Mi floradis en gracio kaj belo, kiam mortis mia kara patrino, foruzita de malmoderaj traktoj. Tiam ĉesis miaj senzorgaj infanjaroj, kaj mi devis perlabori mian vivofojnon. Ŝarĝite per du vastegaj junkokorboj mi trotetis al la oficira klubo, kie mia mastro ĉiutage liveris siajn frumatenaĵojn legomojn. La edzino de Lia Kolonela Moŝto min vidis. Al ŝi mi plaĉis. Post nur formala marĉando ŝi aĉetis min por rajdigi sian sepjaran filon. Tiel mi eniris en la afrikan armeon.

Jean Ribillard (France)

from *La Vivo kaj Opinioj de Majstro M'Saud*

LA MORTO DE UTAMARO [The Death of Utamaro] (part)

— Hej, venis nova!

Antaŭ li tien trenita, glacie grincis seruro tiel, ke lia animo volis for-estingiĝi kaj lia kapo trafrostiĝis ĝis la spino.

— Nu, jen!

Kun tiu krieto lia kokso estis sovaĝe batita de la malantaŭo per la piedoj de la provoso, kiu pelis lin ĝis antaŭ tiu karcerita pordeto trairebla nur kun korpo klinita ĝislumbe, kaj li alnaĝis mallumen; samtempe liaj kruroj naĝantaj estis forte batitaj per io, kredeble peco de long tabulo, ke li falis kapantaŭen sur la plankon. Kiam li volis sin levi barakte, vila mano kaptis lian kolon kaj lian vizaĝon frotis per la planko tabulo, dume la pordeto post li brufermiĝis kaj stridis la sama seruro malesperige. Poste li mem dubis, kiel li povis konscii tian sonon en tia plena perturbiĝo, sed estas vere ke li klare aŭdis tion.

— Ĉu ci ricevis?

De la ekstero venis tia voĉo komprenebla por neniu ekster tiu afero.

— Jes, sinjoro, ni elkore dankas vin.

De la alia direkto super lia kapo venis tia stranga respondo ankaŭ komprenebla por neniu. Kun subpremata ridaĉo la paŝsono malproksimiĝis rapide.

Kiel renversita testudido li volis sin levi por ke li ankoraŭfoje provu plorplendi eĉ se vane, sed la vila mano alpremis surplanken lian kapon pli forte ke li ne povis voĉi.

— Hej, kanajlaĉo, kiu ci estas, kian nomon ci ricevis de cial gepatroj? Deklaru al ni, kiam kaj kian krimon ci faraciis en 'la mondo'. Ĉu ci rabis, ĉu ŝtelis, ĉu mortigis? aŭ ci delogis alies edzinon, aŭ metis fajron sur alies domon? Ĉiuokaze ci konfesu antaŭ Lia Karcerestra Moŝto. Ĉi tie estas la unua stadio de la infero, kaj cin helpas jam nenio, ĉar la lokon regas sinjoro lamao kaj la famega provosestro Iside Tatewaki, antaŭ kiu eĉ inferaj ogroj silentiĝus. Unue konfesu al Lia Moŝto pri cia nomo kaj domicilo, kaj poste, ĉion, ĉu monon por trairi la pordegon de la infero, ĉu alian trezoron, ĉion ajn malkaŝe elmetu antaŭ nin, se ci esperas afablan traktadon ĉe ni ...

De apud li tiu voĉo obtuze kaj monotone ritme kantanta falis sur lin, kiu restis tute ŝrumpinta kiel kato kaptita ĉe freŝa ŝtelo kaj povis kapti nur pecojn el tiu vortotorento.

— Jes, sinjoroj, mi estas nomata Ititarô, loĝanta en ...

Lia voĉo stertore algluiĝis sur lia lango kaj ne faris homan voĉon, dume

OUTLINE OF ESPERANTO'S LINGUISTIC STRUCTURE

li apenaŭ rememoris pri tiea ekstravagancaĵo onidire fame konata, kaj iom liberigita elmetis moneron apenaŭ konservitan en sia buŝo antaŭ la linĉanto. (Li poste konstatis, ke li estis tre brava ne sciigante sian pentristan nomon en tia situacio kaj povis savi almenaŭ ĝin de kotmakulado.)

— Hm, ci estas laŭdinde komprenema malgraŭ cia aspekto ... Mi gratulas cin por ci ...

— Nu!

Al li venis de ambaŭ flankoj vilaj manoj kaj en palpebruma daŭro lin nudigis ĝis restis al li nur la subzono, kaj tiel rabitan vestaron omaĝe prezentis al unu angulo, de kie sonis mucida voĉo: Hm, ĉu ĉiu el silkajo? Bone, bone, oni lin traktu konvene! Kaj oni anstataŭe alĵetis sur lin fetoran ĉifonaĵon kun krio: Jen, estas senprecedenca komplezo, ricevu ĝin kun elkora dankego!

— Hej, nun salutu al Lia Moŝto! jen, tiamaniere!

La senditoj de la infero premis ankoraŭfoje lian kapon sur planken tiel ke li devis krabli surventre kiel araneo.

Kvankam li estis ne fremda al tia sovaĝeco almenaŭ laŭorele, ĉar li nature estis scivolema kiel artisto kaj volonte aŭskultis pri diversaj aferoj ekster sia medio, li tamen estis konsternita antaŭ la severa realo okazebla neniam eĉ en sonĝo al li, simpla kaj honesta ĉonino. Li ne povis reakiri sin el preskaŭa sveno dum longa tempo, kvazaŭ entirite abismen de potenca mano.

Sed dume li apenaŭ povis sin teni pli firme kaj volis stariĝi por iri al la kradoj kaj provi ankoraŭ plendon, sed antaŭ ol lia voĉo formis sonon, li estis renversita de sovaĝa piedo, kaj oni aĝle kaptis liajn harojn. Hej, jam ne baraktu! eĉ se ci krius plengorĝe, cia voĉo ne atingus al la provosejo.

En la ŝima tenebro li, Kitagawa Utamaro, komencis mediti, kio lin kondukis en ĉi tian lokon. Kiel ajn li pripensu, li ne povis trovi ĉe si ian kialon. Li kuraĝis fari nenian krimon, nenian delikton. Li estis denature ŝafmilda, aŭ prefere dirite, li estis unu peco de ĉonino sub la drakona regado de la feŭdismo, kvankam ankaŭ en li foje flagretis tre malgranda flameto kontraŭ la socisistemo, kiu permesis al la popolo nenian liberon, sed tamen lia rezistemo ĉiam prenis la formon de abnegacio: diboĉo, en kiu droni estis privilegio lasita al riĉaj personoj.

Masao Miyamoto (Japan)

from *Pri Arto kaj Morto*

Ununura pulvora aŭreolo sterniĝis ĉirkaŭvolvante la pezajn oceanan kaj firmamentan tavolojn, preskaŭ maldiafana, ĉefe ĉe la displitiĝantaj urbaj lampoj, kiujn ornamis neonaj senbrilaj glorkronoj. Nokta fuma polvo plu descendadis. Malsupre, deformitaj vivantaĵoj senbride moviĝadis kaj tumultis, kiel se ili estus stertorantaj antaŭ apopleksio. Tiu homa bruego saturis la aeron, iris bari la vojon al lividaj ŝaŭmovundoj en la horizonto kaj forpuŝi kiom eble plej malproksimen dolormildegajn stelojn pogutigitajn far la ĉielvolbo.

Sara Larbar (Brazil)

from *Karuselo*

Vocabulary to the Specimen Literary Texts

abism/o abyss
 abnegaci/o abnegation
 aĉ/a wretched, no good
 aĉeti/l (to) buy
 acid/a acidic
 adiaŭ farewell
 admir/l (to) admire; -ind/a admirable
 aer/o air
 afabl/a kind, affable
 afer/o matter; affair; thing; business; cause
 afrik/a African
 agl/o eagle
 agnosk/i (to) recognize (as official);
 acknowledge
 agord/l (to) tune, attune
 Agrikol/o Agricola
 ag/o age
 ajn -ever; soever
 akiri/l (to) acquire, get
 al to; towards
 al/a other; another; else; different -e
 otherwise; -es another's
 almenaŭ *adv.* at least
 alt/a high, tall, lofty
 am/l, -o love
 ambaŭ both
 amik/o friend
 angul/o angle; corner
 angel/o angel
 anim/o soul
 ankaŭ also, too
 ankoraŭ *adv.* still, yet
 ans/o handle
 anstataŭ *prep.* instead of
 antaŭ *prep.* before; in front of; -e
 before(hand); in front; -ol *conj.* before;
 - du jaroj two years ago (previously)
 antikv/a ancient; antique
 apart/a separate; particular; -e apart,
 separately; particularly
 apenaŭ *adv.* scarcely, hardly
 aper/l (to) appear, come into sight; be
 published
 aplaud/l (to) applaud, clap
 aplik/l *tr.* (to) apply
 apopleksi/o apoplexy, stroke
 apud *prep.* beside, nearby
 arab/o, -a Arab(ic)
 arane/o spider
 ark/o arc; bow
 arm/l (to) arm; reinforce
 arme/o army
 art/o art
 aserti/l (to) state, assert
 aspekt/o look, appearance; aspect

aspir/l (to) aspire
 atak/o attack
 atent/l (to) pay attention
 ating/l (to) reach, attain; achieve
 aŭ or; aŭ ... aŭ ... either ... or ...
 aŭd/l (to) hear
 aŭreol/o aureola, halo
 aŭror/o aurora; dawn
 aŭskult/l (to) listen (to)
 aŭtun/o autumn, *Am.* fall
 av/o grandfather; -in/o grandmother;
 pra/av/o great-grandfather
 azen/o donkey, ass

babel/l (to) chat, chatter, babble
 bar/l (to) bar, block (up), dam, obstruct
 barakt/l (to) flounder, thrash about,
 struggle
 bark/o barque (boat)
 bastard/o bastard
 baston/o stick; baton
 bat/l (to) beat, strike
 bazar/o market; bazaar
 bed/o bed (for cultivation)
 bedaŭr/o regret
 bel/a beautiful, lovely; handsome
 ben/l (to) bless; -ind/a worthy of
 blessing
 best/o animal, beast
 bezon/l (to) need, require
 bileto ticket
 bird/o bird
 blind/a blind
 blovl/l (to) blow
 bon/a, -o good; -e well; -vol/u please
 bosk/o grove, copse
 bov/o ox, bullock; -id/o calf
 brav/a worthy, valiant; gallant, brave
 brid/o, -i bridle; restrain(t)
 bril/l *intr.* (to) shine; -e brilliantly
 briz/o breeze
 bronz/o; -a bronze
 bru/o noise
 Brust/o chest, breast
 buŝ/o mouth

cel/l (to) aim at; aim for; -o aim; goal,
 object; purpose; destination
 cent hundred
 ceremoni/o ceremony
 cert/a certain, sure; -ig/l assure; ensure
 ceter/e besides; moreover
 ci *pron.* thou (archaic)
 cifero figure, digit
 cign/o swan

OUTLINE OF ESPERANTO'S LINGUISTIC STRUCTURE

ĉagren/o distress, annoyance
 ĉar because, since
 ĉarm/a charming
 ĉe at; by, next to; in the case of, with
 ĉef/o chief, leader; -a chief, main, principal
 ĉes/i *intr.* (to) cease, desist
 ĉi (nearness); ĉi tie here
 ĉia every kind of
 ĉiam always
 ĉie everywhere
 ĉiel/o sky, heaven
 ĉifon/o rag; scrap; shred
 ĉio everything
 ĉirkaŭ (a)round, about
 ĉirp/o chirp
 ĉiu each, every; each one; ĉiu/j all; everyone
 ĉiz/i (to) chisel; carve, grave
 ĉonin/o (Japanese: *tyōnin*) artisan or merchant
 ĉu (interrogative particle) whether: ĉu ... ĉu ... whether ... or ...

da of (quantity)
 dank/i (to) thank
 daŭr/i *intr.* (to) last; continue; -o duration; -ig/i *tr.* continue
 de of (genitive)
 de/nov/e again
 de/pend/i (to) depend
 de/romp/i (to) break off
 decid/i (to) decide, resolve
 dediĉ/i (to) dedicate; devote
 dek ten
 deklari/i (to) declare, state
 dekliv/o slope, gradient, incline; hillside
 delikt/o misdemeanour
 demand/i (to) ask (a question)
 des so much the
 descend/i = mal/supr/e/n/tr/i
 desegn/i (to) draw; design
 destln/o intended purpose; destiny
 dev/i must, (to) have to, be obliged to
 di/o god
 diafan/a diaphanous, translucent
 diboč/o debauch(ery)
 dir/i (to) say; tell
 direkt/o direction
 dis apart; dis-; -a separate, scattered; -e separately, scattered
 disk/o disc
 diskret/e discreetly
 dista/e distantly
 divers/a varied
 do therefore, so, then
 dolĉ/a sweet

dolor/i (to) hurt, be painful
 dom/o house; -e at home; -e/n home-wards; -aj/o domestic item
 domicli/o domicile
 don/i (to) give
 drakon/a draconian
 draŝ/i (to) thresh; thrash
 dron/i *intr.* (to) drown
 du two; -a second; -obl/a double; -on/o half
 dub/i, -o doubt
 dum during, while
 dung/i (to) engage (employee), hire (labour)

ebl/e possibly
 eĉ *adv.* even
 edz/o husband; -in/o wife
 efekt/o effect
 eg/e extremely
 egal/a, -i equal
 ek *beginning of action*
 ekster *prep.* outside; besides
 ekstravaganc/o extravagance
 ekzist/i (to) exist, be
 el out of; from; (made) of
 elast/o elasticity
 elegi/o elergy
 embusk/o, -i ambush
 en in; at; (*with accus.*) into
 energi/o energy
 enu/i (to) feel dull, be bored, be fed up
 envl/o envy
 erotik/a erotic
 eskapi/i (to) escape
 esper/i, -o hope
 est/i (to) be; -as (there) is/are; -ig/i bring about; -ont(ec)o future
 estim/i (to) estimate; think highly of
 esting/i (to) extinguish
 estr/o leader; head
 etern/a eternal

fabel/o fairy-tale, story
 facil/a easy; light, gentle
 faden/o thread
 fajr/o fire
 fal/i *intr.* (to) fall; drop
 fam/a famous; -o fame
 fantazi/a fantastical
 far/i (to) make, do; -ig/i arise; become; (-e de) by
 fat/o fate, destiny
 fellĉ/a happy
 fend/i *tr.* (to) split
 ferm/i *tr.* (to) shut, shut
 fervor/o fervour

CONCISE ENCYCLOPEDIA OF THE ORIGINAL LITERATURE OF ESPERANTO

fest/i (to) celebrate; -o festivity; party
 fetor/o stench
 feŭd/a feudal
 fi! shame! -a shameful; -o shame
 fid/i (to) trust; rely on
 fidel/a faithful
 fil/o son; -in/o daughter
 fin/i tr. (to) finish; end; -o end
 financ/ist/o financier
 fingr/o finger
 firm/a firm
 firmament/o firmament
 fisk/a fiscal
 flagr/i (to) flare (up)
 flam/o flame
 flank/o side; -e/n sideways; aside
 flar/i tr. (to) smell
 flirt/i (to) flutter; stream; flit; flirt
 flok/o flake
 flor/o, -i flower
 flu/i (to) flow
 flug/i (to) fly; -il/o wing
 fluŝtr/o whisper
 foj/o time, occasion; -e once
 fojn/o hay
 for *adv.* away, off; -ig/i (to) remove, get rid of
 forges/i (to) forget
 form/o, -i form, shape
 formal/a formal
 fort/a strong; per-o violence
 fortik/a robust, sturdy
 fos/i (to) dig
 frand/i (to) relish (a delicacy)
 frat/o brother; ge/frat/o/i siblings
 fremd/a strange, foreign
 frenez/a mad, insane; -um/i (to) conduct oneself as if mad
 fres/a fresh
 frid/a *lit., tech.* cold
 frisk/a cool
 frost/o frost; -i *intr.* (to) freeze
 frot/i (to) rub
 fru/a early
 frunt/o forehead
 fitz/o phthisis, consumption
 fulm/o lightning
 fum/o smoke
 fund/o bottom
 furioz/a furious
 fuŝ/i (to) bungle, mess up, botch
 futur/o future

 gal/a cheerful, gay
 gap/i (to) gape, stand gaping
 gargolj/o gargoyle
 gener/i (to) beget; generate

glaci/o ice
 glav/o sword
 glit/i *intr.* (to) glide; slip
 glor/o glory
 gong/o gong
 gorg/o throat
 grac/a graceful
 grand/a big, large; great; -eg/a enormous
 gratul/i (to) congratulate
 grav/a important
 graved/a pregnant
 greg/o flock, herd
 grill/o cricket (insect)
 grimpi/i (to) climb
 grinc/i (to) creak, grate, grind
 griz/a grey, *Am.* gray
 groŝ/o (groschen); tiny coin
 gust/o taste
 gut/o drop
 gvati/i (to) watch for; spy on; keep watch

ĝarden/o garden
 ĝerm/i (to) germinate
 ĝi *pron.* it; -a its
 ĝis *prep., conj.* till, until
 ĝoj/a joyful, glad; -o joy
 ĝu/i (to) enjoy; -o enjoyment
 ĝust/a right, correct; exact

halt/i *intr.* (to) stop, halt
 har(ar)o hair
 hav/i (to) have
 hejm/o home; -e at home
 hel/a bright
 help/i (to) help, aid
 hemisfer/o hemisphere
 herb/o grass
 hieraŭ *adv.* yesterday
 himn/o hymn; anthem
 hirt/a untidy (hair); bristling
 hirund/o swallow
 his/i (to) hoist, run up (flag, sail)
 hist/o (organic) tissue
 histori/o history; story
 ho! O! oh!
 hodiaŭ *adv.* today
 hom/o human being; -ar/o mankind; -ec/
 o human nature
 honest/a honest
 hont/o shame
 hor/o hour; time (of day)
 horizont/o horizon
 huf/o hoof
 humil/a humble
 hund/o dog
 hurt/o houri

OUTLINE OF ESPERANTO'S LINGUISTIC STRUCTURE

ia some kind of; any sort of	klam when, at what time
iam once; sometime (in future); ever	kie where; -e/n where (to)
id/o young, offspring	kiel how; as, like
ili <i>pron.</i> they; -a their; -n them	kies whose; of which
incens/o incense	kio what
infan/o child	klom how much; how many; as far as
infer/o hell; -a infernal	kirk/o church
inul/o island	kis/i, -o kiss
inter between; among	kitel/o overall, smock
invad/i (to) invade	klu <i>rel. & interrog. pron. & adj.</i> who; which
lo something; anything	(one), <i>rel. pron.</i> that
lom a bit; some; a little, rather; -et/e a tiny bit	klar/a clear, plain
lr/i (to) go; en-l enter; for-l depart, go away, leave	klin/i <i>tr.</i> (to) tilt, incline
lu someone, somebody; <i>adj.</i> some, any, a certain	klostr/o cloister
izol/i (to) isolate; insulate	klub/o club (society)
	kluz/o (canal) lock; sluice(-gate)
	kofr/o trunk, coffer
	koks/o hip
	kol/o neck
ja indeed	kolekt/i <i>tr.</i> (to) collect; gather
jam already; by now	koler/o anger
jar/o year; -cent/o century	kolonel/o colonel
jen look! here/there is/are!; <i>cf.</i> French <i>voilà!</i> ; Italian <i>ecco!</i>	kolor/o colour, <i>Am.</i> color
jes yes; -l (to) assent, say yes	komenc/i <i>tr.</i> (to) begin; -iĝ/i <i>intr.</i> begin
ju ... des ... the ... the ...	kompat/i (to) pity; have compassion for
jubil/i (to) jubilate, exult	kompetent/a competent
jud/a Jewish	komplez/o kindness; favour
jug/i (to) yoke	komplik/i (to) complicate; -a complicated
jun/a young; -ul/o young man, youth	kompren/i (to) understand; -ebl/e of course; Inter/kompren/o mutual understanding
junk/o rush	
	komun/a common; -e by all, commonly, in common, jointly
jaluz/o jealousy	kon/i (to) know (be well acquainted with)
jet/i (to) throw	konduk/i (to) lead; bring; drive
jur/i (to) swear, take an oath	konfes/i (to) confess
	konsci/i (to) be conscious; be aware (of; that)
kaj and; kaj ... kaj ... both ... and ...	konscienc/o conscience
kanajl/o scoundrel, rogue	konserv/i (to) keep; preserve
kant/o song	konstat/i (to) establish, ascertain (a fact); realize; take note
kap/o head	konstern/i (to) appal; disconcert
kapric/o whim, caprice	kontraŭ <i>prep.</i> against; opposite; contrary to; (in exchange) for
kapt/i (to) catch, capture; -il/o trap	kontribu/i (to) contribute
kar/a dear; (expensive)	konven/i, -a (be) suitable, appropriate, fit
karavel/o caravel(le)	kor/o heart
karcer/o prison cell; lock up	koral/o coral
kard/o thistle	korb/o basket
karn/o flesh	korp/o body
karusel/o merry-go-round, roundabout	kosm/o cosmos
kastel/o castle	kot/o mud
kaŝ/i <i>tr.</i> (to) hide	kovr/i (to) cover
kat/o cat	krabl/i (to) sidle
kaŭz/o cause; reason, ground, motive	kraĉ/i (to) spit
ke <i>subord. conj.</i> that	krad/o grating; grille; grid
kel/o cellar	
kelk/a some; -aj some, a few	
kla <i>rel. & intr. adj.</i> what kind (of), what (a)	
kial why; -o reason, motive	

CONCISE ENCYCLOPEDIA OF THE ORIGINAL LITERATURE OF ESPERANTO

kre/i (to) create
 kred/o belief; -/ebl/e probably
 kresk/i *intr.* (to) grow; -aj/o plant
 kreten/o cretin, imbecile
 kri/i (to) cry, call out
 krim/o crime
 Krist/o Christ; krist/an/o Christian
 kristal/o crystal
 kritik/i (to) criticize; -o criticism
 kron/o crown
 krud/a raw; rough; crude
 kruel/a cruel
 krur/o (shank), leg
 krust/o crust
 kudr/i sew; -il/o (sewing) needle
 kuler/o spoon
 kulp/a guilty; to blame
 kult/o cult
 kun with; -ig/i (to) come together
 kunikl/o rabbit
 kuraĝ/a brave; -i (to) dare
 kuz/o cousin
 kvankam *conj.* although
 kvazaŭ *conj.* as if, as though; *adv.* as if
 were

l' > la the
 labor/i, -o work, labour (*Am.* labor); per-i
 (to) earn
 lac/a tired; -o tiredness
 lamp/o lamp
 lampir/o glow-worm
 land/o (a) land, country
 lang/o tongue
 lanĉ/e = mal/rapid/e *lit.* slowly
 larg/a broad, wide
 las/i (to) leave; let
 lasciv/a lascivious
 laŭ according to; along
 laŭd/i, -o (to) praise
 lav/i (to) wash
 legi/o legion; -an/o legionary
 legom/o vegetable
 lev/i (to) lift, raise
 li *pron.* he, him; -a his; -n him
 liber/a free
 linĉ/i (to) lynch
 lir/o lyre; lira
 lirik/o lyric; lyrical poetry
 liver/i (to) deliver; supply, furnish
 livid/a livid
 log/i (to) lure; al-i attract; de-i seduce
 loĝ/i (to) live, dwell; inhabit; -ant/o
 inhabitant; -ej/o dwelling
 lok/o, -i place
 long/a long
 lotus/o lotus

lud/o game; -int/o (past) player
 lul/i (to) lull, rock; -il/o cradle
 lum/i *intr.* (to) shine; *tr.* -ig/i light; -o
 light
 lumb/o loins
 lun/o moon

magi/o magic
 majstr/o Master; maestro
 makul/o, -i spot, stain
 mal/ (*direct opposite*)
 malgraŭ *prep.* in spite of
 malv/o mallow (flower)
 man/o hand; -prem/i (to) shake hands
 manier/o way, manner
 mank/i (to) be lacking, deficient, fail; be
 absent
 mar/o sea
 marc/o marsh
 marĉand/i (to) haggle
 Margareta island in the Danube at
 Budapest
 marmor/o marble
 mason/i (to) build, mason
 maestr/o master (of house, etc)
 maten/o morning
 medal/o medal
 medi/o environment, milieu
 medit/i (to) meditate
 melod/i/o melody
 mem -self, -selves
 memor/i remember; -o memory
 mens/o mind
 ment/o mint
 merit/i (to) merit
 met/i (to) put, place
 mi *pron.* I, me; -a my; mine; -n me
 miel/o honey
 mien/o mien, look, expression
 mil thousand; -op/e by the thousand
 mild/a mild, gentle
 million/o million
 milit/o war
 minut/o minute
 mir/i (to) be amazed, marvel; -ind/a
 wonderful
 mirag/o mirage
 mizer/o misery, poverty
 moder/a moderate
 mol/a soft
 moment/o moment
 mon/o money; -er/o coin
 monak/o monk; -in/o nun
 mond/o world
 monoton/a monotonous
 morgaŭ *adv.* tomorrow
 mort/i (to) die; -o death; -ig/i kill

OUTLINE OF ESPERANTO'S LINGUISTIC STRUCTURE

moŝt/o <i>honorific</i> ; bigwig; Lia Reĝa Moŝto His Royal Highness	oni <i>pron.</i> one, people, they, we, you; -dir/ o rumour, hearsay
mov/i <i>tr.</i> (to) move; <i>intr.</i> -iĝ/i move	opal/o opal
mucid/a musty, mouldy	opini/i (to) think, opine; -o opinion
mult/a much; -a/j many	opres/i <i>lit.</i> = sub/prem/i
mur/o wall	ordon/i, -o order (command)
murd/o murder	orel/o ear
muŝo/o fly (insect)	ornam/i (to) adorn, decorate
mut/a mute	
muz/o muse	pac/o peace
muzik/o music	pagan/o pagan
	pal/a pale
naĝ/i (to) swim	palac/o palace
najbar/o neighbour, <i>Am.</i> neighbor	palm/o palm(-tree)
narcis/o narcissus, daffodil	palpebr/o eyelid; -um/i (to) blink
nask/i (to) give birth; -iĝi be born	pan/o bread
natur/o nature; -a natural	panj/o mummy, <i>Am.</i> mommy
naz/o nose	paper/o paper
ne no, not	papill/o butterfly
neĝ/o snow	paradiz/o paradise
neni/a no, no kind of	parenc/o relative, relation
neni/o nothing	parol/i (to) speak, talk
neniam never	pas/i <i>intr.</i> (to) pass
nenlu <i>pron.</i> no one, nobody; neither; none	pase/o <i>lit.</i> past = pas/int/ec/o
neon/o neon	paŝ/i, -o step, stride, pace
nep/o grandson	patr/o father; -in/o mother; <i>ge/patr/o/j</i> parents
nerv/o <i>anat.</i> nerve	paŭt/i pout; sulk
nest/o nest	pavlm/o paving; (road-)surfacing
ni <i>pron.</i> we, us; -a our(s); -n us	pec/o piece, bit
nlgr/a black	pel/i (to) drive; propel
nokt/o night	pelv/o basin, bowl; pelvis
nom/o, -i name	pen/i (to) try, endeavour
nombr/o number, amount; -i (to) count; number; ne/nombr/ebla innumerable	pens/i (to) think
not/o, -i note	pentr/i (to) paint (a picture, etc)
nov/a new	per by (means of), with, through
nu <i>interj.</i> well; now	percept/i (to) perceive
nuanc/o nuance; shade, hue	perl/o pearl
nub/o cloud	permes/i (to) allow, permit
nud/a naked, bare	person/o person
nun now	perturb/i (to) perturb, disturb
nupt/o <i>lit.</i> wedding, nuptials	pez/i weight (be heavy); -a heavy
nur <i>adv.</i> only	pled/o foot
nutr/i <i>tr.</i> (to) feed; nourish	pirat/o pirate
	plaĉ/i (to) please, be pleasing
obsed/i (to) obsess	planed/o planet
obstin/a obstinate, stubborn	plank/o floor
obtuz/a dull, muffled; obtuse	plastik/o plastic art, modelling
ocean/o ocean	plej most, -est
oficir/o officer (in forces, etc)	plen/a full, complete
oft/e often	plend/i (to) complain
ogr/o ogre	pli more, -er
okaz/i (to) happen, occur	plor/i (to) weep, cry
okul/o eye	plu further, more
ol than	plug/i (to) plough
oleandr/o oleander	pluv/i, -o rain
omag/o, -i (to) pay homage; honour	poezl/o poetry

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pol/a Polish
polv/o dust
popol/o a people
por *prep.* for; (in order) to
pord/o door; gate
port/i (to) carry; wear
posed/i (to) possess
post *prep.* after; behind; -a later, succeed-
 ing; -e afterwards; behind; -e/ul/o
 successor
pot/o pot, jug, jar
potenc/o power
pov/i (to) be able; can
pra/a primeval; *pref.* -nep/o great-
 grandson; -patr/o/ff forefathers
precedenc/o precedent
prefer/i (to) prefer
preĝ/i (to) pray; -ej/o place of worship,
 i.e. church, etc.
prem/i (to) press; sub-*l* press under;
 oppress
premi/o prize; premium
pren/i (to) take
prekaŭ almost, nearly
prezent/i (to) present; introduce;
 represent; depict; constitute
pri about, concerning; -atent/i (to) take
 notice of, heed; observe, see to
printemp/o spring(time)
privilegi/o privilege
pro for, because of, owing to
profund/a deep; profound
proksim/a near
prolegomen/o prolegomenon
promen/i (to) go for a walk, drive, ride,
 etc.
propr/a (one's) own
protekt/i (to) protect
protest/o, -*i* protest
prov/i (to) try; try out; test
proviz/i (to) provide, supply; -ej/o store
 house, stock-room, larder
provos/o jailer, warder
prud/a prudish
pruv/i *tr.* (to) prove; -o proof
puls/o pulse
pulvor/o powder
pur/a pure
puritan/o, -a puritan
puŝ/i, -o (to) push, thrust
put/o well

rab/i (to) plunder, rob
rad/o ray; radio
rajd/i (to) ride (horse, bicycle, etc.)
ran/o frog
rand/o edge, rim

rapd/a fast, quick, rapid
rar/a rare
ras/o race; breed, stock
rav/o delight
re re-; -memor/i (to) recall, recollect; -
 nov/lĝ/i (to) renew; renovate; -tir/iĝ/i
 (to) step back, retire; -ven/i (to) come
 back, return
real/a real
reg/i (to) rule; govern; control
rekt/a direct; straight
renkont/i *tr.* (to) meet; encounter
renvers/i (to) upset, overthrow, throw
 down, turn upside down
respond/i (to) reply, answer; correspond
rest/i (to) remain, stay
ret/o net
retro backwards, retro-
rezed/o mignonette (*Lat.* Reseda)
rezist/i (to) resist
ricev/i (to) receive
riĉ/a rich
rid/i, -o laugh; -et/i smile; -ind/a ridicu-
 lous, ludicrous
rigard/i (to) look (at); consider, deem
rilat/i (to) relate to, refer to; have
 relations (with); inter/rilat/o connec-
 tion; mutual relationship
ripar/i, -o repair
ritm/o rhythm
rom/i/a Roman (of Empire)
romp/i *tr.* (to) break
roz/o rose
ruln/o ruin
rul/i *tr.* (to) roll; *intr.* -iĝ/i roll

sak/o sack, bag
sakrament/o sacrament
salut/i (to) greet, salute
sam/a same; -e in the same way
sang/o blood
sankt/a holy, sacred
satur/i (to) saturate; drench
sav/i (to) save; rescue
sci/i (to) know (a fact; how to); -iĝ/i tell,
 notify; -vol/a inquisitive
se if, supposing
sed but
sekret/a secret, clandestine
sem/o seed
sen *prep.* without
senc/o sense (meaning; direction)
send/i (to) send
sent/i *tr.* (to) feel
sep seven
serur/o lock
servut/o servitude; serfdom

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sever/a severe, strict	sur on
si refl. pron. oneself, etc; -a one's own, etc.	surfaco surface
sidi/i (to) sit; be sitting	surprizo surprise
sigelo, -i (to) seal	suspekti/i (to) suspect
signifi/i (to) mean, signify	suspekto suspicion
silenti/i (to) be silent; -o silence	suspirio sigh
silk/o silk	svati/i (to) act as matchmaker; propose in marriage
simbolo/o symbol; -i symbol(ize)	svelta/a slender, slim
simila/a similar, like	sveni/i (to) faint, swoon
simpl/a simple, straightforward	
simptom/o symptom	ŝaf/o sheep
sin/o bosom; lap	ŝajni/i (to) seem, appear; -e apparently
sinjoro/o (s-ro) Mr., gentleman	ŝargi/i, -o load, burden; charge (task entrusted)
sistemo/o system	ŝati/i (to) like, appreciate, prize
situacio/o situation, state of affairs	ŝaŭmo/o foam, froth
skeleto/o skeleton	ŝi pron. she; -a her(s); -n her
sklav/o slave	ŝimo/o mildew, mould
soci/o society, the community	ŝiri/i (to) tear, rip
sol/a lone; alone; sole; -e only, solely; -ec/o loneliness	ŝrumpi/i intr. (to) shrink; shrivel up
somer/o summer	ŝteli/i (to) steal; -ist/o thief
son/i intr. (to) sound; resound; -o sound	ŝton/o stone
sonori/i intr. (to) ring; <i>tr.</i> -igi/i ring	ŝtopi/i (to) stop up; plug; clog
sonĝ/o, -i dream	ŝtupo/o step; stair
sopiri/i (to) yearn, long for	ŝuldo/o debt
sofi/i (to) soar	ŝuti/i tr. (to) pour out, tip out; el-i download
sort/a bewitching, enchanting	ŝviti/i sweat, perspire
sorto/o lot, destiny, fate	
sovaga/a wild	tabulo/o board; plank
spegulo/o mirror	tag/o day
sperti/a experienced, expert; -i (to) experience	taksi/i (to) rate; estimate, value at
spino/o spine	tamen however, nevertheless
spiono/o spy	taŭgi/i (to) be fit, suitable (for), be of use
spirito/o spirit, mind	taverno/o tavern
splito/o, -i intr. splinter	tavolo/o layer; stratum
stadi/o stage (of development)	tegmento/o roof
stango/o rod, pole, spare	teksi/i (to) weave; -isto weaver
stari/i tr. (to) stand	temp/o time; sam- a simultaneous
statuo/o statue	teni/i (to) hold; keep; maintain; have
stel/o star	tenebro/o lit. darkness
sterni/i (to) spread, lay out	tento/o temptation
stertoro/o, -i rattle (in the throat)	tero/o earth; ground; - pomo/o potato
stranga/a strange, odd	testamento/o will; testament
stras/a substitute, imitation	testudo/o tortoise, Am. turtle
strato/o street; sak-o cul-de-sac	tia such, that kind of
stridi/i (to) make a high-pitched hiss or buzz	tial therefore, for that reason
strofo/o verse, stanza	tiam then, at that time
sub under, beneath	tie there, in that place; -a local; -n there, to that place
subite suddenly	tiel so, in that way
sufiĉi/i (to) suffice, be enough	tili/o lime-tree, linden
sulk/o furrow; wrinkle	timi/i, -o (to) fear
sun/o sun	timpano/o ear-drum
super prep. over; above	tio that (thing)
supte above; on top; upstairs; -e/n up(wards)	tiri/i (to) pull, draw

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tiu that one; that
 ton/o tone
 tondr/o thunder
 torent/o torrent
 tra through
 trakt/i (to) treat, deal with
 tre very
 trem/i (to) tremble, quiver; shiver; rattle
 tren/i tr. (to) tow; trail, drag along
 trezor/o treasure
 trink/i (to) drink
 trist/a lit. sad = mal/gal/a
 tromp/i (to) deceive; cheat
 trot/i (to) trot
 trov/i (to) find; -lĝ/i be, be found
 tru/o hole
 tulip/o tulip
 tumult/o riot; tumult
 tut/a whole, entire; -e wholly, quite

unkt/i (to) anoint (with oil)
 unu numeral one
 urb/o town, city; -a urban
 urg/a urgent
 uz/i (to) use

van/e in vain
 vari/i intr. (to) vary
 varm/a warm
 vast/a spacious, wide, vast, huge
 vejn/o vein
 vel/o sail
 ven/i (to) come; al-i arrive
 vend/i (to) sell
 venĝ/i (to) avenge; take revenge

venk/i (to) defeat, win (against)
 vent/o wind
 ventr/o 'stomach', abdomen
 Venus/o Venus
 ver/o truth; -e truly, in truth; -dir/e in truth; -ŝajn/e probably
 vergili/a Virgilian
 vest/i tr. clothe, dress; -o garment
 vi pron. you. -a your/s
 vid/i (to) see; -o sight; -punkt/o point of view
 vil/a hairy
 vind/i (to) wind (wrap) round
 violon/o violin
 vir/o man; -in/o woman
 viv/i (to) live; -a alive; -o life; -us would live
 vizaĝ/o face
 voĉ/o voice
 voj/o way, road, route; -et/o path
 vok/i (to) call; summon
 vol/i (to) want (to), be willing, choose (to); -ont/e willingly
 volb/o vault (roof)
 volupt/a voluptuous
 volv/i (to) wind; wrap around
 vort/o word
 vual/o veil; -i (to) veil
 vulp/o fox
 vund/i (to) wound, injure
 zon/o belt; zone
 zorg/i (to) care for; be concerned over
 zum/i (to) hum; buzz; busy oneself

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Esperanto Culture – summary

Speakers of Esperanto share a language, history, literature, proverbs, and institutions, including martyrs (Nazi Germany, Stalinist USSR). The purpose of Esperanto from the outset has been to bridge national cultures. With time, it has evolved an autonomous culture and a community identified with the values it represents. This culture is internationalist and inclusive, which is to say that all speakers participate simultaneously in their own national or regional culture and Esperanto culture. Esperanto's own culture is linked exclusively to the community that uses it, the *raison d'être* of which are the ideals of internationality and cultural equality.

The institutions that maintain Esperanto culture are the World Esperanto Association (Universala Esperanto-Asocio, UEA), the Esperanto Academy (Akademio de Esperanto), the publishing houses, libraries, radio stations, and the Esperanto centres, as well as local and regional Esperanto societies, and the treasury formed by the original literature.

Esperanto congresses (*Am. conventions*) – in particular the annual World Esperanto Congress (Universala Kongreso de Esperanto) – are fundamental to Esperanto culture since they are instrumental in creating emotional bonding between the speakers, with their new language, in a concrete linguistic environment. Such emotional ties could never be created in a classroom, since it is not enough to be acquainted with a language for the relationship to be transferred into a desire to belong to a cultural and linguistic community.

Translated and adapted from
Antonio Valén: *El Esperanto: lengua y cultura* (2004)

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Libraries and further information

The most extensive Esperanto libraries are:

- **Austria:** Esperantomuzeo kaj Kolekto por Planlingvoj (Austria Nacia Biblioteko) / Esperantomuseum und Sammlung für Plansprachen (Österreichische Nationalbibliothek), (Palais Mollard, Herrengasse 9), Pf. 308, AT-1010 Wien. Tel. (01) 53 410/731; fax (01) 53 410/733; e-mail: esperanto@onb.ac.at; www.onb.ac/sammlungen/plansprachen/eo. This collection has the most complete and easily accessible online catalogue.
- **Belgium:** Esperanto-Fondajo Cesar Vanbiervillet, Stadsbibliotheek, Leiestraat 30, BE-8500 Kortrijk. Fax (056) 27 75 09.
- **Britain:** Montagu C. Butler Library, at the Esperanto Association of Britain, Barlaston, near Stoke-on-Trent (address below); www.bibliut.org. Auld Collection, c/o National Library of Scotland, George IV Bridge, Edinburgh EH1 1EW, Scotland. Tel. (0131) 623 3700; www.nls.uk/collections
- **Germany:** Germana Esperanto-Biblioteko Aalen, Gmünder Str. 9, DE-73430 Aalen. Tel./fax (07361) 880216; online: esperanto-bibliothek.gmxhome.de/gebenaa/pdf
Interkultura Centro Herzberg, Grubenhagenstr. 6, DE-37412 Herzberg. Tel. (05521) 5983; fax (05521) 1363; www.ic-herzberg.de
- **Hungary:** Esperanto-Kolektaĵo Fajszí (Országos Idegennyelvu Könyvtár / National Foreign-Language Library), Molnár u. 11, HU-1056 Budapest. Tel. (1) 318 2450; www.oik.hu (in Hungarian).

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- **Japan:** **Biblioteko de Japana Esperanto-Instituto**, p/a JEI, Sinzyuku-ku, Waseda-mati 12-3, Tōkyō-to 162-0042. Tel. (03) 3203-4581; fax (03) 3203-4582; www.jei.or.jp/hp/esp.htm.
- **Netherlands:** **Biblioteko Hector Hodler**, at the World Esperanto Association (Universala Esperanto-Asocio) (address below).
- **Switzerland:** **Centro de Dokumentado kaj Esploro pri la Lingvo Internacia (CDELI)/ Centre de Documentation et Recherche sur la Langue Internationale**, Bibliothèque de la Ville, (Rue du Progrès 33) C.P. 3034, CH-2303 La Chaux-de-Fonds. Tel. (032) 967 68 55, (032) 967 68 42 (CDELI direct); fax (032) 967 68 29 (indicate 'Por CDELI').
- **USA:** **Esperantic Studies Foundation** (www.esperantic.org) seeks collaboration not only with applied linguists, but also with engineers, social scientists, humanists, politicians, and citizens. Its activities include innovative educational projects; research support activities, including the development of an extensive electronic corpus of Esperanto texts; and research projects.

Further information may be obtained from:

- **Australia:** **Australian Esperanto Association**, Esperanto House, 143 Lawson Street, Redfern NSW 2016. Tel. (02) 9319 4775; e-mail: sekretario@esperanto.org.au; website: aea.esperanto.org.au
- **Britain:** **Esperanto Association of Britain**, Esperanto House, Barlaston, Stoke-on-Trent ST12 9DE. Tel. 0845 230 1887, from abroad +44 (0)1782 372 141; fax on request; e-mail: eab@esperanto-gb.org; www.esperanto-gb.org and www.esperantoeducation.com
- **Canada:** **Canadian Esperanto Association / Association canadienne d'espéranto**, 6358-A rue de Bordeaux, Montréal, QC H2G 2R8. E-mail: esperanto@canada.ca; www.esperanto.ca
- **New Zealand:** **New Zealand Esperanto Association**, PO Box 8140, Symonds Street, Auckland 1150. Tel. (04) 479 4911; e-mail: nzea@esperanto.org.nz; www.esperanto.org.nz
- **South Africa:** **Esperanto Association of South Africa**, 75 Bronkhorst Street, Groenkloof, 0181 Pretoria. Tel. (012) 460 8767; e-mail: oskaro@mweb.co.za; www.esperanto.za.org
- **USA:** **Esperanto USA**, PO Box 1129, El Cerrito, CA 94530. Tel. (800) ESPERANTO; (800) 377-3726; (510) 653-0998; fax (510) 653 1468; e-mail: info@esperanto-usa.org; www.esperanto-usa.org
- **Universala Esperanto-Asocio (World Eo Assn)**, Nieuwe Binnenweg 176, NL-3015 BJ Rotterdam, Netherlands. Tel. (010) 436 1044; fax (010) 436 1751; www.uea.org. The UEA currently has 69 affiliated national associations.

Some other websites

• www.katalogo.uea.org – extensive online catalogue of current books, etc. available in and on Esperanto. • www.esperanto.net – site in 62 languages on Esperanto and teaching. • www.eo.wikipedia.org – online encyclopedia in Esperanto. • www.purl.org/net/vokofrevo – extensive online dictionary.

Radio stations

The most important radio stations with regular programmes in Esperanto:

• **Radio China International:** www.es.chinabroadcast.cn • **Radio Havana Cuba:** www.radiohc.cu • **Radio Polonia:** www.polskieradio.pl/eo • **RAI International:** www.international.rai.it/radio/index.shtml • **Vatican Radio:** www.oecumene.

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CONCISE ENCYCLOPEDIA OF THE ORIGINAL LITERATURE OF ESPERANTO

by Geoffrey Sutton

- The planned, neutral international language Esperanto is used across the world as a second language by people who wish to practise mutual respect for other cultures, not merely advocate it. Learning Esperanto requires perhaps a fifth of the effort needed to acquire a national language, yet it is in no sense 'basic'. Esperanto's initiator, L.L. Zamenhof (1859–1917), understood the importance of the role of literature, so the language has evolved naturally, as all 'living', spoken and written languages evolve, through creative activity.
- *Concise Encyclopedia of the Original Literature of Esperanto* is a unique work of international reference, with over 300 individual articles on the most important authors. Its introductory articles to the literature and to each of its periods also tell the fascinating story of the development of the literature from its humble beginnings in 1887 to its worldwide use in every literary genre today.
- Esperanto is the concretization of an ideal that has been incubated by enlightened people for centuries. The philosopher Leibniz (1646–1716) wrote:

When this project (of a universal language) is realized, the happiness of mankind will depend solely on themselves, because then they will have a tool at their disposal that will serve to increase their good sense as the telescope serves to increase the capacity to see ...

- Original Esperanto literature – that is to say creative writing directly in Esperanto by, at least, bilingual speakers – is the work of authors from many countries, who have chosen to write in it because of its merits. It is, as yet, always a labour of love, that is to say a product of culture. It is also most fundamentally democratic – a product of people – as opposed to capital, power or national prestige. Esperanto culture is rooted in the fundamental values of humanity, equality and mutual respect, multilingualism, language rights, and cultural diversity and emancipation.

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