

Nazi-looted art and the German laws that perpetuated these crimes. While numerous cases remain unresolved and even more are unknown, these stories are important. **VERDICT** Richly illustrated with excellent art reproductions and family photographs, this is a solid addition to works on Nazi art plundering and the world of art restitution, ownership, and property rights. This will be of great interest to readers wanting to know more about upper-class Austrian and German Jews. Recommended.—**Herbert E. Shapiro, Empire State Coll. of SUNY, Rochester**

Payne, Christiana. John Brett: Pre-Raphaelite Landscape Painter. Yale Univ. 2010. 304p. illus. bibliog. index. ISBN 9780300165753.

\$90. FINE ARTS

Pre-Raphaelite art, a British movement of the mid-19th century, is usually associated with depictions of abundantly tressed maidens in Arthurian and medieval settings. Nevertheless, several of the Pre-Raphaelite artists were skilled landscape painters, and none more so than John Brett (1831–1902). Published for the Paul Mellon Centre for Studies in British Art, this volume crisply renders Brett's landscapes and seascapes—luminous, detailed portraits of specific places in Italy, Great Britain, and the Channel Islands. Payne (reader, history of art, Oxford Brookes Univ., UK) describes Brett's life and career in detail, aided by 150 black-and-white and 120 color images. The book also includes a catalog listing all of Brett's known works. For a general overview of landscape in Pre-Raphaelite art, see Allen Staley's *The Pre-Raphaelite Landscape*. **VERDICT** The book's price and narrow focus will limit it to libraries and scholars interested in British art, the Pre-Raphaelite movement, and landscape painting.—**Martha Smith, Elmira Coll. Lib., NY**

Stemp, Richard. The Secret Language of Churches & Cathedrals: Decoding the Sacred Symbolism of Christianity's Holy Buildings. Duncan Baird, dist. by Sterling. Dec. 2010. 224p. photogs. index. ISBN 9781844839162. \$35. ARCHITECTURE

Londoner Stemp here follows the format of his *The Secret Language of the Renaissance*, beginning with introductory sections on cathedral architecture, iconography (including considerable Christian theology), and history interspersed with examples and buttressed by colorful collages of photos, illustrations, and callouts on nearly every page. The book comes to life with detailed explanations of dozens of wide-ranging examples of cathedral features such as Ravenna's Maximian cathedra; the tomb of William the Silent in Delft, Netherlands; London's *Demidoff Altarpiece*;

and the stained-glass window *Mystic Mill* in Bern, Switzerland. Roman Catholic, Anglican, and other Protestant variations are often noted. Despite the subtitle's nod to Dan Brown, the general information sections are mostly standard cathedral culture fare. The history section concludes with eclectic modern structures, including Basil Spence's Coventry Cathedral (England), Oscar Niemeyer's Brasília cathedral (Brazil), and Philip Johnson's Crystal Cathedral (Orange County, CA). **VERDICT** Geared to a general audience and packed with solid information, photos, and zesty graphics, this reasonably priced offering is better for browsing by topic or structure than reading from cover to cover.—**Russell T. Clement, Northwestern Univ. Lib., Evanston, IL**

LITERATURE

Delbanco, Nicholas. Lastingness: The Art of Old Age. Grand Central. Jan. 2011. c.288p.

index. ISBN 9780446199643. \$24.99. LR

Prolific scholar and novelist Delbanco (*Spring and Fall*) applies his sound literary skills to this study of geniuses—as they aged—in the fields of literature, music, and the visual arts. Delbanco focuses on the fascinating question of why some people's creative talents flourish with age, while others' fade. He explores and explains our general societal conflict about our elders and the question of when to expect them to step aside. His profiles include Claude Monet, Giuseppe Verdi, W.B. Yeats, and Alice Neal, among others, all of whom lived until 70 or older and remained productive. Delbanco goes on to inquire into the essence of aging in America today and how creativity can actually increase with age, sharing his personal journey of discovery about his own achievements as he approaches age 70. **VERDICT** This erudite examination of growing old while continuing to make a difference will appeal to more learned, older readers with an interest in the arts and humanities.—**Dale Farris, Groves, TX**

Jackson, Lawrence P. The Indignant Generation: A Narrative History of African American Writers and Critics, 1934–1960. Princeton Univ. Dec. 2010. c.560p. bibliog.

index. ISBN 9780691141350. \$35. LR

Jackson (English & African American studies, Emory Univ.; *Ralph Ellison: Emergence of Genius*) has written a meticulously researched, detailed account of African American literature and its critics from the end of the Harlem Renaissance to the beginnings of the Civil Rights Movement. In 19 chapters, organized more or less chronologically, he discusses the work of a wide range of writers and critics, among them J. Saunders Redding, Sterling Brown, Richard Wright, Gwendolyn Brooks, Chester Himes, Ann

Petry, and Frank Yerby, paying particular attention to the African American author's need to develop a marketable audience and find outlets for publication. Additional topics include the divisions within the African American literary community itself; the roles played by the Communist Party and white, Southern liberals; and the effects of segregation, the Great Depression, and World War II on shaping the sensibilities of "the indignant generation." **VERDICT** A valuable resource for scholars and graduate students in African American studies.—**William Gargan, Brooklyn Coll. Lib., CUNY**

The Norton Anthology of Latino Literature. Norton. 2010. c.2489p. ed. by Ilan Stavans & others. bibliog. index. ISBN 9780393080070. \$59.95. LR

Thirteen years in the making and spanning five centuries, this anthology encompasses Latino literature in various genres from authors of Chicano, Mexican, Cuban, Dominican, and Puerto Rican heritages, among others. General editor Stavans (Lewis-Sebring Professor in Latin American & Latino Culture, Amherst Coll.) and other scholars have anthologized 201 authors, who range from José Martí and William Carlos Williams to Isabel Allende, Julia Alvarez, and Junot Díaz. The editors have organized the anthology into six sections and include introductory matter and appendixes. Five sections present material chronologically: "Colonization (1537–1810)," "Annexations (1811–1898)," "Acculturation (1899–1945)," "Upheaval (1946–1979)," and "Into the Mainstream (1980–Present)." A sixth section, "Popular Dimensions," brings together material such as *cuentos* (folklore), *leyendas* (legends), *canciones* (songs), and *chistes* (jokes), as well as more recent popular movements in music and literature. Selections from *cartoonistas* like the Hernandez brothers, known to many as the creators of the *Love and Rockets* comics, are included in this segment of the anthology. **VERDICT** The editors have compiled a vital collection that provides literary, historical, and political context for a dynamic culture. An anthology of this scope is an essential resource for academic libraries.—**Cristella Bond, Anderson P.L., IN**

PERFORMING ARTS

Burke, Carolyn. No Regrets: The Life of Edith Piaf. Knopf. Mar. 2011. c.304p. photogs. bibliog. index. ISBN 9780307268013.

\$28.95. MUSIC

In her newest biography, Burke (*Lee Miller: A Life*) focuses on the internationally renowned French vocalist and lyricist best known for the song "La Vie en Rose." Piaf is commonly associated with *la chanson réaliste*, real-

istic songs that speak to the underprivileged. Most data on Piaf are paradoxical, focused on her self-destructive qualities and relationships with men. Burke goes beyond this depiction by providing a more linear and objective narrative while debunking many myths, including some Piaf conjured herself. Burke does not idealize her subject or overlook Piaf's flaws. Her main focus is highlighting aspects of the artist that are rarely mentioned, such as Piaf's aiding Jews during World War II. The author is at her most engaging when she reproduces the lyrics of Piaf's songs in both French and English, demonstrating the singer's resounding impact around the world. **VERDICT** Burke's contextual detail and attention to research will appeal to scholars, and her masterful storytelling will engage readers. Highly recommended. [See Prepub Alert, *LJ* 10/1/10; three-city tour.]—Karen McCoy, Fort Lewis Coll. Lib., Durango, CO

Grode, Eric. *Hair: The Story That Defined a Generation*. Running Pr. Nov. 2010. c.160p. illus. index. ISBN 9780762441280. \$29.95.

THEATER

Grode (former theater critic, *New York Sun*) brings us the inside scoop on the wacky creators of *Hair*, a show, full of both pop tunes and naughty songs, that made it from really

off-off-Broadway all the way to Broadway. Gerome Ragni and James Rado, experienced actors in their thirties, had a grand idea for a play, and their script found its way into the hands of Joseph Papp, eventually becoming the accidental first production of Papp's Public Theater. With the addition of composer Galt MacDermot (not wacky), the musical began its ride into history. This is a familiar tale of backstage machinations, theatrical egos, drug use, and the occasional young actor who went on to bigger and better things. **VERDICT** With a potful of photographs from *Hair* productions past and present, this is a well-documented, fun, and colorful trip through the show's history. Whether *Hair* defined a generation or mirrored it is debatable, but Grode's book certainly defines the show.—Larry Schwartz, Minnesota State Univ. Lib., Moorhead

Kazan Revisited. Wesleyan Univ. Jan. 2011. c.256p. ed. by Lisa Dombrowski. photogs. filmog. bibliog. index. ISBN 9780819570840. \$35. FILM

In the 1940s–50s, Elia Kazan alternated between the film and theater worlds, working with exciting playwrights and talent, particularly Marlon Brando and James Dean, to bring a new style of acting to the screen. Dombrowski (film studies, Wesleyan Univ.; *The Films of Samuel Fuller*) collects essays featuring material drawn from Kazan's papers at Wesleyan University. Avoiding such familiar films as *On the Waterfront*, the book instead examines less-appreciated works like *Baby Doll* and *Wild River*. Kazan enjoyed working on location with nonprofessional actors, and several essays shed welcome light on such docudramas as *Boomerang!* and *Panic in the Streets*. Contributions describe Kazan's frequent depiction of “female pain” and, less convincingly, his alleged “homoeroticization of the American male movie star.” Finally, no portrait of Kazan would be complete without coverage of his controversial decision to reveal the names of former associates to the House Un-American Activities Committee. **VERDICT** First purchases on Kazan should remain the director's autobiography, *Elia Kazan: A Life*, and Richard Schickel's *Elia Kazan: A Biography*. This somewhat scholarly book will be useful to Kazan scholars and film fans discovering or renewing an acquaintance with Kazan's key films.—Stephen Rees, formerly with Levittown P.L., PA

Keller, James M. *Chamber Music: A Listener's Guide*. Oxford Univ. Dec. 2010. c.576p. ISBN 9780195382532. \$39.95. MUSIC For Oxford's fourth “Listener's Guide,” after Michael Steinberg's *Choral Masterworks*, Keller (program annotator, New York Philharmonic & San Francisco Symphony;

contributing editor, *Chamber Music* magazine) has selected 192 of the most often performed chamber compositions by 56 composers, beginning with J.S. Bach and including living composers. The repertory is limited to pieces that use between two and eight instruments and excludes duo sonatas with piano. The entries are all essays of approximately two pages in length, similar to what one would expect for concert program notes, the origin of many of them. Keller includes a small amount of biographical data about the composers, the dates of composition, first performances, and dedication. The essays are mostly historical, well written, and quite informative. Each composition is described in terms of its emotional content, with a minimal amount of technical jargon. **VERDICT** This excellent guide is highly recommended for all lovers of chamber music.—Timothy J. McGee, Trent Univ., Peterborough, Ont.

Lethem, Jonathan. *They Live*. Soft Skull. (Deep Focus). Nov. 2010. c.208p. ISBN 9781593762780. pap. \$13.95. FILM

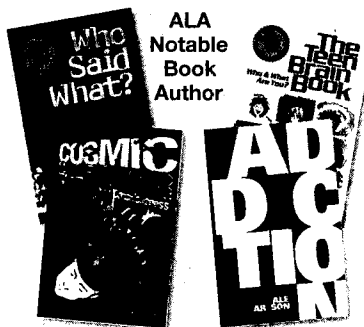
John Carpenter's sensationally paranoid *They Live* (1988) grabbed yuppie capitalism and the Reagan establishment in an allegorical headlock full of B-movie aplomb. Lethem (*Chronic City; Motherless Brooklyn*) here launches the “Deep Focus” series, intended to highlight smart and lively dissections of influential aspects of cinema beyond the mainstream. Like a jazz riff on the traditional critical method, the result is a free-form and poetical exploration. Organized by film-time elapsed, the chapters break down, shot by shot, the composition and symbolism of Carpenter's film. We experience the scenes through Lethem's subjective lens, occasionally departing on seemingly stream-of-consciousness philosophical engagements of filmic subtexts. **VERDICT** Familiarity with the film or Carpenter's oeuvre isn't required. Fans of film criticism (by the likes of Pauline Kael, Anthony Lane, and A.O. Scott) and pop-culture punch will find enough well-coiffed wit to satisfy. A hipster-smart series for the bad-ass intellectual or subversive film student. [The second book in the series, Christopher Sorrentino's *Death Wish*, is also scheduled to publish in November.—Ed.]—Ben Malczewski, Ypsilanti District Lib., MI

★ **McClatchy, J.D. *Seven Mozart Librettos: A Verse Translation*. Norton. Dec. 2010. c.1216p. illus. ISBN 9780393066098. \$50. MUSIC**

Celebrated poet McClatchy has done an invaluable service for lovers of Mozart's operas. He has undertaken the gargantuan task of rendering into idiomatic, accurate, and

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“Heady stuff...” — *School Library Journal*

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