



## SUNBURST

by  
Mauricio Magdaleno

**M**auricio Magdaleno was born in Mexico City in 1929, and as a child lived through the years of revolution and civil war. Soberano is the first of his books. In it, he relates it is the story of Santiago Hernández, a man who, despite his poverty and unrelenting ambitions, when on the strength of promise he had little income, became a general, reaching the dazzling heights of power and fame, only to disillusion those who envied him and to become the tragic figure known as "Little Cossack". These silica, hand-writting Indians appear in the book as scenes of human beings, measures of the dignity of men, reflecting the values of justice and the defense of their rights. The atmosphere of the Mexican village appears here as a scene of life and death, but beneath the underlying sun, enormous rain, high and the air seethes with tension.

R eaders will compare the book to Silko's *Flame Tree* in its sympathy for the exploited and oppressed underdogs of society, and the feelings and sympathies they will find links with Silko's *Savage Red Medicine*, and in the case of Santiago Hernández they will share echoes of other American figures well known in real life.

D iaries will compare the book to the "last Mexican novel". Influential Mexican critics rank it similarly as the most Mexican of all Mexican literary literature. To the English reader it will bring up many words and losing new literary tales.

"Dark, grim, harsher is the best word to describe the book which has yet appeared in English."—New York Times.

AKADEMIE DER KÜNSTE

## LEAVES IN THE STORM

Edited by  
STEFAN SCHIMANSKI AND HENRY TREECE

**T**his is the most important collection which the editors of *Transformation* have brought out so far. It is a collection of thirty-four excerpts from the diaries of combatants, mostly Americans, recorded from September 1942 until the middle of 1945, and all these excerpts have been linked together by a running commentary so that the book, in unified entity, presents a monumental record of the years of war as seen through the eyes of our poets.

For the editors have laid stress on the poetic nature of the contributions, believing that such an approach alone could bring out the literary quality of the material. This has come to be accepted as a more universal interpretation of our times.

Few of these diaries, therefore, mention dates; hardly any speak of factual events, and none attempt to re-create a pictorially accurate description of actual happenings. The diaries are, in fact, parts of the auras surrounding such events, rather than their mirror-like reflection. And it is this quality of the diaries which makes them valuable to the past and to the future, for the editors believe that Man's hope for the future and the defiance of his past lies in his ability to record his experiences, both physical and spiritual. If he loses this ability, his life would be as nothing, a chaos of half-remembered events, purposeless and without moral.

And the underlying theme of this book is, indeed, not without moral.

*Contributors to this volume include:*

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