

Betty De Shong Meader's work with ancient Sumerian hymns, Norman Thomas di Giovanni's Slaughteryard Project, and Traci Andrihetti's interview with Geoffrey Brock, translator of Umberto Eco's latest novel.

The special section EROS IN TRANSLATION: THE MUSIC OF LOVE brings to the fore an ancient aspect of poetry: its association with music. The works represented here include the erotic jingles of a dalai lama, love songs from the medieval *Carmina Burana*, and the haunting Vietnamese song-poems of Lê Pham Lê.

This issue's electronic version represents another departure. Readers will find many extras there, including the original versions, or links to them, of prose translations; a look at the variants from six different tablets for Enheduanna's Temple Hymn 42; the lyrics to "Sola me ne vo per la città," mentioned in the interview with Geoffrey Brock; many photos of authors and contributors; links; and a number of audio clips. These latter include, in addition to Lê Pham Lê's performance, Mario Benedetti reading his poetry; Ben Van Wyke reading his translations of Sandra Santana's poems; José Castro Urioste reading his story "Hechizo"; Andrea Labinger and Ana María Shua reading the English and Spanish versions of "Bed Time Story"; and Tony Beckwith and Liliana Valenzuela reading their Spanish versions of Daniel Grandbois's funny fragments from *Unlucky Lucky Days: Book 3 (Monday)*.

One last, sad departure to mention: that of Geoff Waters. He contributed doubly to literary translation—from both Chinese and Tibetan—and will be doubly missed. A banker with an MBA in Finance, a PhD in Classical Chinese, and a minor in Tibetan and Inner Asian Studies, Geoff was a beacon in his own right, signaling to the world that interest in literary translation need not be limited to monks and scribes.

I wish to thank Enrica Ardemagni for her encouragement and support as Chair of the American Translators Association's Literary Division, as well as Jamie Padula, ATA's Chapter and Division Relations Manager, and Mary David, Member Benefits and Project Development Manager, in charge of the online publication of *Beacons Ten*.

I am very grateful to members of *Beacons*'s Board of Editors for their work on this issue—vetting contributions, suggesting the new "Introducing" (Marian Schwartz) and "Se Habla Español" (Liliana Valenzuela) rubrics, organizing special sections (John Balcom), proofreading (Ingrid Lansford), and other instances too numerous to mention.

Thanks, too, to the contributors for their insights and careful review, particularly Steve Bradbury, who between typhoons in Taipei, gave invaluable help with proofing and layout; to Ray McKay for information given regarding Argentine submissions; to Alis Manolescu, for serving as a reader for our Romanian submission; and to Dan Aynesworth for being an on-the-spot consultant.

### *Illustrations:*

Tablet O (pp. 16, 18) appears as Plate XXXI in Ake W. Sjöberg and E. Bergmann, S.J., *The Collection of the Sumerian Temple Hymns*. Locust Valley, New York: J. J. Augustin Publisher, 1969.

The "Sleep and Love" woodcut (p. 71) appeared in the first Latin edition of the "Navis Stultifera" of Sebastian Brandt in 1497 and in *Wine, Women and Song* by John Addington Symonds (1840-1893) in 1884. This was the first book to have some of the *Carmina Burana* poems in English translation.

### *Special credits:*

The epigraph to "Reading Nadine Gordimer in Flu Season" is from *None to Accompany Me* by Nadine Gordimer (Farrar, Straus & Giroux, 1994, p. 299).

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