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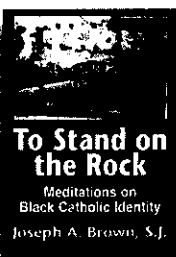
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Fall Book Roundup

By PATRICK H. SAMWAY

IF DAVID Letterman's television show is any indication, Americans love lists—zany or otherwise. Who can resist, for example, glancing at a list of the 10 best dressers in the United States? Or the 10 best—or worst—anything. When *The New York Times* recently featured the Modern Library's list of the 100 best English-language novels published in this century, some readers were legitimately perplexed.

Why did Arthur Koestler's *Darkness at Noon* rate eighth place, when it was originally published in German? How did Max Beerbohm's *Zuleika Dobson* (in 59th place, just ahead of Walker Percy's *The Moviegoer*) wind up on the list at all? And why wasn't there a novel by the Pulitzer Prize-winning author and doyenne of American letters, Eudora Welty? As a corrective, Modern Library

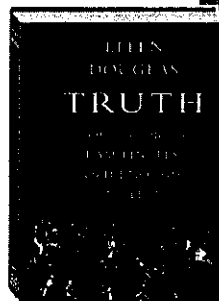
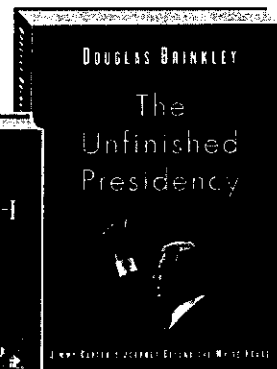
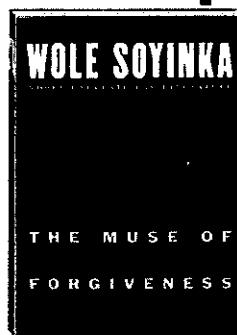
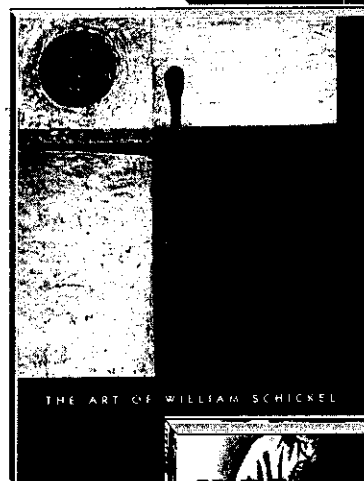
PATRICK H. SAMWAY, S.J., is literary editor of AMERICA.



officials have stated that they will change the process by which the century's 100 best nonfiction books are chosen.

LET ME suggest 10 incontestable books, beginning with Gregory Wolfe's impressive *Sacred Passion: The Art of William Schickel* (Univ. of Notre Dame Press, 161p., \$48 [paper]), that might give you many hours of reading pleasure as

all of us settle down to normal routines now that summer has passed. Schickel, one of America's most committed Catholic architects and painters, was born in 1919 in Stamford,



Conn., into a distinguished family of architects and engineers (his grandfather, also named William Schickel, designed a number of Manhattan churches, including St. Ignatius Loyola on Park Avenue and 84th Street). This volume interprets Schickel's work against the background of his ongoing life.

While a student at the University of Notre Dame in Indiana, Schickel was influenced by the writings of Jacques Maritain and Étienne Gilson, known for their clear reasoning and love of the arts. After his marriage in 1947 to Mary Frei, the daughter of a prominent stained-glass maker, he settled with his wife in Loveland, Ohio. Over the years, but particularly in the wake of the Second Vatican Council, he has become a leading advocate of liturgical renewal, affirming the goodness of the creative order. The results of his deep personal faith and artistic skills can be seen throughout the United States, especially at Notre Dame, Dubourg High School in St. Louis, Mo., the Grailville Oratory in Loveland, Gethsemani Abbey in Kentucky, the National Shrine of Philippine Duchesne in St. Charles, Mo., and the Interfaith Chapel at Miami Valley Hospital in Dayton, Ohio—all passionate testaments to transcendent serenity.

MY SECOND CHOICE deals not with artistic celebration, but with the effects of violence. In *The Burden of Memory, the Muse of Forgiveness* (Oxford Univ. Press, 144p., \$24), Wole Soyinka, the 1986 Nobel Laureate for Literature who is currently the Woodruff Professor of the Arts at Emory University in Atlanta, Ga., offers a moving and eloquent look at a handful of African nations once torn by repression. Can these nations, he asks, ever reconcile oppressor and victim?

Soyinka was exiled in 1994 from Nigeria where he was charged in absentia and sentenced to death. In these three lectures at Harvard University's W. E. B. DuBois Institute, Soyinka has chosen to focus on South Africa's Truth and Reconciliation Commission, which seeks to heal the effects of apartheid by asking those who committed crimes to come forward and admit their wrongdoing.

"Truth as a prelude to reconciliation, that seems logical enough; but Truth as the justification, as the sole exaction or condition for Reconciliation?" Soyinka asks. Truth, in Soyinka's view, is never enough to guarantee reconciliation. In light of the ongoing



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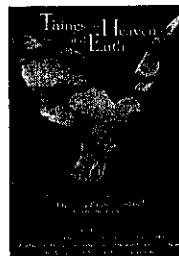


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Contributors include Madeleine L'Engle, Ron Hansen, Doris Betts, Paul Mariani, Larry Wolwode, and many others

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