

historical Scout leaders, such as Andrzej Romocki ("Anoda") and Tadeusz Zawadzki ("Zośka"). As the novel develops, the reader is able to watch Tadzio grow into a brave and competent young man who becomes an integral figure in the Scout resistance.

This is an important novel that tells a somewhat neglected story with aplomb. Although it is written in a literary style that will appeal most to young adults, its story will be engaging to readers of all ages interested in this particular historical period and in a balanced narrative on this subject. Sontag tells the story with great sympathy for the Polish people as well as a high degree of sensitivity for her subject matter. I recommend *Rising Hope* to all readers who enjoy a tale of stirring heroism in the face of overwhelming odds, where the lines between good and evil are clearly demarcated.

Orphan Girl

A Transaction, or an Account of the Entire Life of an Orphan Girl by Way of Plaintful Threnodies in the Year 1685. The Aesop Episode

By Anna Stanisławska. Verse translation, introduction, and commentary by Barry Keane. Toronto, Ontario, & Arizona Center for Medieval and Renaissance Studies, Tempe, Arizona: Iter Academic Press, 2016. 291 pages. ISBN 978-0-86698-5475. Paper.

Piotr Wilczek

Anna Stanisławska's work was unavailable to readers and historians of literature for a long time. Fragments of *Orphan Girl* were published in 1893, but a full scholarly edition of this late seventeenth-century narrative only appeared in 1935. In spite of this edition's existence, this exceptional example of women's writing was not mentioned in textbooks of Polish or world literature until recently. The only book on the author and her work appeared in 2004, authored by Professor Dariusz Rott of the University of Silesia. However, Rott's book is intended for the general reader, whereas the present edition contains a comprehensive and

scholarly analysis of Stanisławska's poetic narrative in the context of early modern literature in Poland and abroad.

There is no other work of early modern Polish literature (medieval, Renaissance, or baroque, until the beginning of the eighteenth century) that can compare with Stanisławska's rhymed account of her life. What is more, no woman in Polish literature published such a sincere and artistically valuable confession until the early twentieth century. From this perspective, *Orphan Girl* is a unique work. A poet in his own right, Keane has an exceptional talent to render the beauty of old poetry into English, and his translations are excellent poems in the target language. The same can be said about Stanisławska's book. The translation reads smoothly as a poem in English, and at the same time is faithful to the original text. It is quite simply a gem. Rarely has poetry in translation been given such lively treatment:

He fancies himself as a nurse

With an apothecary of cures.

But he then shouts out my bedroom

Window: "How great is our alarm

At the state of our listless patient!"

He ambles over to the bed

And screams right into my ear:

"It's high time you perked up, my dear!" (stanza 143)

Stanisławska was not an exceptional poet; I would say that in his translation Barry Keane is a better poet than she. His efforts to "emulate the metrical and rhyming scheme of the poem and also to accentuate its rhetorical and performative potential" result in a very successful work. Last but not least, Polish historical and literary background is important to an understanding of *Orphan Girl*, and Barry Keane has framed the translation with an introduction and commentary that throw fascinating light on the times in which Stanisławska lived. From several perspectives this is a landmark work.