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interact to produce a Chinese landscape in the manner of an ancient Ch'ing master: Mr. Weiss, who wants to buy an apartment building; the janitor of that building, who also paints; and Tao Chi, the dead master who exists in his book, the *Hua Yu Lu*. Ganz does a wonderful job, maneuvering the events leading up to the completion of the painting, illuminating the experience of creating art in an almost surrealistic manner.

Like Dubuffet, Ganz appreciates the truth in what the old master says about art: "In the sea of ink is the divine essence. Life must be brought in at the point of the brush. The single brush stroke is the origin of all existence." This is also true of writing.

Keith Abbott, *Downstream from Trout Fishing in America: A Memoir of Richard Brautigan*
Capra Press, 1989

Reviewed by David Curran

Even if you hate Brautigan, or consider him a minor writer, *Downstream from Trout Fishing in America* is a source of unique insight into literary fame and its effect on an individual. The book is not in any way a complete biography of Brautigan. It is biographical in part but is also a collection of Abbott's memories of Richard, coupled with some deep insight into why Richard wrote what he wrote. It even includes criticism of Brautigan's work and a look at the criticism of Brautigan's work.

Although I found the criticism section of little interest and resented it when Abbott abandoned Richard to talk about his own life, Abbott's knowledge of Richard's rise to fame and his insight into Brautigan, the man, are well worth reading.