



André Gauthier, a venerable Muslim musician from the north, and it is partly a tribute to the January 9 peace agreement that nominally ended the bloody civil war in Sudan—a Muslim-Christian struggle that has for decades riven the

Ms. McCune took a shine to Mr. Jal, then roughly 11 (he's not sure of his precise age), and smuggled him onto a cargo plane to Nairobi, Kenya, he said, where a few months later, in 1993, she died in a car crash. Mr. Jal began mak-

licity even helped earn him an invitation to perform in the multicity Live 8 concerts organized by Bob Geldof to raise awareness of global poverty—although Mr. Jal was relegated to a tiny satellite event for African artists that never

are the Fugees and Kanye West ("people who have positive messages"). But rap—and music in general, he conceded—is still new to him. "The music I grew up with was bullets and bombs," he said. "I'm still learning."

1955, and Gordon, the of The Sunday Express, responded a diatribe, saying, "Without doubt it filthiest book I have ever read."

But "Lolita" is more than just a book; it's an upsetting one. And turbs us more than ever because philia has moved from the murky, dom-visited basement of our colic consciousness to the forefront of moral awareness. We know now it happens more often than anyone I imed, and with far worse consequent. And we're also clearer now about dynamic that turns even consensus into criminality.

It's true that Lolita makes the overt move, but no one in his right would write any longer, as Robbe-Davies did when defending "Lolita 1959, that the book's theme is "the corruption of an innocent child by a ning adult, but the exploitation of a adult by a corrupt child."

Nabokov never pretended that I bert was anything but a monster. Y the end he is a moral monster.

In the novel's great last scene, h calls looking down from a mounta and listening to the sound of chil playing below. He realizes that hopelessly poignant thing was not ta's absence from my side, but th sense of her voice from that concor

His great crime, he now underst is not so much debauching Lolita a priving her of her childhood, her pla that laughing concord.

We need to remember, though, t has taken him the entire novel to g this point. Worse, he takes us withi Trilling said, that "we have come v may not be quite true, as the critic L Trilling said, that "we have come v ally to condone the violation," bu keep reading, as if under a spell.

"Lolita" is a study in seductio many sorts, not least the seductio art, which turns out to have no mor at all.

Playing with Light, Designers Illuminate the Commonplace

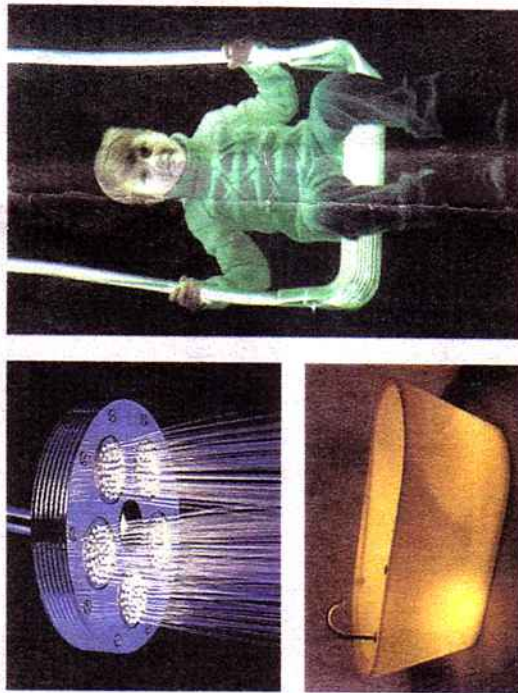
By ERNEST BECK

Alexander Lervik, a Swede, knows about the gloom of long dark winters. So, as a designer, striving to bring light to dim spaces, he has come up with illuminated versions of products that never glowed before: a door handle fitted with a light-emitting diode, or L.E.D., that shines bright red when the door is locked, and an illuminated children's swing.

For Mr. Lervik, light "changes the identity of a product and gives you more to work with, more expression." Designers and manufacturers in many countries are now using miniaturized L.E.D. technology to wire everything from kitchen and bathroom fixtures to furniture and floor tile. Light is emerging as the medium of the moment.

This fall, the German home products company Villeroy & Boch will begin selling Light Tiles — ordinary-looking glazed clay tiles equipped with an L.E.D. device—in the United States. Hit a wall switch and the tiles, which will cost \$75 to \$100 each and come with a 60-page installation manual, glow blue, white or amber.

Neve Rubinetterre, a small Italian faucet maker based outside Milan, will soon start selling a product in the United States called the Brick Glas. It is a faucet embedded in a rectangular block of



Clockwise from top left: the Electric Light shower head; the Lightswing; and a bathtub by Jan Puylaert that mixes light and water.

transparent or frosted Plexiglas, which is lighted from below by a low-voltage L.E.D.

The faucet costs \$1,500. But it is not as costly as showering with light.

Online, a luxury shower systems company in City of Industry, California, sells

the Electric Light shower head, with 270 spray channels wired with fiber optic cables and a halogen light, for between \$2,500 (chrome) and \$15,000 (24-carat gold). The color of the light is adjustable.

"If you like blue because it's more

soothing, you can set the head to that," said Patty Gatto, marketing director at Ondine.

The shower head was designed as a form of chromotherapy, which assigns healing properties to colors of the light spectrum — and has become a popular marketing tool for light product makers.

Jan Puylaert, a Dutch designer who runs an Italian design company called Wet, says he's not really a New Age type, but light gives you "a nice energy and some invisible comfort, like plants." Mr. Puylaert's contributions to such comforts are a bathtub and a wash basin, made of lightweight polyethylene, which come with either a halogen light or an L.E.D., and sell for between \$1,400 and \$2,500 for the tub, and \$250 and \$500 for the basin.

The push to illuminate everything isn't all frivolous, according to Mr. Lervik. He got the idea for the Brighthandle door handle, which sells in the United States for about \$150, while gazing at a "do not disturb" sign in a hotel.

"I thought, it might be possible to design the function of that sign into the door, to use light to communicate the same thing," Mr. Lervik explained.

It may be simply the beauty of light that is attracting so many designers to it. After all, said Leni Schwendinger, a lighting artist in New York City, people love light because "it fills the eye with brightness and delights."