

The book is supplemented by eleven maps and twenty-six illustrations. There are some helpful appendixes, including one on place-name variations, as well as a bibliography and an index.

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THE ARCHITECTURE OF POLAND. By *Brian Knox*. New York and Washington: Praeger Publishers, 1971. x, 161 pp. + 216 photographs. \$18.50.

Brian Knox has written an informative and perceptive guide to the architecture of Poland. It is organized topographically, by regions and their principal cities. Within these limitations a chronological development is rather freely maintained. The knotty problem of what constitutes "Polish" architecture is solved in an Alexandrian fashion by covering "the area . . . you get a visa for, and where the Poles live now." It is an eminently practical solution for the traveler, but somewhat disconcerting for a professional art historian, since it includes German architecture in the Western territories and omits the most indigenous "Polish" architecture developed in the Eastern provinces now included in Russia. However, this approach corresponds precisely with the title of the book. Indeed, Mr. Knox has stated his purpose very clearly in his prologue and has carried it out admirably.

The book is a lively and knowledgeable commentary on the historical as well as the architectural material. It is impressive in its scope, since it deals with monuments from the tenth to the twentieth century, and with the main trends of Polish history, indicating the subsequent architectural influences from such diverse sources as France, Germany, Italy, and the Low Countries.

Diagrams of medieval cities, maps showing the spread of monastic and knightly orders, and schematic drawings of plans for new housing districts are not only helpful but give the reader a sense of the author's keen involvement with the subject. The principal data relating to each building are provided, and ground plans of the more important structures, with elevations and reconstructions, are included. The photographs are clear and the views varied. I was occasionally disappointed when Knox after praising something warmly did not illustrate it. This only reinforced my appreciation of his critical judgment and my delight in his rather breezy style of expression: "A logical ground-plan which led to a visual disaster." The arrangement of the photographs on the page is sometimes a little confusing, but this is a minor flaw. An excellent annotated bibliography is appended.

Although a large body of factual data is necessarily included, the author is witty, incisive, and urbane. Knox's book is not only a most welcome traveling companion but also a useful tool in English for the nonspecialized art historian.

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THE CZECH RENASCENCE OF THE NINETEENTH CENTURY: ESSAYS PRESENTED TO OTAKAR ODLOŽILÍK IN HONOUR OF HIS SEVENTIETH BIRTHDAY. Edited by *Peter Brock* and *H. Gordon Skilling*. Toronto and Buffalo: University of Toronto Press, 1970. xi, 345 pp. \$10.00.

This Festschrift dedicated to the old master of Czech history unites seventeen scholarly studies of American, Czechoslovak-émigré, and Czechoslovak authors

in an interesting and highly competent volume, as is appropriate to the international scholarly renown enjoyed by Professor Odložilík. Appended is a selected bibliography of his works and an index.

William E. Harkins offers a new periodization of Czech literature from 1774 to 1879 in which the designation "pre-realism" for the 1859–79 period is especially illuminating. Robert Auty gives an instructive summary of the evaluations of Josef Dobrovský in scholarly literature, and Milada Součková contributes careful observations in "*Locus Amoenus: An Aspect of National Tradition*," in which she makes her starting point the Czech national hymn. An especially valuable study is Miroslav Hroch's on the social origin of the Czech patriots between 1827 and 1848, in which he surveys his own imposing investigations on the subject. Stanley B. Kimball clearly depicts the first thirty years of *Malice Česká*, the decisive epoch of the Czech national awakening. In a most original and thorough study Peter Brock explores the role of Jan Ernst Smoler, the crucial figure in the revival of the Lusatian Serbs, and paints a detailed picture of his relations with the fathers of the modern (but deeply rooted in history) national consciousness of the Czechs and Slovaks. Appropriately this distinguished study bears the subtitle: "A Study in Slav Reciprocity." Another ornament of the volume is Joseph F. Zacek's study "Metternich's Censors: The Case of Palacký." One may gather from it that the Austrian censorship well understood the political significance of Palacký's *Geschichte Böhmens* and knew how to estimate its consequences. Zacek's balanced conclusion (pp. 111 ff.) evokes warm approbation.

Barbara Kohák Kimmel, in her contribution on Karel Havlíček's journalistic activity before March 1848, indicates the very disparate points of view of this great political writer which only thereafter carried him in one definite political direction, and Thomas G. Pešek summarizes the scholarly literature on the "Czechoslovak question" on the eve of the Revolution of 1848. A stimulating investigation, supported by rich documentation, on German liberalism and the Czech renaissance of the nineteenth century comes from the pen of Francis L. Loewenheim. The specialist on the period (as well as others) will read this study with great profit even if he cannot share the broad ideological judgments of the writer and the literature he cites. In contrast John Erickson's contribution on the preparatory committee of the Prague Slav Congress leaves one missing many an important and relevant citation. A gem of the volume is Stanley Z. Pech's special study—precise and supplied with magisterial knowledge of detail—of the Czechs and the Vienna Reichstag in 1848–49. It is worth noting that the author has written the last great general study, *The Czech Revolution of 1848* (1969), and knows how to assign value and weight to the individual factors at work. Josef V. Polišenský devotes his essay to the influence of America on the modern political thought of the Czechs, and Frederick G. Heymann contributes an instructive survey of the literature on Hussitism. Thomas D. Marzik seeks to evaluate Masaryk's national origin as a basis for his relations with the Slovaks, which is doubtless an important consideration but a difficult and intricate one to study, as the author appears to recognize.

Two especially copious contributions bring the Festschrift to an end. H. Gordon Skilling analyzes a turning point in Czech politics, the eighties, during which (in the so-called Taaffe era) after a long interval once again the possibility appeared for Czech politics to reach national goals by a conservative route. In

any case, for the Czechs this route became a shattering experience that led to conflict between Old Czechs and Young Czechs; the latter could not and would not sacrifice their basic democratic commitment for the sake of national concessions from the side of the government. Here we are led directly to Stanley B. Winters's contribution, which deals with the heyday of the Young Czechs from 1891 to 1901, especially the position of Kramář and Kaizl, and at the same time reveals the basic reasons for the collapse of this party.

In general one may say that in this volume we have a valuable collective work on the history of the Czech people that at the same time demonstrates the high level of American Bohemistics and historical scholarship.

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KAFKA AND PRAGUE. By *Johann Bauer*. Photographs by *Isidor Pollak*. Design by *Jaroslav Schneider*. Translated by *P. S. Falla*. New York, Washington, London: Praeger Publishers, 1971. 191 pp. \$14.95.

This is, so far as I know, the second attempt of its kind to present Franz Kafka as an emanation of his native city. A forerunner, with text by Emanuel Frynta and photographs by Jan Lukas, appeared in 1960. Both endeavors were perhaps inspired by Paul Eisner's *Franz Kafka and Prague* (1950), an original and important study to which Bauer pays due respect, although he does not mention the Frynta-Lukas work.

The joint efforts of Bauer and Pollak differ from those of Frynta and Lukas chiefly in that the former use many more quotations from Kafka's writings—skillfully, for the most part, juxtaposed with the pictures—and fill out the record with several lately discovered official documents and with passages from Kafka's unpublished letters to his sister Ottla. These items, however, add little new and nothing surprising to the not much we knew before about Kafka's brief sojourn in his family circle and the workaday world.

On photographs of persons and places, the text—in this edition, at least—is only minimally informative as to source; sometimes not at all, as with the charcoal and pencil portraits on pages 150 and 184. Of two impressive double-page spreads (pp. 142–43 and 158–59) not even the subject is revealed. Although the book is cleverly shaped to look like a ledger, it lacks a unified list of illustrations: surely an essential feature in a work of this kind, and one which is supplied in Frynta-Lukas.

Yet connoisseurs of photography will find much to admire in each of the composites. Pollak's camera work appears designed to make you feel like Josef K.; buildings, streets, passports, faces leap arrestingly at the eye. Frynta and Lukas aim rather at the aesthetic distance maintained by the mature Kafka. Classicists will prefer the earlier book, expressionists the later. Kafka, I fancy, keeps both on his coffee table.

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