

Other essays are somewhat peripheral to Weintraub's main interests, although the editorial board obviously could not dictate topics. For example, Henryk Baran, in "Some materials from the archive [*sic*] of the Tropovskij family" (pp. 59–64), prints one letter from Orzeszkowa (1904) and two from Reymont (1904 and 1910) to their Russian translators. The essay, though painstaking, provides little of interest. Czesław Miłosz on "Bronisława Ostrowska and *Miguel Mañara*" (pp. 293–306), deals primarily with Miłosz's family tree and admits that *Miguel Mañara* is "a rarity accessible to no more than a few connoisseurs." Nevertheless, Miłosz succeeds in illuminating an obscure corner of Polish literary history.

Two essays stand out in the collection. Jerzy Krzyżanowski's "Men at war: the Polish version" (pp. 239–50) takes a far-ranging yet close look at contemporary Polish novels and collections of short stories in terms of themes. Krzyżanowski draws on his expertise in comparative literature and provides relevant quotations from Grass and Hemingway to support his arguments. He offers the first critical and unbiased survey of an enormous and complex field, wisely excluding the prisoner of war camps in Germany and the Soviet Union as well as accounts of the forced establishment of the Communist regime in Poland after 1944. The other contribution of outstanding interest is Jerzy Peterkiewicz's "Simultaneity in a sequence; the time pattern of a mediaeval poem" (pp. 333–44), in which he establishes the unique place of the "Lament of the Mother of God" ("Żale Matki boskiej pod krzyżem") in the Polish vernacular tradition and locates the poem in its European context. Neither of these two essays can be summarized here: they are too closely argued.

The "Bibliography of the publications of Wiktor Weintraub," compiled by Nancy Shields (pp. 605–21) constitutes something of a curiosity. It lists 373 items published between 1929 and 1974 (a list which already requires updating). Most items are book reviews published in such literary papers as *Wiadomości literackie* and *Wiadomości* (London). These reviews reveal Weintraub's enormous range in contemporary and early literature and politics, and include such surprises as reviews of Rudyard Kipling, Graham Greene, Orwell, Waugh, Virginia Woolf, as well as theatrical reviews. It is to Ms. Shields's credit that she has unearthed them. On reaching Harvard in 1952, Weintraub was able to abandon such projects, and concentrate on Slavic literary studies, a collected volume of which would be invaluable to scholars and students alike.

Papers on linguistics and history come from such scholars as Zbigniew Gołąb and Alexander M. Schenker, and Piotr Wandycz. Maria Zagórska Brooks's essay, "The Bear in Slavic and Polish mythology and folklore" (pp. 107–12) adds a touch of the bizarre to the volume.

The usual peevish complaint must be registered about the number of misprints.

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PROFECJA I PROFESURA: MICKIEWICZ, MICHELET I QUINET. By
Wiktor Weintraub. Warsaw: Państwowy Instytut Wydawniczy, 1975. 170 pp.
35 zł., paper.

In the impressive scholarly work of Wiktor Weintraub which covers a wide spectrum of problems in Polish literature from the Renaissance to the present, Adam Mickiewicz occupies a special place. Besides an extensive study devoted to Mickiewicz's poetry, Weintraub has also written a series of studies of other aspects of the poet's work in which, among other problems, he analyzed most revealingly those related to Mickiewicz's mysticism. Particularly important and fruitful is his *Literature as Prophecy: Scholarship and Martinist Poetics in Mickiewicz's Parisian Lectures*

(1959) which was a turning point in the evaluation of Mickiewicz's Lectures on Slavic literatures delivered at the Collège de France between 1840 and 1844. This work led to a new interest in the Lectures, considering them as an essential document in the development of Polish Romantic thought. Weintraub's new book, *Profecja i profesura*, is a development of *Literature as Prophecy* in a single direction, that of explaining the friendship between Adam Mickiewicz and his colleagues at the Collège de France, Jules Michelet and Edgar Quinet. Many misunderstandings have accumulated about this now legendary friendship, and Weintraub has achieved an extremely precise investigation of the ambiguous, complicated, and sometimes paradoxical nature of this friendship. In addition, Weintraub proves that the factor which determined the unusual character of this friendship was the prophetic aspect of Mickiewicz's Lectures. The inspired, improvisatory, and prophetic style of Mickiewicz's Lectures caused Michelet and Quinet, while maintaining different ideological views, to transform their own professorships into tribunals of emotional prophecy.

The first chapter is an excellent analysis of Mickiewicz's lecture style. Weintraub then demonstrates how Mickiewicz's inspiration affected the lecture style of his French colleagues and how this style, particularly in Michelet's more radical form, was adopted in turn by Mickiewicz in his last course of the Lectures, when his prophetic tone reached its apogee, becoming an announcement of a "new revelation." The second chapter traces elements from Mickiewicz's Lectures in three of Michelet's later works, *Le Peuple*, *L'Étudiant*, and *Kościuszkó*. These works are a tangle of polemics with Mickiewicz, but are clearly dependent upon arguments in the Lectures, and are also an explicit tribute to Mickiewicz, a tribute to which Michelet was faithful to the end of his life. The shorter third chapter is an analysis of Quinet's religious views and their short-lived connections with the ideas of the mystic Andrzej Towiański, whose teachings were the basis of Mickiewicz's last course of Lectures. Weintraub sheds new light on the Lectures by treating them from the standpoint of their reception by Michelet and Quinet, and, while not dispelling the myth of the Collège de France trinity, he does explain it for the first time with great precision, thereby adding new arguments for the significance of Mickiewicz's Lectures. Weintraub demonstrates how "in the forties of the last century a peculiar prophetic school of Polish provenance arose at the Collège de France." At the same time, the book yields many interesting reflections and analyses concerning the works of Michelet and Quinet.

This book also represents an interesting chapter in the history of the prophetic aspect of Romanticism; it elucidates the contradictions at its very core and defines its multifaceted nature which frequently has been the source of much misunderstanding. The importance of a new scholarly work can be measured not only by the worth of the new conclusions it contains, but also by its ability to inspire other studies. Weintraub's work fulfills both criteria, a fact borne out by the many references to it found in subsequent studies of Mickiewicz.

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"THE SURVIVOR" AND OTHER POEMS. By *Tadeusz Różewicz*. Translated and with an introduction by *Magnus J. Krynski* and *Robert A. Maguire*. Princeton: Princeton University Press, 1976. xx, 160 pp. \$12.50, cloth. \$3.95, paper.

The transparency of his idiom and the strong moral passion of his poetry make Różewicz a poet who transposes well. What is so astonishing is not that two new volumes of his poetry have made almost simultaneous appearances in England and the United States in the past year, but that it has taken so long. A full decade has