

HISTORIA JĘZYKA POLSKIEGO. Vols. 1, 2 and 3. By *Zenon Klemensiewicz*. Warsaw: Państwowe wydawnictwo naukowe. Vol. 1: DOBA STAROPOLSKA (OD CZASÓW NAJDAWNIEJSZYCH DO POCZĄTKÓW XVI WIEKU). 1961. 232 pp. 36 plates. 36 zł. Vol. 2: DOBA ŚREDNIOPOLSKA (OD POCZĄTKÓW XVI WIEKU DO ÓSMEGO DZIESIĘCIOLECIA XVIII WIEKU). 1965. 322 pp. 48 plates. 50 zł. Vol. 3: DOBA NOWOPOLSKA (OD ÓSMEGO DZIESIĘCIOLECIA XVIII WIEKU DO R. 1939). 1972. 312 pp. 53 plates. 64 zł.

When Professor Klemensiewicz died in a plane crash in 1969, he left a rich legacy of scholarship. His most important contributions were in the area of Polish syntax, but he also had much to say about Polish historical grammar, language culture, language pedagogy, and the language and style of individual authors (notably Słowacki, Mickiewicz, and Dąbrowska). Unlike most linguists, he confined his attention exclusively to his native language—but in his chosen area, he was the author of over six hundred contributions, including several major ones. He was a professor of the Jagiellonian University, member of the Polish Academy of Sciences (and president of its Cracow section), and longtime member of the governing board of Towarzystwo Miłośników Języka Polskiego. After the death of K. Nitsch in 1958, he became president of the organization and editor of its journal, *Język polski*. On the pedagogical side, he was vice-president of Związek Nauczycielstwa Polskiego.

Klemensiewicz obviously intended the work under review to be something of a magnum opus. This is clear not only from its size and scope, but also from its history. A first version of it was almost completed during the German occupation. The work as presently constituted is a reworking, modernization, and expansion of that unpublished version. Before his untimely death, the author was able to finish approximately two-thirds of the third volume. The task of rounding out the work (utilizing the earlier version and the author's notes) fell to his daughter, Irena Bajerowa, herself a specialist in Polish linguistics. All that is truly lacking from the finished work is a section on "Funkcjonalna sprawność języka doby nowopolskiej" in the third volume. Since similarly entitled sections figure largely, and importantly, in each of the first two volumes, it is a sore loss. But we should be grateful for what we have—an extraordinary work on the history and development of literary Polish.

Polish specialists who are not linguists should not let that fact stop them from a thorough acquaintance with the book. A total of only about 160 pages is devoted to Polish historical grammar in the strict sense, that is, to phonology, morphology, and syntax. And even 60 pages of this total are utilized for a summation of the arguments surrounding the phenomenon of *mazurzenie* and the problem of whether the Polish literary language had its origins in Great Poland or Little Poland. As is well known, debate over this question is now approaching its one hundredth anniversary and reached a particularly heated period in 1948–56. Klemensiewicz is a proponent of the Great Poland theory, but his summary is probably as fair and as dispassionate as any.

The remainder of the three volumes is devoted to other matters. Some 85 pages are used to explore the changing lexicon (including sections on foreign borrowings), 75 pages are allotted to social, political, religious, and educational forces which shaped the development of the literary language, and about 150 pages

(with copious examples) are assigned to stylistics. The lexicon is, of course, of great importance as a repository of external influences operating on the language through borrowings. In Polish, there is the Czech influence on religious terminology, the German influence on the vocabulary of the arts and crafts, the profound Latin influence on all intellectual discourse, and the Italian influence (the court of Bona Sforza) which left its permanent mark on the language of the fine arts, as well as others. The social, religious, and other forces are well-chronicled by Klemensiewicz, and justly so; for example, Poland had a long struggle with the influence of the Latin language in medieval times, during the Renaissance, and again during Saxon times when the spread of Latin within the nobility was abetted by the Jesuit school system. In his sections on stylistics, Klemensiewicz traces the changing language sensibilities through every literary period from the Renaissance to the avant-garde currents between the two World Wars.

But there is still more. Smaller sections are devoted to the development of the orthography, historical surveys of the evolution of Polish grammatical thought, dissemination of the written word (periodical publication, book production), and pertinent developments within the Polish educational system. Klemensiewicz also (unlike his predecessors—Brückner, Słoński, Lehr-Spławiński) has the merit of increasing both the depth and breadth of his narrative as he approaches the modern period, rather than the other way around. This is the kind of comprehensive survey that Vinogradov could have done for the Russian literary language, had he not chosen to limit himself to the seventeenth, eighteenth, and nineteenth centuries. The 137 black-and-white illustrations are largely reproductions of title pages and selected pages from manuscripts and printed books.

When one reviews a major work by a major scholar, there is little temptation to quibble, but something must be said about the format Klemensiewicz used. He provided analytical tables of contents, but there are no indexes of any kind. Furthermore, he chose to relegate a great deal of discussion (and a great many examples) to the footnotes. There are a total of 1,915 footnotes in the three volumes, spread over 221 pages of fine print. As a result, the overall size of the work is significantly reduced, but the reader's task is increased enormously, especially in the sections on stylistics where the footnotes contain the bulk of the illustrative citations.

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THE TRADITION OF CONSTRUCTIVISM. Edited by *Stephen Bann*. The Documents of 20th-Century Art Series. New York: The Viking Press, 1974. xlix, 334 pp. \$16.50.

This volume joins the very useful series, *The Documents of 20th-Century Art*. Under an umbrella title, Stephen Bann has collected a varied selection of texts, some translated into English for the first time, which are thematically Constructivist.

Nearly two-thirds of the book is devoted to items which appeared between 1920 and 1930, and many of them relate to Soviet Russia, the birthplace of Constructivism. The book is not put forward as a history, nor does Bann, in his introduction or in brief expository passages interjected throughout the texts, attempt to unravel the problems of defining Constructivism, except by indicating what it was not. He has rationalized his approach by identifying his role as that