

Kečkemet traces Meštrović's life (1883–1962) from his childhood as a poor Croatian shepherd who taught himself to read, through his youth when he was influenced by the legendary motifs of his folk heroes, to his adult years of work in his own country, various cities of Europe, and finally the United States. In 1900 Meštrović went to Vienna to work and study, and it was there he joined the Secession. During visits to Paris he found himself strongly attracted to the Greek, Assyrian, Babylonian, and Egyptian art at the Louvre. His sculpture, however, remained original and his horizons broad. His magnificent plan for the Vidovdan Temple (*Vidovdanski hram*), and the statues he completed for it, brought him esteem and fame.

The events of the First World War influenced Meštrović deeply, as is clearly seen in the changed symbolism of his art. His major work of this period, the *Crucifixion*, was carved in wood, and in its form (tormented body) reminds one of Gothic sculpture. During the same period he created a series of wooden panels picturing scenes from the life of Christ. These panels suggest graphics rather than sculpture. Belonging in the same style, according to Kečkemet ("more engraved than carved"), are the bronze reliefs in the Račić family memorial chapel, which stands high above the bay at Cavtat (in Dubrovnik), a lyric song of death. Kečkemet is well acquainted with Meštrović's work, and the discussions he had with the artist concerning his creativity furnish a personal touch to the commentary.

Besides the masterpieces mentioned above, Meštrović completed numerous sculptures in wood, bronze, and stone, including representations of several famous persons from Yugoslavia, Europe, and America. During the final years of his life he produced many paintings reminiscent of the last phase of Michelangelo's creativity and the art of the baroque period.

One misses, in this otherwise excellent commentary, a more precise explanation of Meštrović's relation to architecture and to the basic materials he used.

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POZAPOMENUTÁ TVÁŘ BOŽENY NĚMCOVÉ: VZTAH BOŽENY NĚMCOVÉ K MYŠLENCE SLOVANSKÉ VZÁJEMNOSTI A KULTURÁM SLOVANSKÝCH NÁRODŮ. By *Zdeněk Urban*. Acta Universitatis Carolinae, Philologica monographia 30. Prague: Universita Karlova, 1970. 144 pp. Kčs. 20, paper.

Božena Němcová (1820–62) is one of the foremost Czech writers, as her bibliography of 1962 spells out with eloquence. The present monograph approaches her work from the perspective of the Slavic *Wechselseitigkeit* preached by Jan Kollár, the prophet of Pan-Slavism. This idea had wide currency among the Czech patriots, and Němcová was no exception. She was not an intellectual, as Urban himself lets his readers guess between the lines, nor did she have the kind of education of which intellectuals are made. But she had a keen, receptive mind and knew how to make an aspect of Kollár's ideology come alive. A competent ethnographer and folklorist, she established contact in this field with other Slavs—Slovaks, Yugoslavs, Bulgarians, and Russians. She put into literary practice the brotherhood between Czechs and Slovaks, and she was the first who used her art to familiarize Czechs with the Slovak country and its people. This monograph gives an amply documented and well-analyzed account of those activities.

The territory where Němcová was at home was Slovakia. She spent long months there busy with ethnographic field work, meeting Slovak writers and collectors of folk songs and tales. Her collection of Slovak fairy tales ranks among the best of the century—Erben's and the Grimms' included. She knew outstanding Slavic ethnographers, the Serb Vuk Karadžić and the Bulgarian G. S. Rakovski. In Prague, among the Slavic visitors—this was the social side of the Slavic *Wechselseitigkeit*—she met A. N. Pypin, who mentioned her in *Moi zametki* (Moscow, 1910); the manuscript page of his Prague notebook was reproduced in plate 5 of the appendix. Němcová read Pushkin and Gogol in Czech and German translations, as did many Czechs of her time. The Russian résumé of the book tries to press the point of her Russian affinities, though her knowledge of Russian language and literature remained on the periphery. It is interesting that translations of Němcová's fiction appeared in *Russkii vestnik* (1866), at a time when this journal was publishing prose by Turgenev, Dostoevsky, and Tolstoy (p. 36). N. S. Leskov translated and praised highly her fairy tale *O dvanácti měsíčkách* (p. 37).

The last chapter treats Němcová's linguistic *Wechselseitigkeit*—that is, her translations and adaptations from Slovak, Serbian, Slovene, and Bulgarian. Here Urban makes a good point in comparing the two Czech ethnographers of the middle of the century, Erben and Němcová: he characterizes Erben as the folklorist concerned primarily with the structure of the fairy tale and Němcová as seeking to put in relief its local (Slovak, Serbian, etc.) linguistic color (p. 131). Also, Urban's observations on how Němcová's occupation with Slavic ethnography entered her fiction have convincing authority.

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PEN'Ō PENEV: POETŪT S VATENKATA. By *Liuben Georgiev*. 2nd edition. Sofia: Izdatelstvo na Bŭlgarskata akademiia na naukite, 1970. 612 pp. 4.40 lv.

In this biography of a modern Bulgarian poet who committed suicide at the age of twenty-nine (1930–59), the author rightly excludes from his analysis the artistic aspects of Penev's poetry. Penev was not a vanguard artist in the sense of making formal innovations. Before his death he had published only one volume of poems, and the critics at that time were rather cautious both in critical appreciation of his début and in anticipation of his further creative development. Today, fourteen years after the death of the author of *Dobro utro, khora!* (*Good Morning, People!*, 1956), his poetry is considered to be the most outspoken manifestation of the generation that with confidence and enthusiasm responded to the program of socialist construction in Bulgaria. Penev enjoys the official reputation of revolutionary bard who contributed most to the dissemination of what is called "socialist consciousness" among Bulgarian youth, and his role in Bulgaria is frequently compared to Mayakovsky's in the Soviet Union. His poems are read at political mass meetings, and have been included as compulsory reading material in the schools.

There is no doubt that Penev declared himself for the revolution at an early stage of his writing, and wanted to save from oblivion the heroic effort of that