

and generally neglected author of Czech realism, offers relevant additional criteria. Perhaps the most interesting study is devoted to a comparison of Karel Čapek and Vladislav Vančura, using Jan Mukařovský's device of characterizing by confrontation. Čapek and Vančura offer two ways of rejecting the traditional differentiation of speech-level, but their solutions are deeply opposed to one another: "Čapek assimilates narrative to characters' discourse, whereas in Vančura's fiction, characters' discourse is adjusted to the speech level of narrative" (p. 97).

Despite its fragmentary character, Doležel's book is still a unity, opening up new ways of analysis of prose. It would be most useful to apply his principles to contemporary Czech prose or at least to some outstanding writers such as Škvorecký, Hrabal, or Linhartová.

WALTER SCHAMSHULA
University of California, Berkeley

CLOSELY WATCHED FILMS: THE CZECHOSLOVAK EXPERIENCE.

By *Antonín J. Liehm*. White Plains, N.Y.: International Arts and Sciences Press, 1974. ix, 485 pp. \$15.00.

ALL THE BRIGHT YOUNG MEN AND WOMEN: A PERSONAL HISTORY OF THE CZECH CINEMA. By *Josef Škvorecký*. Translated by *Michael Schonberg*. Toronto: Peter Martin Associates, Ltd., in association with *Take One Magazine*, 1971. viii, 280 pp. \$8.95.

Referring to the career of the brilliant film director of the interwar period, Gustav Machaty (*Ecstasy, Eroticon*), Josef Škvorecký suggests a theme that might apply to any period of Czech cinematography: "It was a creeping drama with an unhappy end" (p. 13). Certainly this was true of the promising wave of the 1920s and 1930s, ended by the German occupation. It was equally true of the "new wave," begun cautiously in the gradual political relaxation of the 1960s and ended abruptly by the "normalization" policies of the post-1969 regime. It is the wave of the sixties that delineates the subject matter of Liehm's *Closely Watched Films* and serves as the clearest focal point of Škvorecký's *All the Bright Young Men and Women*.

As in his earlier book about Czechoslovak literature (*The Politics of Culture*, New York, 1970), Liehm has given us a collection of personal reflections by the outstanding artists of their day. In *Closely Watched Films*, the title of which is cleverly taken from that of Jiří Menzel's film *Closely Watched Trains*, Liehm has published his interviews with the leading filmmakers of the sixties. These are the men and women who realized what many have called the "Czechoslovak miracle"—an almost incredible flowering of the cinematic art in this small country that had for two decades seen its finest artists stifled by regimes with no tolerance for creativity or criticism. Many of Liehm's subjects are well known in the West: Brynych, Forman, Passer, Kadár, Menzel. Others are less familiar here: Krška, Barabáš, Papoušek, Bočan. In each interview, Liehm puts to use his special talent for engaging in a meaningful dialogue while allowing the subject to reveal his own feelings about his art, its purpose, and its social message. *Closely Watched Films* is a sensitive and probing book, and a valuable complement to objective historical analyses of the sixties in Czechoslovakia. It is also a sad book, for it reminds us of a marvelous decade in cinematographic history that has abortively ended.

Škvorecký describes *All the Bright Young Men and Women* as the “story of Czech film as I saw it and partially lived it.” The author sets the cinema of the sixties into its larger historical framework, showing that the “miracle” represented something of a culmination rather than a sudden burst of creativity *ex nihilo*. The “personal” quality of the book is both its strength and its weakness. Škvorecký, a well-known humorist and occasional actor (*The Party and the Guests*), acknowledges his lack of documentation and admits that the book is a “product of nostalgia.” Therefore, we are put on guard not to expect a scholarly treatise but rather an assemblage of reminiscences and anecdotes. This, however, is precisely Škvorecký’s strong point. Although his account is undocumented and at times disjointed, it manages to capture some of the spirit of the Czech cinematic tradition. This Škvorecký does by drawing on the subtle humor-tragedy blend characteristic also of his fiction.

The two books complement each other well. Liehm emphasizes the serious and, indeed, profound sense of purpose shared by the artists of the sixties: “Most filmmakers of that period would have been ashamed to think only of how to amuse their audience, of how to satisfy the box office. Each felt the obligation to make his next film speak to the problems that were of greatest concern to the people” (pp. 284–85). In contrast to the generally somber tone of *Closely Watched Trains*, Škvorecký intersperses his ironic wit with the more serious message of *All the Bright Young Men and Women*, giving us a lighthearted, tragicomic insight into the longer tradition underlying the “miracle” of the 1960s.

DAVID W. PAUL
University of Washington

BÉLA BARTÓK: WEG UND WERK, SCHRIFTEN UND BRIEFE. Edited by *Bence Szabolcsi*. Munich: Deutscher Taschenbuch Verlag, 1972. Kassel: Bärenreiter Verlag. 381 pp. DM 9.80, paper.

This convenient pocket-size volume is a revised version of Professor Szabolcsi’s earlier work (with the same title) published by Breitkopf and Härtel in 1957. The editor’s own contribution, a consideration of the life of the composer, has been considerably extended, largely by means of quotation from Bartók’s letters and other writings. The book now stands as a succinct yet reasonably comprehensive overview of Bartók’s career; it does not, however, consider his music in any detail.

Nor does the remainder of the book fulfill the promise of a discussion of Bartók’s work conveyed by its subtitle. Three articles by Zoltán Kodály are included—one a summary treatment of Bartók’s early music, published in 1921, the others on *Bluebeard’s Castle*, Bartók’s only opera (1918), and on Bartók as folklorist (1950). Szabolcsi contributes a chapter on Bartók and folk music (1950), and Ernő Lendvai an “Introduction to Bartók’s World of Form and Harmony” (1953), presenting a simplified version of the theories of tonal polarity and the Golden Section as applied to Bartók’s music. Bartók’s autobiographical sketch (1921) is included, as well as six of his articles on various ethnomusicological subjects.

A substantial part of the book is occupied by forty of Bartók’s letters, extending from 1899 to 1944. (The original publication had forty-one. Omitted here is a postcard from Caen in July 1914 to a Rumanian friend, saying, “What a