

DIE DRAMEN DES JUNIJE PALMOTIĆ: EIN BEITRAG ZUR GESCHICHTE DES THEATERS IN DUBROVNIK IM 17. JAHRHUNDERT. By *Wilfried Potthoff*. Bausteine zur Geschichte der Literatur bei den Slaven, no. 2. Wiesbaden: Franz Steiner Verlag GmbH, 1973. ix, 360 pp.

Wilfried Potthoff's large monograph on Palmotić's dramatic work is the first comprehensive study of this prolific Dubrovnik playwright published in nearly a hundred years. Its clarity of presentation and the conclusions arrived at after a systematic critical analysis of Palmotić's plays make it a valuable contribution to the history of Yugoslav literature. Based on the author's doctoral dissertation presented at the University of Bonn (1970), the work is divided into nine chapters of unequal length. Chapters 6 to 8 form almost three quarters of the book, and are devoted to a detailed analysis of Palmotić's theatrical works (pp. 58–322).

In the introductory chapter Potthoff briefly discusses the place Palmotić occupies in seventeenth-century Dubrovnik literature and the main characteristics of Croatian Baroque. He also provides the reader with a concise critical survey of the works previously published on Palmotić. Since 1883–84, when Armin Pavić published his monograph *Junije Palmotić* in nos. 68 and 70 of *Rad JAZU*, there has been no sizable critical work on this important and interesting Dubrovnik playwright. In discussing the shortcomings of Pavić's study, Potthoff points out some of the misconceptions that have been perpetuated in the traditional view of Palmotić. He then formulates the reasons (such as the lack of a previous formal analysis and the availability of new materials) which, in his opinion, warrant a modern re-evaluation of Palmotić's dramatic works and the role he played in seventeenth-century Dubrovnik literature. Chapter 2 contains a short biography of Palmotić (1608–57), and chapter 3 (*Bildungsbiographie*) discusses the possible influences on the playwright as well as his theatrical background. Chapter 4 is devoted to establishing the chronology of Palmotić's plays and to their classification, and chapter 5 deals with problems of the texts. As a result of his investigation, Potthoff has been able to correct the dating of certain plays. According to him, the earliest play is not *Atalanta* (1629) but *Došašće od Enee k Ankizu njegovu ocu*, which Potthoff dates about 1628. The author also narrows the approximate dating of *Elena ugrabljena* to 1634–37 instead of the previous 1630–40. This modified chronological list of Palmotić's plays (p. 45) enabled the author to discover in the playwright's work a definite developmental line from the earliest to the latest plays. Potthoff's classification of Palmotić's plays as early (up to 1634), middle (1634/37–1639), and late (from 1644 on) is therefore not mechanical but functional, because it permits a more meaningful analysis than Pavić's classification according to genres. This functional character of Potthoff's classification becomes obvious in the three major chapters, in which the author systematically analyzes each of the three groups respectively. These chapters are extremely well organized and identical in structure; this enables the reader not only to grasp the similarities and differences between entire periods but also to compare individual aspects of the plays throughout the three periods.

For those readers whose interest in Yugoslav literature is only marginal, chapter 9 provides a fine summary. The monograph is supplemented by impressive bibliographical data, including the editions of Palmotić's works (pp. 335–42), and both a name and title index and a subject index. Among a few printing errors

spotted in this book, the one found on the first page of chapter 9 (p. 323) should be mentioned because of the importance of that chapter: the seventh line from the bottom is misplaced, and should follow the thirteenth line from the top.

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A HISTORY OF BULGARIAN LITERATURE, 865–1944. By *Charles A. Moser*. Slavistic Printings and Reprintings, 112. The Hague and Paris: Mouton, 1972. 282 pp. 60 Dglds.

A thorough history in English of Bulgarian literature has long been needed. C. A. Manning and Roman Smal-Stocki were the first to attempt to fill this lacuna with their *History of Modern Bulgarian Literature*, published in 1960. Unfortunately the book was neither accurate, comprehensive (medieval Bulgarian literature was not included), nor analytical. Charles Moser's *History* surpasses their work in both comprehensiveness and erudition.

A meaningful presentation and analysis of Bulgarian literature over an entire spectrum of eleven centuries would be a mammoth, if not impossible, undertaking were it not that the history of Bulgarian literature is marked by lengthy gaps. Medieval Bulgarian literature, which flourished after the dissemination of the writings of Saints Cyril and Methodius and their disciples in the ninth century, declined precipitously from the eleventh to the mid-eighteenth century, except for a brief period of vitality in the fourteenth century (the "silver age"). Moser says of the whole medieval period that there is "often nothing specifically Bulgarian or very original in the major literary monuments." On the other hand, Old Bulgarian literature is surprisingly varied, ranging from Orthodox church writings to the various medieval genres of "unofficial" literature—apocryphal as well as belletristic.

Bulgaria's Renaissance is usually dated from the appearance of Paisii Khilendarski's *Slavianobŭlgarska istoriia* (1762) and extends to the liberation from the Turks in 1878. Moser's chapter covering this period reads partly like a historical survey, since the output was almost wholly polemical or didactic in character, with little of aesthetic value. Moser also traces the inception of Bulgarian theater and discusses folk poetry and the literary scholarship associated with it, as well as the rise of the literary verse form.

It was not until after 1878 that Bulgarian literature began to mature and branch out, as Moser notes. He stresses that Bulgarian literature from 1878 to 1896 was still geared to serve social ends. The sole exception was the humorous and satirical writing of Aleko Konstantinov, who remained outside the mainstream of Bulgarian literature.

The last two chapters of the book, dealing with the period 1896–1944, are fascinating as well as unique contributions to the history of Bulgarian letters. Moser discusses the dominant position which the literary historian and critic Kiril Krŭstov assumed in the years 1896–1907, when his journal *Misŭl* attracted a pleiad of Bulgaria's finest poets and prose writers, including Pencho Slaveikov, Bulgaria's sole nominee for a Nobel Prize. The most complex period in Bulgarian literature was, however, the era from 1918 to 1944, which was replete with all manner of ideologies and literary and philosophical credos. Moser most admirably conveys the distinctive *Zeitgeist* of this dynamic period in Bulgarian literature.