

Poland, of the reception of European poetics, literary trends, and styles, of the assimilation of particular genres, of analogies between individual writers, of the problems of translation, and the interrelations between literature and the visual arts. We find an essay about an interesting scholarly *trouvaille*, an essay on the publication in 1635 in Cracow of a letter by Petrarch on Vergil, and, finally, an essay on a semiliterary curiosity, a sixteenth-century burlesque association of Polish nobles known as the Republic of Babin.

With few exceptions the authors deal with literary and cultural "imports" into Poland rather than "exports" from Poland. In an important essay on the Europeanness of Polish literature of the Renaissance, Janusz Pelc unites both these aspects and offers a panoramic review of the European elements in Polish literature and the extent of the diffusion of Polish literature abroad. Only the combination of the two, Pelc astutely maintains, can effectively testify to the Europeanness of a literature.

Because of the nature of the publication, many essays are fragmentary, and—as Professor Brahmer warns in his condensed, pithy outline of the affinities between Old Polish and Romance literatures—are invitations to discussion and future research, not thorough presentations of problems. Indeed, the greatest value of this book is its openness to a new exchange of ideas, as well as the novelty of its critical approach, rather than the quality of the individual essays.

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PRZEWODNIK POLONISTY: BIBLIOGRAFIE, SŁOWNIKI, BIBLIOTEKI, MUZEA LITERACKIE. By *Jadwiga Czachowska* and *Roman Loth*. Vademecum polonisty. Wrocław: Ossolineum, 1974. 642 pp. 120 zł.

Przewodnik polonisty (A Polonist's Guide) like its twin volume *Warsztat badawczy polonisty* (A Polonist's Workshop), is intended primarily to help the graduate student in the field of Polish literary studies. While the *Workshop* concerns itself mainly with technical problems in research, the *Guide* has the dual function of supplying information on *what* bibliographical literary sources are available and *where* they can be found. Thus, *A Polonist's Guide*, both exhaustive and well organized, will also prove useful to advanced researchers.

The volume is divided into two parts: part one provides a carefully annotated bibliography; part two gives detailed information on libraries and museums whose holdings include materials listed in part one. A subject index and an author index complete the volume.

The bibliography contained in part one fills gaps in information about materials available before the Second World War, and brings up to date the information on biobibliographical publications appearing in the postwar period through 1972. The importance of this work, as well as the magnitude of effort involved, can be fully appreciated by recalling that, until the 1960s, the main and almost only organized sources of biobibliographical data on Polish literature were Karol Estreicher's monumental *Bibliografia polska* (1882–1916) covering the period from the fifteenth century to the end of the nineteenth, and Gabriel Korbut's *Literatura polska* (1917–33) covering the period from the tenth century to the First World War. There have been, of course, many separate individual pub-

lications, duly noted in the *Guide*. The literary bibliography branches out into several related disciplines, and thus includes bibliographical information on Polish historiography, musicology, film, theater, journalism, heraldry, folklore, and many other topics.

The section on literature includes a subsection on literary theory and its ramifications. Other subsections cover a complete history of Polish literature—both general outlines (including translations into foreign languages) and works on individual literary periods and trends from the beginnings of Polish literature up to 1918.

Part two concentrates on Polish literature and its history, but some information is included on distinguished collections—cartographic and numismatic, among others. It is divided into three sections dealing with catalogs: (a) catalogs of microfilms as well as of scripts and old printed materials dating from the sixteenth, seventeenth, and eighteenth centuries; (b) catalogs of great public libraries and libraries of famous universities such as the Jagiellonian University, the University of Warsaw, and the Catholic University of Lublin; and (c) catalogs of museums—the three main Polish museums (the National Museum in Cracow, the Mickiewicz Literary Museum in Warsaw, and the Theater Museum, also in Warsaw) and twenty-seven regional “biographical museums” dedicated to the memory of writers of all periods (for example, Kochanowski [in Czarnolas], Sienkiewicz [at Oblęgorek], Prus [in Nałęczow], Żeromski [in Kielce], and Broniewski [in Warsaw]).

Altogether, *Przewodnik polonisty* is an unusually valuable work. It will be welcomed by scholars of Polish culture and literature.

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A STUDY IN AUSTRIAN ROMANTICISM: HUNGARIAN INFLUENCES IN LENAU'S POETRY. By *Agnes Huszar Vardy*. Historical introduction on the Age of Romanticism by Steven Bela Vardy. Program in East European and Slavic Studies, Publication no. 6. Buffalo: Hungarian Cultural Foundation, 1974. 173 pp. Illus. \$6.00, paper. (Available from the Hungarian Cultural Foundation, P.O. Box 364, Stone Mountain, Ga. 30083.)

This work adds to a considerable body of dissertational material on the subject of German (Austrian) and Hungarian cultural interaction. Such cross-fertilization has been especially productive in the field of music and immediately evokes names like Liszt, Haydn, and Eszterházy. Within the framework of traditional Hungarian interest in the German “greats” who had contacts with Hungary and used Hungarian themes, one can only praise this book on Nikolaus Lenau. The scholarship, style, and documentation are admirable, the nostalgia is in harmony with our times, and the book's format is pleasing. Intriguing questions do arise beyond the dissertational limits of the work. In the preface and historical introduction there are hints that the subject matter could lead to a new understanding of the kind of cultural interaction from which Lenau emerged, and its meaning for our world of growing interdependence. But in fact, the second part of the title seems to be a misnomer, for the book does not (as I anticipated) treat Hungarian intellectual influence on Lenau, but the Puszta, Gypsy music, and “Hungarian types” (huszars, betyárs)—which is quite a different thing. Much work remains to be done