

In the opinion of this reviewer the substance of Kulundžić's charges cannot be wholly dismissed. Like so many hallowed institutions, the Yugoslav Academy in Zagreb, for instance, has been relatively inactive and conservative, partly because its leadership is monopolized by scholars—many in their seventies and even eighties—who are often jealous of their positions and prerogatives. It is also true that little that is original has been published in the areas of medieval and early modern Croatian history. But the reasons for this are far more complex than Kulundžić is ready to admit. For years Croatian as well as other Yugoslav scholarship and historiography were under the ideological control of the political establishment. It is only recently that scholarship has been freed from inhibiting ideological pressures.

From the context of Kulundžić's book it is obvious that his ire against Professors Šidak, Štefanić, and others is personal. It is related to his endeavors to prove that the first Croatian printing establishment was in Kolin, in the region of Lika, where it flourished in the late fifteenth century until the coming of the Turks. Kulundžić's thesis about Kolin and his claim, for example, that an extant missal published in 1483 and a breviary published in 1491 were printed in Kolin and not Venice (as Šidak and others have maintained) were resisted by the experts in the field. Kulundžić evidently feels that opposition to his thesis about Kolin is part of an organized and systematic denigration of Croatian history by the professionals.

Kulundžić weakens his substantive charges against the historians and Slavists by his polemical, political, and often outright demagogic attacks against opponents. Thus he seeks to discredit Šidak by charging him with wartime collaboration with the Ustaša regime and postwar subservience to the Communists. Despite the regrettable excesses of the book, it may have served the useful purposes of creating broad public interest in historiography and of placing the professionals on notice to improve their creative contributions.

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ROMAN MILOŠA CRNJANSKOG: PROBLEM UNIVERZALNOG ISKAZA.

By *Nikola Milošević*. Belgrade: Srpska književna zadruga, 1970. 261 pp.

In this book the author attempts to solve some intricate problems of the theory of literature and epistemology. The problem of the place and function of the universal statement in a literary work is his main concern, but he also discusses the monistic and pluralistic interpretations of literature, the cognitive value of literary creation, and the problem of the "organic" unity of the heterogeneous elements constituting the oneness of a literary work.

The first part of Milošević's book, some sixty-two pages, is taken up by a critical survey of the views concerning these problems. The author observes that the presence of universal statements in literary works is an undisputed fact and that the disagreement among theoreticians is over the artistic—not the ideological—relevancy of such statements. He notes that some theoreticians overemphasize the importance of universal statements and others consider them totally irrelevant to the aesthetic value of a literary work; or if they concede that the ideological content has some aesthetic value, they consider it a "violation against the inner coherence of the literary work" (p. 21) and an "intellectual sediment that muddies the pure currents of literary narration" (p. 21). Milošević concludes that the

problems cannot be solved through the theoretical approach alone, and he proposes to find the solution through a systematic analysis of Crnjanski's novels *Dnevnik o Čarnojeviću*, *Seobe I*, and *Seobe II*.

An elaborate analysis of Crnjanski's three novels occupies the second part of the book (pp. 63–244). It provides a keen insight into the creative methods and artistic qualities of Crnjanski's prose, yet its relevance to the solutions discussed in the first part of the book is overstated. In the third part (pp. 245–59) the author presents his conclusions, supposedly derived from his analysis of Crnjanski's novels. A number of his conclusions are merely generalizations, which may explain why the problems that in the first part of the study seemed complicated and difficult to solve now appear rather simple and easy to untangle. An example of such generalized and arbitrary conclusions is the following: "Serious literary prose is the true abode of metaphysical qualities. In this fact one should, in our opinion, look for the solution of the seemingly insoluble problem of the monistic and pluralistic interpretation of literature" (p. 255).

The author has not solved the theoretical problems discussed in his study, but his work represents a significant contribution to literary scholarship, because it offers an excellent analysis of Crnjanski's three novels and presents an elaborate review of the previous abortive attempts to solve the problem of the function and nature of literature.

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HRVATSKI LATINISTI. 2 vols. Edited by *Veljko Gortan* and *Vladimir Vratović*. Zagreb: "Zora," "Matica hrvatska," 1969–70. Vol. 1: 742 pp. Vol. 2: 1024 pp.

In the famous collection *Pet stoljeća hrvatske književnosti* (*Five Centuries of Croatian Literature*), which is being published jointly by "Zora" and "Matica hrvatska," the Croatian Latinists are now included. The first volume covers those who wrote during the Renaissance, and the second contains the work of those Latinists who excelled from the seventeenth until the beginning of the nineteenth century.

During the Croatian national revival—the so-called Illyrian movement in the middle of the last century—a great interest was shown in the Croatian literary and cultural past, but this interest focused almost exclusively on vernacular works. The well-known collection *Stari pisci hrvatski* (*Old Croatian Writers*) was devoted to authors who wrote in Croatian. The scholars and literary critics paid attention to those who had chosen to write in their mother tongue, and hardly mentioned the others.

Toward the end of the last century, however, a certain concern was manifested for those authors who wrote also in Latin or only in Latin. After World War II the Yugoslav Academy (Zagreb) began to publish systematically the Croatian Latinists. The first volume contained the lecture that Vinko Pribojević delivered in his native town of Hvar in 1525 about the origins and history of the Slavs (*De origine successibusque Slavorum*, Venice, 1532, and Zagreb, 1951). The later volumes included the poems (*Elegiae et epigrammata*, Zagreb, 1951) of Ianus Pannonius (Ivan Česmički), who worked at the court of Matthias Corvinus, and the elegies of Juraj Šižgorić from Šibenik, who lamented the Turkish onslaught on his countrymen (*Elegiae et carmina*, Venice, 1477, and Zagreb, 1966). The last significant