

period; but Schmaus discerned in those topics certain underlying principles of cultural history which were the real objects of all his writing in the 1960s. Thus, despite their apparent heterogeneity, the several literary articles are truly complementary to the two essays explicitly on cultural history in this volume, one on Gallic influence in southeast Europe, and the other on the distinction between "high" and "low" (or "folk") culture in the same region. Four philological articles further serve the same end by other means: everywhere in language, as in literature, Schmaus found the larger meanings of cultural experience in its fine details.

In this book one shares and relives the ripest years of one of the largest and most humane minds ever devoted to understanding Eastern Europe and the Balkans.

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IVAN FRANKO: HIS THOUGHTS AND STRUGGLES. By *Nicholas Wacyk*. The Shevchenko Scientific Society Ukrainian Studies, vol. 38. The English Section, vol. 11. New York: The Shevchenko Scientific Society, Inc., 1975. xvi, 114 pp. Paper.

From the foreword by Professor W. Lew and from the two prefaces by the author we learn that the present book is an augmented translation of the German original (published in 1948), which in turn was based on Wacyk's doctoral dissertation at the University of Vienna. And this is *all* that we learn! The rest consists of commonly known information about Ivan Franko, presented in a way that even a first-year undergraduate student would find hard to duplicate. In the sophomoric "Rules on the Transliteration . . ." for example, we are informed that "The Ukrainians use in their language s.c. the *Cyrillic alphabet* (it is really the Greek alphabet adjusted to some sounds peculiar to the Ukrainian language)" and that "A letter in Ukrainian names is always to be pronounced as in English" [?] (p. xiv). And in the padded bibliography, certain items are listed twice (for example, Baker and Kernan), and one finds such pertinent [!] works as, to name one of many, *A Short History of the Chinese People*. The remainder of this book is a nightmare of faults, repetitions, *non sequiturs*, inconsistencies, simplifications, half-truths, misconceptions, sloppy scholarship, as well as silly scholarly pretense. One would like to illustrate all of these for sheer shock value, but virtually every page in the book would have to be cited almost in its entirety. One short paragraph, however, will reveal the whole scholarly tone of this unfortunate publication: "During his studies in Vienna, the poet [Franko] met Chaim Weizmann, the first president of Israel from 1949 to 1952, and had a friendly conversation with him. It may be noted that former Premier Golda Meir of Israel was born on the banks of the Dnipro River" (p. 71).

One is speechless.

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Z MICKIEWICZEM NA KRYMIE. By *Waclaw Kubacki*. Warsaw: Państwowy Instytut Wydawniczy, 1977. 395 pp.

This is an extensive monograph entirely devoted to Mickiewicz's *Crimean Sonnets*, which are qualified as "one of the masterpieces of world literature" (p. 12). But if measured by the standards and fashions now prevailing in literary scholarship, it is quite an unusual book. It contains no analysis, as one would expect, of the meter, the rhymes, or any other formal features of these poems, no study of their sound patterns, no statistics at all. Only very incidentally does the author speak of the lyrical "I" and problems of dialogue. Instead, we find an elaborate examination of all the features that

interest the “old-fashioned” literary historian: the theme(s) and composition, the genre, the vocabulary (there is a four-page subchapter on the word *burzan* [“bent grass”]), the relationship to other poetry. The longest chapter is entitled “The Poetics of the Crimean Sonnets,” but one looks in vain for a technical analysis: the chapter deals (in a most interesting way) with questions of style in the Classic and Romantic periods, with various stylistic devices and their genesis, with “loftiness” as an important requirement of classical poetics, with the considerable impact of the Orient (including Hebrew literature) on the European world of letters. There are expatiations on the significance of folk poetry for Romanticism, on the new “philosophical” and religious conception of poetry formulated primarily by Schlegel, and so forth.

In the chapter “Theme, Form, Organization” Kubacki continues these investigations and elaborates on the sonnet form, on parallelism (which on page 165 he calls “the basic artistic nerve of the *Crimean Sonnets*”), and on the geographical, historical, and cultural background of the sonnets. A number of stylistic figures and influences in Mickiewicz’s cycle are treated in much detail in the following chapter: elements from Calderon’s works, the classical oxymoron, the echo of Slavic songs (a subchapter in which he deals with the well-known, so-called negative simile in Slavic folk poetry, although the term is not used and no reference is made to the existing literature), connections with Byron, with I. M. Murav’ev-Apostol and his Crimean travelogue, and with Goethe (whose lines “Wer den Dichter will verstehen / Muss in Dichters Lande gehen” were chosen by Mickiewicz as an epigraph to the cycle).

With this book Kubacki, a reputed Polish literary scholar who, during recent years, has devoted most of his time to writing novels and publishing his diaries, has returned to his scholarly métier, displaying his great erudition and his brilliance in tracing influences and connections. Sometimes he engages in sharp polemics—even on details—with other renowned specialists, like Wiktor Weintraub or Kazimierz Wyka. But Kubacki displays a modest relativistic attitude toward the role of the literary interpreter, admitting that one “cannot be somebody’s guide through lyrical poems. Poetry is a question of initiation. All I can do is assist the lovers of the *Crimean Sonnets* a little bit, sharing certain ideas and reflections with them” (p. 290).

In the sixth chapter the author presents his impressions of his 1958 visit to the places related to Mickiewicz’s *Crimean Sonnets*. In the following chapter new analogies are established or prior remarks are worked out. Elaborate comparisons are made with the imagery and symbolism of antiquity, the Orient, Classicism, and Romanticism (that is, of other Romantic poets). However, when he states that “Classicism is one of the components of romantic loftiness” (p. 305), he might have mentioned the Baroque as well. More analogies with Baroque art could have been established; for example, the images and ideas of the sonnet “Burza” can be juxtaposed with Comenius’s description of a storm at sea in his *Labyrint světa*. The book contains a lengthy discussion of the images and archetypes of ocean, mountains, and celestial infinity; of storm, abyss, and ruin; of sublimity and climax; of contrasts and hyperboles. All this allegorical imagery and metaphorical word usage is highly typical of the Baroque and was developed in that period; but the term itself is not even mentioned in Kubacki’s book, which strikes this reviewer as a shortcoming.

In other respects, however, the work is impressive. There are many valid and interesting observations in the volume (some of them not even worked out—on page 267, for example, Kubacki writes that he considers the sonnet “Ałusztą w nocy” an Oriental transposition of Mickiewicz’s recent Odessa experiences; a detailed argumentation would have been worthwhile). It shows how much an intelligent comparative study—even of a relatively short literary work—can add to our understanding of the development of literature and of the human mind.

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