

husband for fatherhood; they both have the same role in the family. (*Značaj in usoda* 234)

Spol in Usoda is not only a theoretical discussion of social issues and problems; for example, employment of women, legal questions of marriage, family law, family and child protection, health care, and social services, but also an analysis of concrete conditions found in Slovene society. At times she compares them with solutions in other, mostly European, countries. Although written sixty years ago, the book is useful in contemplating social developments in a newly democratic, free-market Slovenia.

In the third volume, *Spomin in pozaba*, two of Vode's until now unpublished works give us insight into history as viewed by an educated, idealistic, and honest woman. In "Spomini," she describes her life and work before World War I, and in *Spomini na suženjske dni* she writes about her experiences in the German concentration camp Ravensbrück in 1944. Both works are revealing and informative reading for historians and anyone interested in Slovenian history.

The publication of Angela Vode's major works is a worthy project. Vode's works survived her time; they are relevant reading today. Vode's life story and personality touched me deeply and will stay with me. The publication is, however, only a small debt paid, not just to her, but also to those Slovenes of free spirit who were locked in darkness for more than half a century.

Lea Plut-Pregelj, University of Maryland, College Park

France Bernik. *Obzorja slovenske književnosti. Slovenistične in primerjalne študije. Razprave in eseji*, 43. Ljubljana: Slovenska matica, 1999. 327 pp.

This volume is one of the recent publications of the Slovene literary historian France Bernik, since 1992 president of the Slovene Academy of Sciences and Arts in Ljubljana. It represents a selected collection of his essays on Slovene literary themes and topics of the eighteenth through twentieth centuries, dedicated "Njej, ki je odšla," to his wife who not long ago passed away.

In his "Prefatory Note" to the volume (9–10), Bernik addresses the following evaluative thought on his *Obzorja*: "I see the advantage of this book in the fact that from now on the discussions and contributions on our belles lettres will be closer at hand to a broader circle of readers in love with our aesthetic literature."

The "Bibliografija objav," at the end of the volume (335–37) indicates that a number of published papers originally appeared abroad in international scholarly publications—in *Slovene Studies*, *Zeitschrift für Slavische Philologie*, *Zeitschrift für Hans-Bernd Harder zum 60. Geburtstag*, *Res Slavica*, *Münchner Zeitschrift für Balkankunde*, as well as in Slovene journals and scholarly publications: *Delo*, *Književni listi*, *Glasnik Slovenske matice*, *Letopis SAZU*, *Naši Razgledi*, *Nova Revija*, *Obdobja*, *Razprave-Dissertationes SAZU*, *Razred za filološke in literarne vede*, *Seminar slovenskega jezika, literature in kulture*, *Slavistična revija*, and *Sodobnost*.

The publication of France Bernik's selected treatises in this volume indeed opens up a new view of Slovene literature's horizons during the nineteenth and twentieth centuries.

Rado L. Lencek, Columbia University

Boris Paternu, *Od ekspresionizma do postmoderne: Študije o slovenskem pesništvu in jeziku. Razprave in eseji*, 44. Ljubljana: Slovenska matica, 1999. 261 pp. 2,900.00 [= \$16] (paper).

Boris Paternu's collection of essays *Od ekspresionizma do postmoderne: Študije o slovenskem pesništvu in jeziku*, brings together eleven of his studies on modern Slovene poetry, from expressionism through contemporary, and four essays on language, the tool of communication in Slovene poetry. The collection is thus dedicated to creative, changing in poetry's vocabulary and grammar into style.

Paternu's essays deal with the creative writings of Srečko Kosovel, Božo Vodušek, Edvard Kocbek, France Balantič, Jože Udovič, Ivan Minatti, Lojze Krakar, Kajetan Kovič, Dane Zajc, Gregor Strniša, Svetlana Makarovič, Niko Grafenauer, Tomaž Šalamun, and Milan Jesih.