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 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's collection of essays Od ekspresionizma do postmoderne: Študije o slovenskem pesništву 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, Jožo Udovič, Ivan Minatti, Lojze Krakar, Kajetan Kovič, Dane Zajc, Gregor Strniša, Svetlana Makarovič, Niko Grafenauer, Tomaž Šalamun, and Milan Jesih.
The four essays of the second part of the collection treat language and cover the following topics: “Jezikovna misel v slovenski književnosti” (Linguistic Thought in Slovene Literature, 219–40), “Jezik kot vprašanje svobode” (Language as a Question of Freedom, 241–49), “Jezik v skupnem prostoru tesnobe” (Language in a Common Space of Anxiety, 250–53), and “Jezik znanosti in jezik poezije” (The Language of Scholarship and the Language of Poetry, 254–60).

Paternu’s selection of representative names is based on his personal orientation in the world of poetry and on his scholarly endeavor to introduce the most reliable viewpoints into the historico-evolutionary stream and typological structuring of twentieth-century Slovene poetry.

Rado L. Lencek, Columbia University


This review will examine the translations into English (and not into German or Italian) of fourteen of Vlado Kreslin’s songs, and will cast a brief glance at the “Learner’s guide.” Kreslin, as the back cover of the booklet reminds us, “is something of a national institution in Slovenia, a singer and songwriter who is also responsible for a reawakening of interest in older traditional ballads and songs.” The translations into a foreign language of such a balladeer’s songs should be at least good, and preferably excellent; and when they form part of an instructional package, all the more reason to examine them critically.