

not for any other reason than because of the inevitable progressive extinction of the first generation.

This publication is nevertheless a marvelous achievement. It is hoped that the Institute will continue with its efforts and soon produce a follow-up volume, with results of investigations that are under way at present.

Jože Velikonja, University of Washington

Janez Bogataj, *Domače obrti na Slovenskem*. Ljubljana: Državna založba Slovenije, 1989. 246 pp..

This book is a significant contribution to the study of Slovene material culture. Not only does it present 215 illustrations (most in color), but it contains 47 references in the Bibliography, and a calendar of holidays and markets where domestic crafts are sold.

Bogataj first reviews the history and development of domestic crafts in Slovenia. Where once handicrafts were considered supplementary work for a farmer, he informs us that now many crafts have become popular in cities and supported by the state. He maintains that continual development is particularly important for domestic crafts, and his analysis stresses this aspect.

He reminds us that in the earliest graves found thus far there were remnants of woven linen, pottery shards, and various products made of bone, iron, and other materials, all of which substantiate the long tradition of domestic crafts in Slovenia. He further informs us that 13th- and 14th-century craftsmen were the basis for municipal economies and continued to be so throughout the Middle Ages. At that time the most important crafts were pottery, weaving, basketmaking, and the production of farm tools and wooden utensils. By the 18th century many forms of imported handicrafts were common, e.g., lace-making from Holland, and straw hat production from Italy. The first Domestic Crafts Act was passed in 1859, and in 1890 there was held the so-called "Great Industrial Exhibition of Domestic Crafts Products" in Vienna, which showed many handicrafts from Slovene territory. We learn that by that time the field had expanded to include not only the crafts mentioned above, but also home-made blankets, quilts, carpets, scarves, coats, socks, slippers, rolls for carrying burdens on the head, a multitude of straw-based products, brushes, combs, and various juices and oils. By the second half of the 19th century an entire profession of traveling craftsmen, repairers, slaughterers and even photographers had been established, many of whom were considered "charlatans," who were thought to take advantage of the villagers and farmers. By the end of World War II there had begun a decline in the production of domestic crafts, but with the introduction of the National Selling Institute for Domestic Arts and Crafts (March 1946), later renamed the Commercial Enterprise for Domestic Crafts and Allied Arts, which any visitor to Slovenia knows as the "DOM" stores, the production of handicrafts was commercialized and thus maintained and encouraged.

In this way Bogataj provides us with an abbreviated history. But the bulk of his study is devoted to individual chapters on the various craftsmen now commonly found in Slovenia: makers of wooden products (*suhorobarji*), woven and embroidered cloth producers, sieve-makers, millers, bread-bakers, bell-makers, cobblers, carpenters, straw-weavers, spinners, dyers, tailors, dressmakers, paper-flower makers, water-diviners, tilers, brickmakers, ropemakers, ice-makers, and even purveyors of candied fruits.

What makes this work attractive is not only the information and the scholarly discussion given, but the draftsmen-like hand-drawn illustrations provided to show the construction and name of the individual parts of a given product—for example, a *kozolec*—, and the many photographs, both black-and-white and in color. Moreover, the book is handsomely produced, with a hard cover, and with clear printing on quality paper. There are lengthy summaries in English (almost seven closely-printed pages) and in German (over eight such). All in all, Bogataj's book is a must for anyone interested in Slovene culture.

Joseph L. Conrad, University of Kansas.

Ciril Bergles. *Ellis Island*. Translated by Jože Žohar. Ljubljana: Književna mladina Slovenije, 1988 [= *Zbirka Aleph* 15]. 140 pp.

The dedication of this book reads: "očetu in vsem, ki so šli na tisto pot / to my father and all who took the same route"—that is, the route from Slovenia to the United States, *via* Ellis Island. Bergles' father returned twice to his native land, and it was there that he told the young Ciril about the country "čez veliko lužo." The first twenty poems treat the major themes arising from the link between Slovenia and the United States, and what each country means to Slovenes living in the other. A typical example, in its straightforward appeal to simple imagery and in its equally straightforward language, is "Chicago" (32-33):

"S trudno roko / nam je razkril / svoj zaklad. / Dvoje orumenelih slik / domačije nekje / na Dolenjskem, / očeta v irhastih hlačah / in matere v kučamajki. / Nekaj pisem iz stare dežele, / napisanih z okorno roko. / Droben žitni klas is laza. / Nekaj zrn domače prsti. / In tisti list / z Ellis Island, / ki pravi, / da Zaitz John / lahko v tej deželi / živi, / dela in umre."

The translation typifies the quality that Žohar achieves throughout the book, too: in general it is acceptable, but there are one or two passages that spoil the overall impression:

"With his tired hand / he showed us / his treasure. / Two yellowed pictures / of a homestead somewhere / in Dolenjska, / of his father in wash-leather trousers / and of his mother / in her dress of yester-year. / Few letters from old homeland, / written by a clumsy hand. / A tiny ear of corn. / Few grains of native soil. / And the piece of paper / from Ellis Island, / which says / that Mr. John Zaitz / may in this land / stay, work / and pass away."

The errors are few in number, and some of them—e.g., (1) the omission of *iz laza*, which would indeed be awkward: "A tiny ear of corn from the overgrown forest clearing"?! or (2) the evasion of the problem posed by *kučamajka*; or (3) adding the gratuitous "Mr."—are arguably excusable. However, here, as in too many other poems, we find expressions that are just not correct English: especially, *Nekaj pisem* and *Nekaj zrn* demand translation as the positive "A few letters" and "A few grains" rather than the negative "Few."

Turning to the collection as a whole, it must be pointed out that, occasionally, Žohar's errors are serious. *...je kot navček / ihtelo* is very different from "... it sounded / like a gentle requiem" ("Lipoglav," 12-13). In "Dolenjsko" (28-29), *V očeh sem ji videl / tisto dolenjsko kajžo* is surely not be translated as "In her eyes I saw / that dear old cottage,"