

Marija Makarovič, *Strojna in Strojanci. Narodopisna podoba koroške hribovske vasi*. Ljubljana: Založba Mladinske knjige, 1982. 557 pp.

Makarovič spent the years 1976-1980 conducting field research in Strojna (near the Austro-Yugoslav border), and presents a fascinating picture of the maintenance of traditional patterns of life and their transformation since the beginning of the present century. She first gives a brief survey of previously published sources concerning the region, and then she proceeds to describe the villagers' social structure, family relationships, their dwellings, work habits, foods, personal hygiene, outlook on life, religious views and other beliefs.

Her study contains a wealth of detail, yet is quite readable. Many of her findings in Strojna parallel developments elsewhere in Slovenia; thus the book will have a broader appeal than it would if it were simply a narrow ethnographic examination of one village. For example, she treats family celebrations (engagements, weddings, births and funerals); village social life (dances, *veselice*, games, etc.); practices such as *vedeževanje* (fortune-telling); and the use of "magic" in everyday agricultural occupations.

The material presented is well-documented, and it is supplemented by numerous photographs illustrating labor, e.g., ploughing, sowing, and harvesting; architecture, with accompanying diagrams of houses and other buildings to show space utilization; and views of the landscape. There are also abundant statistics concerning the individual families, their interpersonal relationships, and their beliefs. In addition, there is a 110 item bibliography which should provide sources for those especially interested in this region and/or the continuation and alteration of traditional practices in other rural Slovenian communities. To summarize, this book is a welcome contribution to the study of both traditional and present-day Slovene life and culture in Carinthia and elsewhere.

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Rado Radešček, *Slovenske ljudske vraže*. Izdalo in založilo CZP Kmečki glas. Ljubljana 1984. Ilustracije in naslovnica: Marko Derganc. Predgovor: Ingrid Slavec. 367 pp.

Radešček, a working journalist, admits in his Introduction that he has made no attempt at a scientific treatment of Slovene popular superstition; nevertheless, he has compiled a generous portion of examples of folk belief: lucky and unlucky days of the week, the month, and the year; holidays (all the major church holidays, including saints' days); superstitions concerning human phenomena: physical sensations, pregnancy, children, marriage and funeral customs; interpretations of dreams; beliefs about animals, the "heavenly bodies," the weather, and farming; and magic divination (*vedeževanje*), village healers (*čarovnice*), effects of the evil eye (*urok*) and how to cure them by magic charming (*čaranje*), plus many more interesting tidbits. In each case, examples and discussions are fully adequate to illustrate the particular phenomenon. The organization is logical and the subject matter is entertaining, so that the book is one which is both educational and enjoyable.



Ingrid Slavec, a specialist who heads the Library of Ljubljana University's Department of Ethnology, provides an intelligent and informative essay putting these folk beliefs into proper perspective. In fact, she has done a service to the reading public by stressing that this rich material, gathered from publications beginning with Valvasor's general description (1689) to Academician Niko Kuret's major contributions since World War II, and supplemented by recent (1975: *Tolminski zbornik*) questionnaires and responses submitted, fits into the overall development of folk culture and is not simply "superstition," "pagan" belief, or merely a "survival" of the past.

Radešček's collection is all the more valuable in that it represents a generalized view of Slovene folk culture and customs, but with particularized examples citing regions and villages; he illustrates practices whose traditional forms are still evolving today in many areas of the Slavic world. Finally, he appends a two-page list of recent informants' names and their villages, and a three-page bibliography of previously published sources. In short, this is a collection which will be useful to anyone interested in Slavic folk culture in general, and in Slovene beliefs, customs, and practices in particular.

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Vladimir Koch, Rapa Šuklje, et al. *France Štiglic*. Ljubljana: Slovenski gledališki in filmski muzej, 1983. 224 pp.

France Štiglic stands out as one of the most significant founding fathers of both Yugoslav and Slovenian cinema after the Second World War. In this well-conceived anthology collection, composed by six contributors produced by the Slovenian film museum as part of an on-going series on Slovenian filmmakers, Štiglic's significance is properly documented and recognized.

Štiglic was a student of law and acting in Ljubljana before the war and began to work in journalism and documentary film during the war years. He was an assistant to Abraham Romm, the Russian director, on his feature film shot while the war was still in progress, *U Planinama Jugoslavije* (released in 1946: *In the Mountains of Yugoslavia*). Immediately after WWII, Štiglic proved himself a pioneer filmmaker in the new Socialist Republic. He won Yugoslavia's first international film award in 1946 with the documentary, *Omladina Gradi* (*Youth Builds*) at the Venice documentary festival that year. Beginning with his first feature film in 1948, he established himself as a master of carefully made films that reflect a form of 'poetic realism' that has become a recognizable characteristic of many Slovenian films which followed.

Poetic realism is clearly apparent in his fourth feature *Dolina Miru* (1956: *The Valley of Peace*) which received the Best Male Performance award at Cannes in 1957. Instead of a typical "men at war" partisan tale, this film sensitively details the efforts of a young Slovenian boy and girl to rescue and protect a black American pilot shot down in the mountains of Slovenia. The contrast between the horror of war and the beauty of nature and friendship becomes Štiglic's special meditation on the folly of war. *Deveti Krug* (1960: *The Ninth Circle*) which followed was a landmark film in Yugoslav cinema. It was the first film to honestly bring up the problem of the exter-