

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.

*Joseph L. Conrad, University of Kansas*

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-



mination of Serbs and Jews by Ustashi Croats during the war. Using a story that is much similar to *Anne Frank*, Štiglic deftly portrays a romance and drama between a Jewish girl, Ruth, and Ivo, a Croatian Catholic from a good middle class family. Štiglic's direction of this taut drama is remarkable for the concise and subtle way in which the tale moves from the comfort of a middle-class drawing room to the staccato pace and drama of the concluding scenes, set in an Ustashi concentration camp, as the star-crossed lovers are caught between forces larger than themselves.

With fifteen feature films and numerous television films and series, Štiglic has proved not only a pioneer but an artist with incredible staying power. As Rapa Šuklje sums up in her essay, "Štiglic has remained the central figure during the first three decades of the Slovene Cinema. He has paved the way both for the national 'partisan cinema' and for comic and juvenile cinema."

Documentation on Yugoslav filmmakers is only now beginning to appear in more than its statistical forms. But the Filmski Muzej of Slovenia is proving to be in the forefront of film study in Yugoslavia through its carefully researched and assembled materials. In this collection there are articles by Vladimir Koch, Rapa Šuklje, Miroslav Čepinčič, Nenad Polimac, Bogdan Lešnik and Lilijana Nedić. Two articles, "Thirty Years of the Slovene Cinema" by Rapa Šuklje and "Life and Works" by Vladimir Koch appear in a summarized English and French translation in the back of the book. The book contains a full filmography including all of his television shows and a complete bibliography of articles about Štiglic and interviews with him. There is also a useful selection of quotations and comments by Štiglic on his own career and work. The text is well illustrated with production stills from his films. Many will be interested, for instance, to learn that Štiglic is like many Yugoslav directors in that he has worked in other republics of the country. He was in fact a major figure in the development of Macedonian cinema (Miroslav Čepinčič's article).

"I perhaps neglect facts too much," writes Štiglic in the section devoted to his remarks. "I like to be lyrical even though the situation may be dramatic." Here, in this useful and long-awaited book, he well defines his own accomplishment. As Rapa Šuklje states, his special talent was to create "a lyrical narrative focusing on emotional experiences of the heroes and not on the external action" (p. 215).

*Andrew S. Horton, University of New Orleans*

Feliks J. Bister and Herbert Kuhner, eds. *Koroška slovenska poezija/Carinthian Slovenian Poetry*. Celovec/Klagenfurt: Hermagoras-Mohorjeva, and Columbus, OH: Slavica Publishers, Inc.: 1984. 216 pp.

*Carinthian Slovenian Poetry* brings together fourteen living Carinthian poets of the Slovene language (they range in age from 19 to 83) and seventy of their brief lyrics (none over a page in length). Each poem is translated (by Herbert Kuhner, one of the editors, with a host of other translators listed in the rear of the volume) on the facing page. Each section is preceded by a colored illustration from the easel of the Austro-Slovene artist Valentin Oman. The book has a short and rather impressionistic intro-