

Juričičeve Postile” (217–31); France Novak: “Besedje Trubarjevega dela Catehismus z dveima izlagama iz 1.1575” (233–49); Rada Cossutta (Univerza v Trstu): “Oblak in Alasijev Italijansko-slovenski slovar: Nemške izposojenke” (251–57); Metka Furlan (ZRC SAZU, Ljubljana): “Alasijevi glosi *oghniške* in *pluca* (K refleksu šk in k za psl. \*šč in \*t v slovenščini)” (259–72); Marko Jesenšek (Univerza v Mariboru): “Deležniško-deležijski skladi na -č in -ši v slovenskih prevodih evangelijev” (273–86); and Alenka Šivic-Dular: “Slovenska pridevniška sklanjatev v luči razlage S. Škrabca in V. Oblaka” (287–303).

In general, this volume presents two scholarly propositions: (a) A call to revive our consciousness of Oblak’s scholarly work and of his scholarly image—that is, to return to a new systematic analysis of questions he discussed, to his research material, and to the methodology and scholarly views that guided him; and (b) in the context of the century-long evolution of Slavic studies, a call once again to examine and reevaluate Oblak’s scholarly solutions in the fields of the history and dialectology of Slovene, of comparative South Slavic studies, and of Old Church Slavonic studies.

Šivic-Dular’s collection of scholarly papers is an excellent array of well-investigated essays that provide us, students and teachers alike, with an indispensable source for the study and research of the history of Slavic languages and their dialects (specifically, South Slavic), the history and dialectology of Slovene, and comparative South Slavic and Old Church Slavonic.

*Rado L. Lencek, Columbia University*

**Radmila J. Gorup and Nadežda Obradović**, eds. *The Prince of Fire: An Anthology of Contemporary Serbian Short Stories*. Foreword by Charles Simić. Pitt Series of Slavic and East European Studies. Pittsburgh: U Pittsburgh P, 1998. xvi + 371 pp., \$50.00 (cloth). ISBN 0-8229-4058-2. \$19.95 (paper). ISBN 0-8229-5661-6.

*The Prince of Fire* aims at presenting selected pieces of short literature by contemporary Serbian writers born between around 1930 and 1960. The older writers of this group, as explained in Gorup’s introduction, include those who appeared on the literary scene in the 1960s and become well known, nationally and internationally, in the 1980s. The younger

writers, who began to publish in the 1970s, are receiving wider recognition only now, at the end of the millennium. While the cut off point is to some extent arbitrary, the editors believe that their anthology could serve as a continuation of *The New Writing in Yugoslavia*, edited by Bernard Johnson (Baltimore: Penguin, 1970).

The translation of the selected texts was provided by twenty-four Americans, among them the editor, who translated Radoslav Stojanović's "The Clock in the Roofbeam of Hvosno"; Paul M. Foster, who translated Danilo Kiš's "The Lute and Scars," Vida Ognjenović's "The Duel," and Radoslav Petković's "The Plague Report"; and Henry R. Cooper, Jr., who with Gordana R. Todorović offers two texts, Dragoslav Mihailović's "Catch a Falling Star" and Miroslav Josip Višnjić's "The Forest of Perpetual Darkness."

Simić's foreword analyzes the writers' narrative strategies, stressing that

regardless of their aesthetic premise, this is a collection of well-told stories that can stand with the best short story collections anywhere. Danilo Kiš and Milorad Pavić already have international reputations; Svetislav Basara, David Albahari, and a number of others deserve the same. They create literature in the most difficult of historical circumstances and have done so, as we discover here, in many original and memorable ways (ix-xi).

*Rado L. Lencek, Columbia University*