Following in these pages, published here for the first time, the forsighted vision of Bishop Strossmayer at that Council, and comparing it with what has taken place during the last Council the Vativan II, one is profoundly impressed with the prophetic genius of the Djakovo Bishop, whom Pius IX used to call the "eretico croatino" and what not. The Strossmayer "liberal, revolutionary and Pan-Slavist" vision has undoubtedely made a great path ahead, and it is even seen in the present collaboration between the Roman Catholic and the Serbian Orthodox Churches, albeit, on religious grounds.

With this document, Tamborra's book helps the Yugoslav historians to bring a new light on the work of Tkalac and also of Strossmayer, whose aim, as it is well known, was the rapprochement between the Orthodoxy and Catholicism, as a basis for the greater understanding between the two nations, the Croat and Serb. Thus also from this point, the Tamborra's work contributes to the understanding not only between the Italians and the Southern Slavs but the Yugoslavs themselves. Minor errors: Vuk Karadžić was not a "poet" (p. 32) but primarily a philologist, and one of the first to have been valuable in collecting the folk poetry of the Serbs and Croats as in promoting the language reform asking the writers to write as the people speak. The Italian research is complete in this work while the Serbian and the Croat research appears to be partial and incomplete.

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BOGDAN RADITSA

Milovan Djilas, *Njegoš, Poet-Prince-Bishop.* Introduction and Translation by Michael B. Petrovich. Preface by William Jovanovich. Harcourt, Brace & World, New York, 1966. Pp. XXVII+498.

It is an axiom that the three major South Slav cultural values are the folk poetry, the poetry of Njegoš and the sculptural work of Ivan Meštrović. It was through their expressions that the most human and deepest national character of the Croats and Serbs have attained their highest creative form. That what the folk poetry and Njegoš succeeded to say Meštrović molded in his equally dynamic visualization.

In this new long and ponderous work Milovan Djilas resumes all his considerable critical and literary talent in trying to elucidate the poetic and philosophical albeit national work of the major Serb Montenegrin Poet, Bishop and Prince, Petar Petrović Njegoš (1813-1851).

As it is known Njegoš in his tremendous literary work shaped up the whole national wisdom and philosophy of the Serbian nation, its religious feelings and its national aspirations. Thus, Njegoš is still widely read and quoted by heart by thousands and thousands of the Montenegrins and Serbs to whom the Montenegrins ethnically belong. That what Dante is to the Italians and Pushkin to the Russians Njegoš is to the Serbs. Whenever, as has often happened since Njegoš' days, the Serbian nation is threatened by a major national crisis, it is Njegoš' poems that it finds inspiration and reassurance in its struggle for survival.

A self-taught man, born in the crags of the Black Mountain, far away from the civilized world, lost in the barren "sea of stones," Njegoš was not only the first epic bard of his people, but also its foremost religious and national leader. During his short and tragic existence he wrote three major poems, *The Mountain Wreath*, *The Ray of the Microcosm* and *Stephen the Small*, a great number of smaller poems and a handful of diplomatic and personal letters. *The Mountain Wreath* is undoubtedly the most successful poem that Njegoš wrote. It deals with the Serb national survival in their struggle not only against the Turks but also against those among the Montenegrins who have left Christianity for Islam. It set pace in Montenegro when the Christian and nationally minded Montenegrins decided to exterminate mercilessly all those of their countrymen who had joined the Turks and thus "stained their pure blood" by betraying their faith and their nation. Through *The Mountain Wreath* Njegoš portrays what he considered to be the highest ethical tenet of his people, the "manliness and heroism" — *čojstvo i junaštvo* —; that one who is the *hero* must in the same time be a *man*, pure in his personal existence and its heroic endeavors. It is also a poem that stresses the values of the "race" that must be the purest among other races; the race that must remain clean in preserving its religion, in this case the Christian Orthodox — *Pravoslavlje* —. The glorification of the Serbian race justifies the total extermination of those who joined another faith even if they are of the same Serbian race. Thus Njegoš a Christian Bishop but in the same time a leader of his nation was led astray from the truly Christian teaching and becomes inevitably the bard of religious and racial fanaticism. In this cruel contradiction Njegoš expresses the tragedy of his own personal mission amidst a dramatic predicament:

> And all this vast array of things confus'd
> Hath yet some rhythmic Harmony and Law.

In his other major philosophical poem, *The Ray of Microcosm*, Njegoš revealed his true religious drama. Essentially he is a Manichean or Bogumil, a follower without admitting it of a sect that in early Medieval times was widely spread in Bosnia and Hercegovina as in certain parts of Montenegro. Opposing the Roman Catholicism as well as the Byzantine Orthodoxy the Bogumils were basically dichotomists. They struggled against every established church, believing in Christ as a purely spiritual essence, denying Christ's physical existence, for for them the flesh was the origin of every evil. But Njegoš, a controversial theologian, and a muddled philosopher was a victim of a Western rationalism that reached him fragmentarily while remaining fundamentally a primitive Christian overwhelmed by the Russian East. An existentialist before the term became known in the West, and without being aware of it, Njegoš expresses the cosmic tragedy of his suffering people, a world of rebellious and unruled clans, lost in the Balkan backwardness. Unable to reach the harmony between the Western cultural and scientific development of the last century and the native primitive reality, Njegoš fascinates his Serb readers through his controversial, contradictory and apocalyptical evocations and laments. His few quick and random visits through Western Europe and Tsarist Russia, his uneven and disorganized readings, grew in him tragic disappointments with the destiny of his people, whom he wanted badly to unite into one Serbdom and in the whole of Yugoslavia.

Milovan Djilas' approach to Njegoš complex and tragic personality impresses as a nostalgic return of a disappointed Marxist to his great Montenegrin master. Every Montenegrin faced with personal or national tragedy returns promptly to Njegoš. During the last civil war that ravaged Montenegro the communist partisans used in their struggle against their nationalists brethern more Njegoš than Marx. That war led by Djilas was more a religious and national than a class war. During the Stalin-Tito controversy Djilas wrote a small pamphlet, significantly entitled *The Legend of Njegoš* (Beograd, 1952), in which among other historical and literary considerations, he castigated the Montenegrin communists who instead of remaining loyal to Tito, sided with Stalin. In this new and final essay on Njegoš, which was written in Srijemska Mitrovica from 1957 to 1959, Djilas returns to Njegoš, and gives not only an orthodox interpretation of the poet, bishop and prince but also embraces the whole Njegoš Pan-Serbian vision as that was done so far by all the Serbian nationalist writers. While he may well be correct in considering that the identification of the orthodox Serbian faith with the state was

vital to Serbdom he is definitely wrong in conveying that a similar notion might be the basis of the Yugoslav multinational and multireligious state. No Western Roman Catholic Croat or Slovene, nothing to say of the Moslem, would embrace his interpretation of Yugoslavianism.

In this work, hard to understand by those who have never read Njegoš in original, Djilas has shown a tremendous command of sources and bibliography. However, he has not achieved a complete interpretation of the historical situation in which Njegoš developed his national and political action. For instance the very important relations between Njegoš and the Croat political leaders namely with the poet Ivan Mažuranić and Ban Josip Jelachić have not been explained in proper light and not extensively enough to be understood by a foreign reader. Also Djilas totally ommitted to speak about the relations between Njegoš and the Croat leader of the National Illyrian Movement, Ljudevit Gaj, fundamental in understanding the character of the Serbian and Croatian rapprochement in the middle of the last century. In what concerns Tommaseo's participation in that very movement, Djilas while superficially condemning Tommaseo shows that he has never read his attack on Njegoš in Tommaseo's pamphlet, *Ai Popoli Slavi*, (1840). Tommaseo disagreed with Njegoš in his pro-Russian policy in the Balkans for he advocated the unification of the Balkan nations under the leadership of the West. Tommaseo believed that a Balkan union had to be brought about not only by the South Slavs but also by the Greeks whom he considered one of the vital cornerstones of the Balkan freedom and progress.

In translating this book Dr. M. B. Petrovich, of the Wisconsin University, achieved a marvellous *tour de force*. Taking in consideration the abstruse prose of Djilas the translation is not only understandable but also readable. However, Professor Petrovich should have given a greater deal of information in his footnotes, and corrected where it was necessary Djilas' errors. Thus for instance he should have changed Djilas' wrong indication that Tommaseo was from Zadar when every scholar knows that Tommaseo was native of Sibenik, and he should have used one name for Zadar for Zara is the Italian name for the same city of Zadar. Under the same consideration, he should have clarified Njegoš' relations with the Croat "Illyrians" thus making clear Djilas' unfinished assertions. However, as it is this book will contribute to the major knowledge of the Yugoslav literatures in the English speaking world where a study on Njegoš was needed.

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