

the development of new methods in Slavic syntax, but also because most of them have heretofore not been readily available. These selections treat Serbo-Croatian enclitics (Wayles Browne), impersonal sentences in Russian (Edward Klima), Polish complementation (Robert Rothstein), and pseudo-reflexives in Russian (Robert Channon).

The remaining seven articles constitute the bulk of the collection and appear here for the first time. All of them discuss problems which are important to the language, theoretically interesting, linguistically revealing, and extremely challenging. Catherine Chvany compares three treatments of the syntax and semantics of *dolzhen*, *dolzhno*, *dolzhno byt'*: conventional dictionaries, transform analysis, and transformational-generative analysis. Her article is a clear example of the additional insights that the latter approach is capable of yielding. Bernard Comrie examines second predicates, especially the second dative, in various Slavic languages—particularly modern and Old Russian. Leonard Babby clarifies the relationship between parts of speech in Russian and English by examining the abstract syntactic relationships as compared with actually occurring morphological forms—for example, forms conventionally known as short-form adjectives are shown, on a more abstract level, to be verbs. He also shows that participial forms, gerunds, infinitives, and other categories can be accounted for by deep syntactic configurations and need not be so marked in the lexicon. Alexander Andreyewsky, in discussing the notion of “sameness,” analyzes the Russian resolution of the ambiguity in English “same,” partly as co-occurrence versus sequence—that is, Russian *odin i tot zhe* versus *tot zhe samyi*. Thus a sentence such as *Nikson i Linkol'n spali v toi zhe samoi krovati* (sequence) is permitted but *v odnoi i toi zhe krovati* (co-occurrence) is not. Further ambiguities in these and other related Russian expressions are fruitfully examined. Richard Brecht classifies verbs which take infinitives in Russian, Latin, and English and proceeds to account for the differences in distribution of the infinitive on the basis of semantic universals, the nonapplication of a transformational rule in Russian, and the overt forms of the infinitive, for example, the single, tenseless Russian *rabotat'* versus the English tense forms “to work,” “to have worked,” “to be working,” and so forth. Alan Timberlake's article deals with a syntactic feature of North Russian dialects, in which a nominative case form appears as the object of an infinitive, where in the standard language one would expect the accusative, for example, *zemlia pakhat'* (“it is necessary to plow the land”). In the final article James Miller uses a localist approach in his discussion of case relations.

This is a stimulating book, full of difficult questions and imaginative, yet admittedly tentative, answers.

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DOWN ALONG THE MOTHER VOLGA: AN ANTHOLOGY OF RUSSIAN FOLK LYRICS. Edited and translated by *Roberta Reeder*. Introduction by *V. Ja. Propp*. Philadelphia: University of Pennsylvania Press, 1975. xx, 246 pp. Illus. \$12.50.

This publication consists of two separate parts: a translation of V. Ia. Propp's essay on Russian folk lyrics (originally the introduction to his *Russkie narodnye liricheskie pesni*, a collection published in 1961), which Reeder has supplemented

with fairly extensive notes; and a selection of translations of Russian folk lyrics, classified by subject matter and genre. The translation of the Propp essay is useful, and, on the whole, quite accurate, apart from such common slips as the rendering of *skot* (unqualified by any adjective) as "cattle," when it should be merely "live-stock." The material which Reeder has included in the notes is useful in most cases, giving at least an elementary idea of the ethnographic background of the songs.

The translations of the songs are another matter, because Reeder apparently has a "tin ear." As Propp points out, the words of folk songs are not intended to stand without the music, and folk lyrics are more difficult to translate than any other form of literature. An appropriate translation can be rendered only by finding an equivalent folk tradition in the target language, as the Scottish poet Hugh MacDiarmid did in his translations of Italian folk lyrics. Reeder's translations give no idea of the compelling linguistic force and charm of the originals, which does come through in the texts published by Propp. Furthermore, Reeder's selection is not as interesting as it might be.

A list of Propp's sources, and a selected bibliography are included in the volume. Given the very small amount of material available in English on Russian folklore and ethnography, this book must be considered a useful, though limited, contribution. However, another method of handling the translations would have better served the cause of intercultural understanding. At the very least, the originals (even in transliterated form) should have been included.

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ICONS AND THEIR HISTORY. By David and Tamara Talbot Rice. Woodstock, N.Y.: The Overlook Press, 1974. 192 pp. Illus. Plates. \$35.00. Distributed by The Viking Press.

The names of David and Tamara Talbot Rice are well known to students of both Byzantine and Slavic studies. Their latest work (also published under the title *Icons and Their Dating: A Comprehensive Study of Their Chronology and Provenance* [London: Thames and Hudson, 1974]) has appeared after Professor David Talbot Rice's death (in 1972). This book, anxiously anticipated as a potentially important contribution to the study of Byzantine icon painting, was envisioned not merely as another work of icons, but as a scholarly attempt to "provide a framework for the chronology of icons by reproducing and analysing almost all those which can be dated with any degree of precision" (p. 7). The scope of the book is obviously very ambitious, proposing to deal with most of the dated icons of the Eastern Orthodox world. Accordingly, the book is subdivided into three parts and seven chapters. The first part is composed of five chapters each of which treats the icons of a distinct geographic region: Byzantium, Yugoslavia, Bulgaria, Greece, and Cyprus. Part 2 (chapter 6) considers the icons of Russia, while part 3 (chapter 7) presents a methodological proposal for the dating of undated icons.

Regrettably, the book has fallen short of achieving the initial goals, for it displays numerous weaknesses of a general as well as a specific nature. At the outset, the wisdom of the organization of the book as a whole must be questioned. Each chapter is conceived as an independent entity, followed by photographs, and finally by the catalog of the icons discussed. While the idea of keeping the visual material and the factual data adjacent to the text seems appealing in principle, the outcome