

iazyka (Moscow, 1963) by the young Soviet scholar E. A. Bryzgunova. Although most research to date has been concerned with phonetics and lately with intonation, some work, mostly in professional journals, has been devoted to problems of Russian phonemics. We have in mind here articles by Stankiewicz, Halle, Shaumian, Gvozdev, and others. More work in that area would be welcome, but the new book on phonetics by Jones and Ward is no less welcome.

The Phonetics of Russian is a substantial rewriting of the 1923 work by Trofimov and Jones. It is divided into two main parts: the first (21 pages) deals with the principle of phonetic theory and the transcription of phonemes, and the second (258 pages) treats in detail the phonetic system of Russian. In addition, there are appendixes and charts devoted to Russian orthography, Russian phonemes, and phonetic symbols. The work in general is well conceived and strikes a good balance between very narrow and extremely broad systems of transcription. Thus the authors avoid a needlessly detailed description of the language. One may argue that insufficient attention is given to phonemics, a fact which tends to render their analyses somewhat abstract and functionally less practical. It must be stressed that the authors do indeed distinguish between the two sciences and that they choose to limit their work to phonetic realities and related questions of intonation.

Ward and Jones have selected as their base a neutral brand of Russian, neither entirely Leningrad or Moscow nor (thank goodness!) the older and highly stylized stage pronunciation. Not everyone will agree in all respects with this standard (for example, with regard to the degree of *ikan'e*, the question of the palatalization of consonant clusters), but their usage is generally consistent and represents an acceptable standard. Each of the basic phonemes and diphthongs of Russian are subjected to analysis and presented in a number of possible positions. The chapter dealing with problems of similitude and assimilation is brief (18 pages) and not altogether satisfactory. More detailed examples of regressive consonantal assimilations, including possible variations among educated speakers of Russian, would be of interest here; and in the last section of the chapter, perhaps a clearer line should be drawn between certain spelling traditions (i.e., etymological spelling) and the phonetic reality of certain orthographic consonant clusters. Two particularly valuable sections are those concerning intonation (30 pages) and the selected passages for practice (34 pages). The latter includes the original texts in Cyrillic, transcription, and translation.

A minor distraction is that the authors draw their English examples mainly from British and English dialects of English, which will force the American users to make a number of adjustments and modifications in their comparisons. This and other criticisms, however, do not detract in a significant way from the work as a whole. *The Phonetics of Russian* can be used successfully at the undergraduate or graduate level, and as such is a welcome addition to the field.

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HUNGARIAN CLASSICAL BALLADS AND THEIR FOLKLORE. By *Ninon A. M. Leader*. Cambridge: Cambridge University Press, 1967. xii, 367 pp. \$12.50.

Recently many folklorists, particularly in Eastern Europe, have moved from heroic songs to the study of ballads, seeking to define the term, intensifying comparative research, and developing an international index. But few American and British

Slavists can read Hungarian, and there has long been a dearth of English studies on Hungarian ballads. (Entwistle's *European Balladry* is notably unsatisfactory here.)

In 1967 two large works in English appeared on Hungarian ballads. The one not under review is *Researches into the Mediaeval History of Folk Ballad* by Lajos Vargyas (Budapest: Akadémiai Kiadó, 303 pp.). The fruit of decades of research in Slavic languages as well as Rumanian and Greek, and including a long bibliography, Vargyas's book provides the specific references so often missing in Leader's (and in the older bibliographical sources she cites, such as Child). Vargyas, however, presents not a survey but an argument for the early provenience of Hungarian ballads, stemming from France. Thus his book complements the other.

Leader's work aims (1) to provide an accurate description of the main Hungarian classical ballads in their several versions and (2) to examine the characteristics, recurrent themes, motifs, and underlying folk beliefs of Hungarian classical ballads and relate them to their international parallels, with particular reference to English and Scottish balladry.

The excellent introduction (seven pages and map) provides a historical survey of Hungarian ballad research, describes the chief collections, outlines regions of collection, discusses the Székelys' and Csángós' role in preserving old ballads, and classifies Hungarian ballads into old and new—the latter (nineteenth-century ones) omitted from discussion in this book. The next chapter, "The Bards" (8 pages), attempts to show that an epic tradition was maintained from pre-Christian times, possibly into the sixteenth century. Nevertheless, no epic has survived. Leader concludes that ballads arose in Hungary sometime after Mohács (1526): "It is generally agreed that the oldest of the existing Hungarian ballads date back to the seventeenth century or perhaps the end of the sixteenth. Their language, imagery and rhythms all make this probable" (p. 13). Here she challenges Vargyas, who (she says) dates the earliest ones in the fourteenth century or before; and she is consistent in this throughout her book, arguing quite convincingly.

Most of the book deals with thirty-two ballads, thirteen in much detail. A selected bibliography is appended, as well as indexes of motifs, ballad titles, and authors cited. Leader's work is an excellent introduction to the Hungarian subject matter of ballads and related folklore. International parallels and comparisons of customs are less thorough. Unfortunately the book was not adequately proofread. Thus Schimurski (pp. 193, 194, 210, and index) should read Schirmunski (= V. M. Zhirmunsky). Deva is not now in southeast Hungary (p. 39). These and other signs of haste are regrettable.

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A HISTORY OF HUNGARIAN LITERATURE. By *Frederick Riedl*. London: William Heinemann, 1906. Republished by Gale Research Company, Detroit, 1968. vii, 293 pp. \$14.50.

ARION: NEMZETKÖZI KÖLTŐI ALMANACH. ALMANACH INTERNATIONAL DE POÉSIE. Edited by *György Somlyó*. Budapest: Corvina. Vol. 1, 1966. 255 pp., paper. Vol. 2, 1968. 207 pp., paper.

Frigyes Riedl (1856–1921) was a well-known literary historian who inherited the chair of Hungarian Literature at Budapest University from Pál Gyulai in 1905,