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,

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and who was eventually to be replaced by his outstanding student, János Horváth. His most enduring work is a study of the poet János Arany, published in 1887. His *History of Hungarian Literature,* commissioned by the Hungarian Academy at the request of a London publisher, was written specifically for the English-speaking public.

Riedl's approach is overwhelmingly nationalistic. "Hungarian literature," he writes, "is, in fact, the record of Hungarian patriotism. The ideas of nation, fatherland and race are much more pronounced in it than in other literatures" (p. 100). This premise is of no help to him in elucidating the literature of the Middle Ages and the Renaissance—periods in which nationalistic strivings were not prevalent. His chapters on these periods are so sketchy and generalized that the reader hardly learns anything from them. Patriotic feelings—although not of a nineteenth-century kind—do loom large in the period of the Turkish occupation of Hungary in the works of such poets as Miklós Zrínyi and Bálint Balassa; but one only has to think of *The Lay of Igor's Campaign* or the *Zadonshchina* to be able to see that this was a natural reaction to foreign occupation rather than a Hungarian specialty. The age of Enlightenment is another period that does not quite fit into Riedl's scheme, and therefore he grossly underrates such eighteenth-century poets as György Bessenyei and Mihály Csokonai Vitéz.

Two-thirds of the *History* is devoted to nineteenth-century literature, which, in view of the struggle against Habsburg absolutism, yields more easily to Riedl's interpretation. If there is any value in this book, it is in the lively presentation of the poets Mihály Vörösmarty, Sándor Petőfi, and János Arany, the dramatists József Katona and Imre Madách, and some of their lesser-known contemporaries, including prose writers. Mór Jókai is criticized for his superficiality, yet, on the whole, is overrated; Ferenc Herczeg is mentioned as the rising new star on the horizon of Hungarian letters. Quotations from antiquated translations reduce the interest of even the better chapters.

It is perhaps unfair to criticize Riedl for a work written almost seventy years ago and one which does not represent his best efforts. But it does seem legitimate to question why this work has been republished. The book has value only for some one—if such a person exists—who does not read Hungarian yet wishes to study, not Hungarian literature, but a chapter in the development of Hungarian literary scholarship. For those interested in Hungarian literature, good basic textbooks in English have been published both in this country (Joseph Reményi, 1964) and in Hungary (Klaniczay-Szauer-Szabolcsi, 1964).

Arion is an interesting effort at strengthening the international ties of Hungarian poetry. Volume 1 was prepared for an international conference of poets, held in Budapest in October 1966. Its first section contains essays on various aspects of poetic translation by prospective participants of the conference, including Leonid Martynov, Salvatore Quasimodo, Jean Rousselot, Keith Botsford, and others—twenty in all. The essays are printed in both Hungarian and the language in which they were written; or, in the case of Hungarian authors, a translation into one of the major European languages is provided. There follows an extremely interesting paper (in French) by the late émigré poet László Gara comparing several French translations of a poem by Endre Ady. The second major section of the volume consists of translations of Hungarian poetry by foreign poets (the poems are given bilingually or sometimes even in three or four languages); and finally, the last major section offers a selection of foreign poetry, both in the original and in Hungarian and other translations.

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Volume 2 was published two years later. It contains, first of all, the proceedings of the 1966 conference, with papers on various aspects of the poet's work, on translation, on the place of Hungarian poetry in European literature, and so forth. The second section is a selection of poems by participants of the conference; the third contains Hungarian poetry with some essays on the poets; finally, there are excerpts from new French, Russian, and German translations of Imre Madách's *Tragedy of Man*, and some more essays. All this in a dizzying variety of languages.

The two volumes of *Arion* are a veritable gold mine for the student of language and poetry. I could not even attempt to comment on their rich contents in any detail; I can only offer a few subjective remarks. The reader gains a valuable insight into the translator's workshop, but comes away with the impression that there are as many good ways to translate as there are good poets who translate. Occasionally, among the many perceptive comments on poetry, one comes across some tedious rhetoric on the mission of the poet. The examples of poetic translation, so abundantly given, are naturally not all on the same level of excellence. I personally find Leonid Martynov's rendering of Hungarian poets in Russian, Zsuzsa Rab's Hungarian versions of Voznesensky, English translations of Attila József by Vernon Watkins and Kenneth McRobbie, Keith Botsford's adaptation of Miklós Radnóti, and Donald Davie's translation of István Vas remarkably beautiful, not to mention the major Hungarian poets' translations from Western languages. At the other end of the scale, A. Golemba's Russian version of József's *Ars Poetica* is shorn of the complexities of the original, and Edwin Morgan's work stands out as exceptionally poor. With regard to the latter, one example will prove the point. József's *Ode* ends with the following lines: "Sül a hús, enyhítse étvágyad! / Ahol én fekszem, az az ágyad." Jean Rousselot translates this into simple and appropriate French: "Si tu as faim, la viande est à chauffer. / Ton lit est toujours oú je suis couchée." Morgan's English version says: "The meat is baked, end your hunger!/ Well, your bed is where I linger." I submit that one does not normally "end his hunger" in English. And whence the "linger"? Well, the rhyme required it.

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INTRODUCTION TO RUMANIAN LITERATURE. Edited by *Jacob Steinberg*. Foreword by *Demostene Botez*. New York: Twayne Publishers, 1966. xiv, 441 pp. $6.95.

The elaboration of a Rumanian prose anthology is, of course, a difficult task. Five centuries of a literary history in which every event, every direction and school, was a peculiar synthesis of national traditions and various influences from European literature cannot be easily illustrated in one volume. The editor has succeeded in choosing some of the most representative prose works of modern Rumanian literature, and his anthology is a first step toward the understanding of an original literary phenomenon. All the writers included in the anthology are pre-eminent personalities of the Rumanian literature of the last hundred years; they were the ones who determined the new currents and the new aesthetic approaches, and their names are synonymous with the most important moments in the intellectual history of Rumania. The introductory notes to each short story draw convincing portraits of these writers, revealing the main characteristics of their work.

It goes without saying that such an anthology cannot be a complete florilegium

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