

lications, duly noted in the *Guide*. The literary bibliography branches out into several related disciplines, and thus includes bibliographical information on Polish historiography, musicology, film, theater, journalism, heraldry, folklore, and many other topics.

The section on literature includes a subsection on literary theory and its ramifications. Other subsections cover a complete history of Polish literature—both general outlines (including translations into foreign languages) and works on individual literary periods and trends from the beginnings of Polish literature up to 1918.

Part two concentrates on Polish literature and its history, but some information is included on distinguished collections—cartographic and numismatic, among others. It is divided into three sections dealing with catalogs: (a) catalogs of microfilms as well as of scripts and old printed materials dating from the sixteenth, seventeenth, and eighteenth centuries; (b) catalogs of great public libraries and libraries of famous universities such as the Jagiellonian University, the University of Warsaw, and the Catholic University of Lublin; and (c) catalogs of museums—the three main Polish museums (the National Museum in Cracow, the Mickiewicz Literary Museum in Warsaw, and the Theater Museum, also in Warsaw) and twenty-seven regional “biographical museums” dedicated to the memory of writers of all periods (for example, Kochanowski [in Czarnolas], Sienkiewicz [at Oblęgorok], Prus [in Nałęczow], Żeromski [in Kielce], and Broniewski [in Warsaw]).

Altogether, *Przewodnik polonisty* is an unusually valuable work. It will be welcomed by scholars of Polish culture and literature.

XENIA GASIOROWSKA

*University of Wisconsin, Madison*

A STUDY IN AUSTRIAN ROMANTICISM: HUNGARIAN INFLUENCES IN LENAU'S POETRY. By *Agnes Huszar Vardy*. Historical introduction on the Age of Romanticism by Steven Bela Vardy. Program in East European and Slavic Studies, Publication no. 6. Buffalo: Hungarian Cultural Foundation, 1974. 173 pp. Illus. \$6.00, paper. (Available from the Hungarian Cultural Foundation, P.O. Box 364, Stone Mountain, Ga. 30083.)

This work adds to a considerable body of dissertational material on the subject of German (Austrian) and Hungarian cultural interaction. Such cross-fertilization has been especially productive in the field of music and immediately evokes names like Liszt, Haydn, and Eszterházy. Within the framework of traditional Hungarian interest in the German “greats” who had contacts with Hungary and used Hungarian themes, one can only praise this book on Nikolaus Lenau. The scholarship, style, and documentation are admirable, the nostalgia is in harmony with our times, and the book's format is pleasing. Intriguing questions do arise beyond the dissertational limits of the work. In the preface and historical introduction there are hints that the subject matter could lead to a new understanding of the kind of cultural interaction from which Lenau emerged, and its meaning for our world of growing interdependence. But in fact, the second part of the title seems to be a misnomer, for the book does not (as I anticipated) treat Hungarian intellectual influence on Lenau, but the Puszta, Gypsy music, and “Hungarian types” (huszars, betyárs)—which is quite a different thing. Much work remains to be done

on Hungarian influence on Austrian civilization, not merely on Hungary's contributions from a treasure house of *Naturvolk*. Because the Hungarians have a large "diaspora" of a pluralistic character, their influence on contemporary civilizations can be highly pertinent to diffusional studies. Inquiries into Hungarian intellectual influences (Ady's and Attila József's, for example) in Slovak, Croatian, and Rumanian literatures probably exist, but buried in learned journals. Given the large number of Americans of East European background, it is also pertinent to ask about Hungarian influence on American literature, a topic recently raised in *College English* (March 1974), by Rose Mary Prosen. In a contemporary context, a study such as this is meaningful when focused on genuine interaction—in this case, the ability of Hungarian civilization to be creative when receiving outside influences in its own environment or when encountering new environments.

ANTON N. NYERGES  
Eastern Kentucky University

A DICTIONARY OF SLAVIC WORD FAMILIES. Compiled and edited by  
*Louis Jay Herman*. New York and London: Columbia University Press, 1975.  
xvi, 667 pp. \$20.00.

A unique cross between a root lexicon and a polyglot dictionary with prominent characteristics of an etymological dictionary, Herman's work is a comparative display of the vocabulary structure of the four major Slavic languages. Each of the two hundred articles is headed by a list of the various Russian, Polish, Czech, and Serbo-Croatian allomorphs of a particular Slavic root. The most important or interesting derivatives of the root are then listed in columns according to language so that morphologically identical words line up horizontally. English-language glosses are supplied for every derivative, and the semantic differences and similarities among cognates are immediately apparent. After the tabular listings, notes are provided which point out salient facts concerning the origin, form, and meaning of particular words. For example, the article for *chas* is structured as follows (only one of Herman's thirty derivatives is copied here):

ЧАС	CZAS, CZES	ČAS	ČAS
čas: hour	czas: time; weather; (gram.) tense	čas: time; weather; (gram.) tense	čas: hour; moment, instant
[R]	[P]	[Cz]	[S-C]

Notes for the article on *chas* point out the basic meaning of the root (time), the parallelism with other European languages in usage of the same word for both "time" and "weather," the rationale behind such far-removed derivatives as Polish *czasownik* (verb), Russian *chasovnia* (chapel), and the origins of calques like Polish *czasopismo* (magazine, periodical), on German *Zeitschrift*.

The value of root lexicons has long been recognized for advanced vocabulary study of Russian (compare the lexicons of Wolkonsky and Poltoratzky, George Z. Patrick, and Worth, Kozak, and Johnson). Herman's book recognizes