

RZECZ CZARNOLESKA. By *Wiktor Weintraub*. Biblioteka studiów literackich. Cracow: Wydawnictwo Literackie, 1977. 387 pp. 75 zł.

Jan Kochanowski is the Polish poet (apart from Adam Mickiewicz) to whom Wiktor Weintraub has devoted special attention. Since the publication of his doctoral dissertation in 1932, Weintraub has returned many times to various aspects of the work of the master from Czarnolas. *Rzecz czarnoleska* contains both Weintraub's dissertation and his later studies. As Weintraub himself remarks, his dissertation grew out of new methodological ideas concerning literary style initiated by Croce and formulated in the works of Vossler, Walzel, and Spitzer, as well as in the *explications de texte* of French stylistics. Of these sources, the most significant for Weintraub was the two-volume *Stilstudien* by Leo Spitzer, published in 1928, which contained detailed analyses as well as his programmatic conclusions, "Wortkunst und Sprachwissenschaft." The essential threads leading from Spitzer's work to Weintraub's dissertation are a broad conception of stylistics (the subject of which may be every instance of artistic language), treatment of style as a particular expression of the individuality and psychological predispositions of the author, and conclusions about characteristics of the author's mentality based upon the peculiarities of his style.

The first part of Weintraub's dissertation analyzes synonyms, syntax, similes, metaphors, epithets, versification, and differentiation of speech styles among characters. In the second part, Weintraub formulates conclusions about the poet's artistic imagination, his reflectiveness, and most important, lyricism—the aspect of Kochanowski's work which Weintraub defines as the primary one.

Understandably, not everything that was written in the dissertation can be supported today. The author himself now sees shortcomings in the chapter on versification. Weintraub's judgment on Kochanowski's lack of ability in versification has been questioned. His opinion of the weak plasticity of Kochanowski's imagination has met with opposition, and quite a few additions and corrections have been made. Nevertheless, Weintraub's study of Kochanowski's style has not been surpassed and has entered the bibliography of basic works on the poet.

The second half of *Rzecz czarnoleska* consists of essays. It begins with two philological contributions concerning the reception of Kochanowski's poetic language and is followed by two essays, "Polish and Latin Kochanowski: Two Faces of the Poet" and "The Religion of Kochanowski and Polish Renaissance Culture." The first study is a penetrating attempt to extract the remarkable difference in style, subject matter, and ideology between the admittedly modest, but obviously valuable, work of Kochanowski in Latin and in Polish. In the second essay, Weintraub focuses on "the clearly heterodox character of Kochanowski's religious beliefs." Weintraub's hypothesis is that of "an original and subtle strategy used by the poet whenever speaking of religious matters, and particularly concerning religious beliefs." According to Weintraub, Kochanowski's religious attitudes are consonant with what Dilthey called "the religious-universalist theism of the Italian humanists." The religious development of the poet is investigated in two other detailed studies of the hymn, "What do you wish of us, O Lord," considered to be a "Renaissance manifest," and of the eleventh Lament, treated as confirmation of the shattered religious optimism of the poet.

The essay "Kochanowski's Hellenism" is a thorough examination of the relations between Kochanowski's work and Greek literature as seen in the context of sixteenth-century Hellenism in European culture. In this essay, Weintraub indicates the significant role that these close relations played in the poet's artistic achievement. Furthermore, it is to Hellenism that Kochanowski owed his "impressive spiritual independence." Kochanowski's Hellenism did not exclude ties with Roman literature, however, and, in the structure of *The Dismissal of the Greek Envoys*, Weintraub notes clear connections with the theater of Seneca. The final essays are devoted to discussion of the origin of enjambment in Kochanowski and explanation of the par-

ticular reflection in his works of two plots from the myth of Heracles and the myth of Dido, as well as a presentation of the circumstances surrounding the "battle of pamphlets" between Kochanowski and Desportes (secretary to Henry of Valois, who reigned briefly as king of Poland).

Weintraub's book, written over a period of years and treating a variety of topics, is not by any means an accidental collection of studies. Rather, it gives the impression of a thoughtful approach from various angles to both important general problems and particular details of the work of Kochanowski in order to ascertain the most essential qualities of his genius and his unusual personality. The studies are unified by a method in which the starting point for broad generalizations is based on scrupulous analysis of the text, of an expression (often of a single word), of the use of *topoi* or myths. The analyses are then projected on a comparative background in the broadest sense, on comparisons with phenomena contemporary to the poet and with their development throughout subsequent centuries.

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ANGOL EREDETŰ ELEMÉK A MAGYAR SZÓKÉSZLETBEN. By *László Országh*. Nyelvtudományi értekezések, 93. Budapest: Akadémiai Kiadó, 1977. 176 pp. 32 Ft., paper.

This is a painstaking study of English loan words in Hungarian by Professor Országh, whose name has become inextricably linked with English-Hungarian dictionaries, over a million of which are in print. The term "English" is used in a broad sense to include words from all over the English-speaking world in addition to such exotic words that became known in Europe and in Hungary via the British or Americans (for example, *tájjun*, *mahagóni*); it also includes semantic borrowings (such as *békebíró*, *fűstköd*). Words are discussed chronologically (the earliest English word being *parlament* from 1612, and the latest, *kvark* from 1975), and the history of their usage in Hungarian is briefly sketched. Spelling variants are duly noted. The number of borrowings in the first period—up to the 1820s—is negligible, with less than a hundred words noted. In the past one hundred and fifty years, over nine hundred words became standard elements of the Hungarian lexicon, mainly as scientific or sport terms. Most of these words can also be found in nearly all of the major languages. In the nineteenth century, words traveled via France or Germany, but in the past twenty years they have almost exclusively been borrowed directly. Following the historical survey, a separate part of the volume is devoted to the general phonemic, morphemic, and semantic process of the assimilation of English words into Hungarian. In his conclusion, Professor Országh addresses himself to the purists who are concerned over the specter of "Hunglish." He claims and demonstrates that the number of English loan words in Hungarian is negligible—the language is able to absorb the influx of English words by assimilating them. The book is supplemented with an index of words, names, and conceptual categories, and a bibliography. It is a welcome addition to the reference shelves of lexicographers.

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THE MOST IMPORTANT ART: EAST EUROPEAN FILM AFTER 1945.  
By *Mira Liehm* and *Antonín J. Liehm*. Berkeley: University of California Press, 1977. viii, 467 pp. Illus. \$23.50.

The book under review is written as if it were striving to become the Mirsky of East European film, that is, it pontificates without always backing up its claims. The difference is that Mirsky was good enough to get away with it, while the Liehms