

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.

SAMUEL FISZMAN
Indiana University

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*, *füstköd*). 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.

LÓRÁNT CZIGÁNY
London

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