

patronymic suffixes *-ov/-ev* and *-in* became specialized for surnames, while the *-ovich* ending, once restricted to the aristocracy, remained as the only patronymic suffix. The naming convention for the present-day Russian is given name (usually of baptismal origin), patronymic (that is, "son or daughter of —"), and hereditary surname—for example, Ivan Ivanovich Ivanov.

The derivation of Russian surnames is examined in several categories: surnames derived from baptismal names (originally Byzantine Greek), such as *Kirov* < *Kir* (Gk. *Kyros*); from occupational names, such as *Khlebnikov*, "Baker" < *khleb*, "bread"; from local names, such as *Volkonskii* < *Volkon'* (a river); from nicknames, such as *Ushakov*, "Big Ears"; and from artificial names, particularly clergy names, such as *Pokrovskii* < *pokrov*, "Intercession of the Holy Virgin." The latter type—that is, surnames bestowed on seminarians by their teachers—is most interesting. A student who entered the Moscow Ecclesiastical Academy in 1838 with the surname of *P'iankov* (< *p'iany*, "drunk") was promptly renamed *Sobrievskii* (< Latin *sobrius*, "sober"). A student in the Tambov seminary named *Landyshev* (< *landysh*, "lily of the valley") was given the name *Krapivin* (< *krapi*, "nettles") after he performed poorly in class.

Urbegaun has three appendixes: appendix 1 deals with "double-barrelled" surnames of the type *Musin-Pushkin*; appendix 2 presents a list of the hundred most frequent Russian surnames appearing in the 1910 directory of St. Petersburg; and appendix 3 contains a selective bibliography of relevant books and articles. There is also an index of the several thousand surnames cited throughout the book. I do not usually mention minor mistakes in a review, but since the author is deceased, I would call the reader's attention to two errors not included in the errata sheet: on page 123 after the surname *Bykadorov* the verb *drat'* should be translated "to flay" rather than "to fly"; on page 413 the occurrences of *Shul'c* (one of the three St. Petersburg names of German origin) add up to 150, not 140, and thus this "Russian" name should rank with *Golubev* in frequency.

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RUSSIAN INTONATION. By *B. V. Bratus*. Pergamon Oxford Russian Series. Oxford, New York, Toronto, Sydney, Braunschweig: Pergamon Press, 1972. vi, 143 pp. \$11.00.

This slim book by Professor Bratus, who has long worked with English speakers learning Russian at the University of Leningrad, was clearly not meant to be a definitive description of Russian intonation, and readers in search of a thorough and rigorous treatment of the subject will be disappointed. It is a manual for practical study, and as such has many features to recommend it as well as a few faults.

The volume is divided into two unequal parts—about thirty pages of compact, informed discussion of Russian intonational units, patterns, and variations, and about a hundred pages of practice texts (dialogues, short stories, poems, and excerpts from longer works), with arrows and other marks to indicate stress intensity and pitch modulation, and a double phonetic transcription of each line (modified IPA and Cyrillic notation) to help with pronunciation problems.

In part 1, following some good observations about the expressive possibilities

open to a student who knows his intonation patterns, Bratus explores syntagmas and the kinds of pauses that occur between them, and discusses primary, secondary, and zero stress levels in the intonational unit, as well as the importance and kinds of "melody" and pitch modulation. His explanations are concentrated and careful, and his main points (and practical "tips") stand out clearly; however, sometimes his treatment is slightly deceptive ("As to the words with zero or neutral stress, it really matters little how they are pronounced . . .," p. 12), or incomplete. For instance, in a generally accurate discussion of the "main types of speech melodies" (section vii, unfortunately made section "viii" by a misprint) the author's description of the intonation pattern Bryzgunova has termed IK-3 as one "pronounced with a high rise" (p. 16) or as a rise "somewhat steeper than in English" (p. 20) is simply inadequate and I think representative of the author's tendency at times to oversimplify. There is no mention of Bryzgunova's IK-4 and the more marginal IK-5, and the former at least should have been identified as a type.

The selections in part 2 are varied and generally interesting. My only serious criticism here has to do with the phonetic notation. Certain vowel reductions are ignored; thus on page 26 we are given the pronunciation of the Russian word for Europe as [jɛvrópa] rather than the expected [jivrópa]. This and similar inaccuracies are consistent throughout 102 pages of transliterated texts, and teachers should alert their students to them. Incidentally, tapes of these texts are available separately, but they must be ordered from Britain. I did not have the opportunity to listen to them and cannot judge their quality.

One further note: the bibliography (pp. 33–34) is dated; the works are mostly from the late 1950s and early 1960s, with a single entry dated as late as 1969.

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WLADYSŁAW STANISŁAW REYMONT. By *Jerzy R. Krzyżanowski*. Twayne's World Authors Series, no. 248. New York: Twayne Publishers, 1972. 169 pp.

JOSEPH WITTLIN. By *Zoya Yurieff*. Twayne's World Authors Series, no. 224. New York: Twayne Publishers, 1973. 175 pp.

The latest entries in Twayne's World Authors Series on Poland feature two twentieth-century writers whose literary fates have more in common than their careers may suggest. Of the two, Reymont's niche in history is more secure. Only two Polish authors have won the Nobel Prize for literature to date—Henryk Sienkiewicz in 1905 for his novel on ancient Rome, *Quo Vadis?*, and Władysław Stanisław Reymont (1867–1925) in 1924 for his peasant epic in novel form, *Chłopi* (*The Peasants*, 1902–9).

Although Krzyżanowski's fair, balanced, and very readable account of Reymont's life and work argues well for a new look at other works by Reymont, such as *Ziemia obiecana* (*The Promised Land*, about turn-of-the-century industrial Łódź) and *Rok 1794* (*The Year 1794*, on Kościuszko's insurrection), *The Peasants* will remain the focus of reader interest. The huge novel is one of the great works on peasant life in world literature and deserves its reputation. But for the great majority of foreign readers (and I dare say also Polish ones), it will be the extent of their acquaintance with Reymont.