

celebratory publication, modest in its exterior but rich in its contents. The volume includes 24 studies, written mainly in English, and even where the text is in Swedish or Finnish it is followed by an abstract in English. For reasons of limited space, it contains only the works of Swedish collaborators; consequently the topics concern mainly Northern Europe. However, one can find in the volume articles on Korean, Siberian, Baltic and even Hungarian subjects. The introduction by the two editors (Lars-Gunnar Larsson and Erling Wande), the *Tabula gratulatoria* which all Northern publications of this type include, and the scientific bibliography of Wickman make this new, significant creation of Swedish Finno-Ugric Studies a truly celebratory publication.

It's a well-known fact why we are mentioning this publication and the jubilee of Professor Wickman: he received an excellent introduction to Hungarology as the student of János Lotz, and later he had the opportunity to further his knowledge in things Hungarian when he was granted a scholarship in Hungary. Besides the rich Hungarian material and references included in his linguistic studies, we hold in high esteem the volumes of his *Swedish-Hungarian* reference book (the Swedish title of which is more apposite: *Svensk-ungersk hjälpreda*) produced in 1957, and the excellent dictionary *Svensk-ungersk ordbok* published in 1965.

It is unfortunate that the bibliography does not list the minor articles of Wickman or his translations, including those made from Hungarian. Professor Wickman was one of the founders of the International Association of Hungarian Studies, and has been its president ever since its foundation. This fact is mentioned not only in the introduction but also in the article (on Hungarian place names in the Middle Ages) written by Loránd Benkő, the volume's only non-Swedish contributor. It would seem that Professor Wickman and his entourage consider his hungarophile attitude just as significant as do we in Hungary. This is the reason why a review of this volume has been included in our journal.

The content of this Festschrift will not be discussed here since it does not include Hungarian topics. Yet mention should be made of the thorough method which characterizes it and the comparison of several linguistic territories. This is a characteristic product of the Collinder-Wickman school whose standards should be maintained. It is also our hope, from the point of view of Hungarology, that one of the forthcoming volumes of *Fenno-Ugrica Suecana* will be a Hungarian issue. There are in Sweden enough scholars to fill such a volume—the first of its kind in that country—and it would also be easy to find a fitting occasion which such a book could mark.

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Образцы фольклора цыган-кэлдэрарей

Подготовили Р. С. Деметер и П. С. Деметер
Moscow, Nauka publishers 1981. 263 pp.

It may be surprising to find that a book publishing specimens of the folklore of Gypsies living in Russia is being reviewed among Hungarian studies. However there is a good reason for this. The fundamental law of evolution of Gypsy culture is that it becomes influenced by the folk culture of the given host country as soon as the wandering Gypsy groups come into contact with it and the traces of this impact are also manifest after the Gypsies' departure for another country. In accordance with this, a Gypsy group that has spent a considerable time in Hungary may preserve Hungarian cultural elements in foreign countries too, or even overseas.

The homeland of the Coppersmith Gypsy tribe was South-East Hungary (in the *Bánát*, now in Rumania). This area was inhabited by a mixed Hungaro-Rumanian population and, accordingly,

the Coppersmith Gypsy folklore is built up of elements from these folk cultures, above all Rumanian. Previously they had lived in Wallachia (Old Rumania) where they played the role of professional performers of ballads to the Rumanian peasant audience, and it is quite reasonable to suppose that this way of earning money had also led to the borrowing of Rumanian ballads and their adoption in Gypsy language.

This book comprises 20 ballads with the original Gypsy texts and parallel Russian prose translations. They were sung by Işvan Demeter (1879–1969) and other members of his family, and were written down by his son. The Demeter family travelled from the Bánát via Transylvania and Bucovina to Russia. Both the surname and Christian name of I. Demeter are Hungarian (*Isyan* being a vulgar form of *István* 'Stephen'). Similarly some heroes of the ballads bear Hungarian names: *János*, *Györgyi*, and the magic steed, called *Bárson* (Hung. 'velvet'). However, only the names are Hungarian, for the stories are unknown in Hungarian folklore. Thus in this case János is a hunter who meets woodcutters in the forest, roasts their children on the spit and forces the parents to eat their children. Györgyi (originally a girl's name in Hungarian!) represents the well-known folk tale figure of the dead bridegroom ("*Lenore*-motif", AaTh 365) but here, after his reappearance, he wishes to remain with the living who refuse to accept him, whereupon he gets angry and hangs himself.

Similarly, a very popular figure of Hungarian folk tales is the discharged soldier (*obsitos katona*) whom we meet in the tales published here (No. 69; 8 tales are published in the volume). Yet his adventures have nothing in common with the Hungarian originals: they are rather like a nightmare, like haphazard ghostly events (probably due to his encounters with ghosts and devils in Hungarian folk tales). All this proves the ingenuity of Gypsy fantasy in shaping the borrowed motifs.

An interesting and indirect Hungarian influence is manifest in the lyric songs (45 in number). The greater part of the songs were sung by the members of the Demeter family not in their Coppersmith (*Kelderari*) vernacular, but in "Horse-dealer" (*Lovari*) Gypsy dialect. The Lovaries are the *par exceuence* Hungarian-influenced Wallachian Gypsy tribe whose traditional craft and culture go back to the Hungarian-inhabited parts of Transylvania. From here they emigrated to present-day Hungary at the end of the last century and continued their wanderings from this territory in subsequent decades. They know a unique genre of lyric songs, the so-called "slow song" (the name is a calque on Hungarian *lassú* or „*hallgató*”). The other Gypsy groups often borrow the Lovari songs in the original Lovari dialect without transforming them into their own tongue. In the songs published here the master *Jóska* speaks to his horse called *Rendes*; the horse-gear is called *szerzám* and is made of *bakfunt* (Hung. *pakfont*); and the Gypsy remembers the prison of *Temesvár*. All these words come from Hungarian. A few pieces are reproduced from collections made directly in Hungary.

The melodies of the ballads and songs are added in an appendix. The scholarly notes by L. N. Cherenkov and V. M. Gatsak satisfy all scholarly demands.

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