

roars" or "*Vásárhelynél ágyú bömböl*". This is one instance where Fenton's method of translation looks unsatisfactory.

There are, however, poems in this collection where the Hungarian context is not particularly important and the English version sounds more convincing. Renderings of "*Vásár*" (Come to the Fair), "*Kezdődik az iskola*" (School Begins) and "*Sehallselát Dömötör*" (Hear Nought See Nought Simple John) convey the lightness and humour of the original and indicate the quality that could have been the result of a smaller, more judicious selection. While Don Aldridge cannot compete with Gyula Hincz's original illustrations, his illustrations (with references to Hungarian folk-lore) are pleasing and blend well with the rest of the book.

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**Volkstümliche Keramik aus Ungarn. Eine Ausstellung
des Ethnographischen Museums Budapest.**

Hetjens-Museum, Deutsches Keramikmuseum Düsseldorf 20. Januar bis 7. April 1985. —
Westfälisches Freilichtmuseum Detmold 5. Mai bis 29. September 1985. — Bayerisches
Nationalmuseum München 24. Oktober 1985 bis 12. Január 1986
München, 1985, Bayerisches Nationalmuseum, 165 S.

The frontispiece informs us that a travelling exhibition of Hungarian folk pottery spent about a year visiting German museums. The catalogue, probably the largest and best summary on Hungarian folk pottery in the German language, was issued in Munich. In fact both the exhibition and the book are "Hungarian" products, for Mrs. István is curator of ceramics at the Ethnographic Museum (*Néprajzi Múzeum*) Budapest.

As is usual with such catalogues, the book begins with an introduction and greetings from the three German museum directors, and then from Tamás Hoffmann, General Director of the Budapest ethnographic museum. Following this is a general introduction in four mini-chapters. It gives details about the Budapest museum's collection, and also on the history of folk pottery in Hungary. The acutal catalogue begins on p.21, and describes 258 items, according to form, function and geographical distribution. Three-fifth of the material was arranged according to the pottery-making centres in historal Hungary — thus Transylvania and Romania are included. There are about 200 photographs (many in colour) in the book, and roughly two-third of the catalogue items are depicted. The other photographs show pottery-making and usage of the items. A good map, a carefully made list of place-names mentioned in the book (in four languages: Hungarian, German, Slovakian and Romanian), a very good form list of items (introduced by Mária Kresz, the long-serving curator of the collection and the grand old lady of Hungarian pottery research), and a bibliography (of 38 entries) are placed at the end of the book. Of course there are faults in the book: both the exhibition and the catalogue were made for the German public, yet this direction is not expressed in the selection and presentation of the material, nor in the bibliography. E. G. Mária Kresz's major works published in Hungarian are absent from the bibliography; on *Haban* (anabaptist) pottery are more important works omitted; etc.; and it would have been useful to refer also to the handbooks on Slovakian or Romanian folk pottery, even if they do not say more on Hungarian ceramics, in Romania, Czeshoslovakia etc., rather than the quoted Hungarian books. It is relevant to point out that in general handbooks (also available in German, English etc.) on Hungarian folk art usually include a chapter on ceramics, with good illustrations. However, in this context it must be said that while there are many German language publications on Hungarian folk pottery, their English, French and Russian parallels are simply lacking.

The book is of exceptional beauty and has been produced with care. Hungarian ethnographic museums frequently send smaller or greater exhibitions abroad, and German, Austrian, Polish, Czechoslovakian, Bulgarian, and Soviet museums (to mention a few) often visit Hungary. Ethnography is one of the most frequent domains of such exchange of exhibitions, and the Ethnographic Museum in Budapest has welcomed in recent years many pottery exhibitions from abroad, including East and West Germany. Still the Hungarian venture was the largest of such exhibitions, and the catalogue the best one among those produced so far.

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Kincses Verebéli

Vujkov, Balint

Jabuka s dukatima. Narodne pripovijetke. Sakupio i obradio — —.

(Golden Apples. Folktales. Collected and published by Balint Vujkov)
Subotica, 1986, Osvit, 243 pp.

Vujkov was born 1912 in Szabadka (Subotica). He began to publish folk tales from the end of the 1930s. In more than 14 books (and some other publications) he has presented South Slavic (Yugoslavian) folk tales from Croatia and Serbia. His speciality is the folk narratives of *bunjevci* — that is the Serbians living in North Vojvodina and South Hungary. Several hundreds of their folk tales have been collected, adapted and published by him. In a greater circle of his interest he published Croatian folk tales from Czechoslovakia, Austria, Romania, Hungary, and of course from Yugoslavia. The majority of his books appeared in Subotica, some others in Novi Sad (Újvidék) and in Zagreb. His books and anthologies are usually returns to older publications, and as a consequence practically all of the known *bunjevci* folktales are available in his works.

Vujkov publishes the tales with a slightly literary polish, and he gives credit to his individual sources. The present book contains 70 tales and at the end of the book we find a list of individuals who provided material, a small dictionary of local words, and a full bibliography of Vujkov's publications. Both the introduction and the epilogue characterize his pioneering activity. In this publication we do not find Aarne-Thompson tale type numbers, or other scholarly references. Folktales in all of Vujkov's publications are of outmost importance for Hungarian studies. *Bunjevci* folktales by their themes and motifs, and stylistic features are closely related to South Hungarian folktales. Among the 45 storytellers in the present publication only one or two were not born in a region, what was, at that time, Hungary. Because the present book is based upon earlier fieldwork, many of the story-tellers were born at the turn of the 20th century, or earlier. Thus the whole book contains comparative material for Hungarian folk narrative studies. It would be an interesting thing to know, how many of the contributing individuals related their tales in Hungarian.

In a popular edition of South Slavic folk tales in Hungarian (*Az aranyhajú királylány*, translated by Zoltán Csuka, Budapest, 1961., Európa Könyvkiadó) and in a published series "Folktales of the Peoples" (*Népek meséi*) one can find some translations of Vujkov's tales. Still it would be a good idea to publish in Hungary a special *bunjevci*-folktale collection. I think the laymen-readers who are probably not familiar with the regional variations of family names, will not recognize that they are reading a non-Hungarian folktale collection.

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