

though united by their basic subject, are nonetheless different in the way in which they have been handled. The story of 1968 is a personal and intensive eyewitness account bristling with details. On the other hand, the coverage of the 1945–67 period, even though it occupies almost half of the volume, is necessarily sketchy in places. It might have been better if the author had introduced the story of 1968 merely with a succinct summary of the main factors of the past needed to explain the events of 1968 rather than attempting a historical compilation of the entire preceding span of twenty-two years. Moreover, it is in the historical part that the author has committed a number of factual errors, such as listing General Prchala as the “non-communist President” of the committee leading the Czech uprising of 1945 (p. 12) or referring to General Ludvik Svoboda as having been a “veteran” Communist as early as 1945 (p. 14).

Written from a standpoint that is highly sympathetic to the Czechoslovak reformers' cause, the book views their experiment as “the beginning of a fundamental metamorphosis of Communism” (p. 6) and labels as a tragedy for Marxism and socialism its destruction before it could be fully and freely tested. Nor does the author conceal his bitter disappointment with “Washington and the NATO capitals,” whose main concern appeared to be “how quickly Czechoslovakia might be forgotten as an inconvenient element in the big-power games” (p. 400).

In spite of some of the shortcomings of its historical part, *Czechoslovakia Since World War II* ranks among the best volumes on Czechoslovakia written in recent years.

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SMETANA. By *Brian Large*. New York and Washington: Praeger Publishers, 1970. xvii, 473 pp. \$16.50.

The English-reading public at last possesses a definitive study of the most important and historically significant Czech composer. Rarely does a single work achieve such a high level of scholarly accuracy (based on manuscript material in Prague, including unpublished diaries, letters, contemporary reviews, programs, daguerreotypes, photographs, and paintings) along with such a sound perspective in describing historical and cultural developments and such a good evaluation, both technical and aesthetic, of the music in question. This fortunate amalgamation makes the book useful on several levels. The casual reader will find whatever information meets his needs or curiosity, thanks to a well-organized presentation. The specialist will discover a wealth of previously unknown material with its exact documentary source. The book avoids irrelevant detail, yet it cannot be considered superficial or oversimplified. When supporting evidence is lacking, the author is careful to qualify his surmises.

As an example of Mr. Large's felicitous approach one might refer to his background sketch of musical conditions in Prague, Göteborg, and Weimar during Bedřich Smetana's lifetime. In a few lines he conveys a distinct impression, pointing out aspects of excellence and provincial weakness, and offers a convincing explanation of how these conditions came into being. Similarly he furnishes a succinct account of the political and spiritual forces prevalent during the revolution of 1948–49. In musical matters he goes beyond nebulous generalities to quote excerpts relevant to his comments, even from minor unpublished sketches; these analyses are refreshingly readable.

The subject matter is made doubly attractive by well-chosen illustrative plates that provide as much insight as the author's text. Another helpful feature is his summary of the opera plots, especially welcome to English readers. The detailed comparative analysis of the five versions of "The Bartered Bride" will satisfy the most demanding scholars, while less specialized readers will not fail to augment their understanding and sympathy for Bedřich Smetana's work. For all this we are much indebted to Mr. Large.

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SLOVAK-ENGLISH PHRASEOLOGICAL DICTIONARY. Compiled by
Jozef J. Konuš. Passaic, N.J.: Slovak Catholic Sokol, 1969. viii, 1,664 pp.
\$22.50. Distrib. by Reference Book Publishers, 305 Alwood Road, Clifton, N.J.

In the last two decades the universities of this country have produced an impressive number of Slavists equipped with both a sound practical knowledge of Slavic languages and an up-to-date theoretical training in linguistics. One would expect a Slovak-English dictionary published in 1969 to reflect this general level of competence. The dictionary under review, however, does not. Since we also now possess the excellent five-volume dictionary of the Slovak Academy of Sciences (1959-65), it would seem only obvious and not difficult to select at least the most representative and useful body of the current Slovak vocabulary. But the author fills column after column of the book with irrelevant, esoteric, obsolete, and simply nonexistent words, too often reflecting not the present-day, but the long-forgotten usage of the 1939-45 era. The author quotes *ablegácia* (a word which is not attested even in the five-volume Academy dictionary), *dial'kozvedný letúň* 'long-range reconnaissance plane' (the first word nonexistent, the second misspelled for obsolete *letún*) or *jednotky dopravné vzduchom* 'airborne units' (*dopravené* and not *dopravné* is correct), a paraphrase which probably never existed as a term, but he ignores the correct modern terms *výsadvková jednotka* and *paradesantná brigáda* 'airborne unit.' The author adduces abbreviations such as *ÚSOD* (*Ústredie slovenských ochotníckych divadiel*, an obscure, short-lived organization), but he does not give the abbreviations *ČSM* (Czechoslovak Youth Union), *SAV* (Slovak Academy of Sciences), *ÚV* (*Ústredný výbor* 'Central Committee'), *KVN* (*Krajský národný výbor* 'Regional National Committee'), *ZO* (*základná organizácia* 'base organization'), which often appear in newspaper articles. The author has evidently only a faint remembrance of what once was his mother tongue, although he could have filled in the gaps by reading modern prose and by studying modern dictionaries.

He translates the phrase *absolvovať vojnu* as 'to finish, complete, perform a war,' although *vojna* means here 'military service' and the phrase means 'to complete one's military service.' Realia of present-day life such as *obrazovka* 'TV screen,' *ľadnička* 'refrigerator,' *občiansky preukaz* or *občianka* 'identification papers,' *dial'kové štúdium* 'correspondence study,' *dial'kar* 'correspondence student,' and hundreds of other important terms are not included. The author cites *Škodovka* 'Škoda Steel Works,' but ignores *škodovka*, the Czechoslovak compact car, as well as its models *sparták*, *feliccia*, *oktavia*, *embečko* (*MB*). But we find the enigmatic entry *Ilýr* 'a Yugoslav, a South Slav.' The author must have heard something about the Illyrian movement after the Napoleonic Wars. We do find *luxácia* 'luxation,' a rare medical term, but we do not find the common verb *luxovať* 'to vacuum.' As to "phraseological" units, we are led to believe that there exists in Slovak an expression