

scholars have done this for a long time. Some Europeans do still use the traditional classification, although most of them speak now of "pronominal adjectives." Rado L. Lenček discusses in detail the etymology of *čupa* and *čupus*, designations of a 'dugout canoe,' occurring both in Slovenian and in Russian. This article is written in the Slovenian language.

In his short article, "Some Problems of Belorussian Vocabulary," Victor Swoboda examines eight words which have no near cognates in the neighboring Slavic languages. Of special interest to this reviewer is *skljud* 'adze,' which, according to the author, originates from Lithuanian *skliūtas* 'adze.' Thomas F. Magner presents some notes on the native speech of the great Slavic scholar Vatroslav Jagić (1838–1923), who was born in the small Croatian city of Varaždin and spoke the local kajkavian dialect but, under the influence of the Illyrian movement, used štokavian for writing. Two kajkavian letters (with English translation) sent to Jagić by his mother (and a few other items from his brother) are included in this very interesting publication. Lawrence L. Thomas's article, "Toward a Contrastive Study of Word-Usage: Mickiewicz and Puškin," is a progress report on a research project. The noun *dar* is selected as an illustration of the methods employed. For both poets the basic range of meaning falls into three rubrics: (1) "simple gift," (2) "gifts of nature, fate, supernatural powers," (3) "talent, capability." The frequency with which the two poets used the word in these different meanings is roughly comparable. William R. Schmalstieg, "Labialization in Old Prussian," proposes that in Old Prussian consonants were labialized by following nonfront vowels. He may be right, although the great preponderance of velars in his examples is at best surprising. J. B. Rudnyckyj, in an article written in French and illustrated by two charts, talks about bilingualism in Canada and the special role of the Ukrainians in the provinces of Manitoba, Saskatchewan, and Alberta. He distinguishes between "official bilingualism" (English-French or French-English) and "regional bilingualism." Anglo-Ukrainian is said to be the most individualized and clearest type of regional bilingualism in Canada. John S. G. Simmons presents a bibliographical list of homage volumes in Slavic linguistics.

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THE SPIRIT OF RUSSIA, vol. 3. By *Thomas Garrigue Masaryk*. Edited by *George Gibian* with *Robert Bass*. Translated by *Robert Bass*. New York: Barnes and Noble, 1967. xix, 331 pp. \$8.00.

The book under review is the previously unpublished "conclusion" to Masaryk's two-volume *The Spirit of Russia*, an English translation of the original German edition of 1913. It is based largely upon Masaryk's manuscript written in German in 1912 and left unfinished. Later some of Masaryk's associates translated it into Czech and added some revisions and footnotes. The present editors have also made some changes which they indicate in the preface.

About one-half of the present book deals with Dostoevsky; the other part deals with Tolstoy and other Russian writers. All of them are belletrists; no publicists, journalists, or social critics are to be found. Thus the present work ignores some of the major figures of Russian intellectual history during the late nineteenth and early twentieth centuries.

This volume should have been published before the Great War. Many important political events which took place after 1912 and much scholarly research since then



have altered our perceptions a great deal. The book reads like a set of old lecture notes. The evaluation of Dostoevsky has been superseded by Mochulsky's fine book and many others. Masaryk was one of the earliest non-Russian intellectuals who recognized Dostoevsky's greatness, and for this reason alone his insights have some value as historical curiosities. But today his late nineteenth-century Protestant liberal views of Dostoevsky's ideas on suicide and religion seem irrelevant. This book paves over some old roads rather well, but it does not open any new avenues.

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ALEXANDER PUSHKIN. By *Walter N. Vickery*. Twayne's World Authors Series, 82. New York: Twayne, 1970. 211 pp.

With their dust-colored dust jackets and look-alike Baedeker bindings the books in Twayne's World Authors Series have a way of looking remaindered before they reach the bookstore. It is, consequently, a pleasure to report that the inside of Walter Vickery's contribution belies its outside.

Any short study of Pushkin intended as both an introduction to and a fresh reappraisal of its subject runs into the prickly business of establishing priorities. And it is here that the reviewer must register his only serious complaint. At the request (one conjectures) of the publishers Vickery has devoted a great deal of space (perhaps a quarter of the entire book) to plot summaries and verse translations. This is a pity. For if the uses of the *précis* are real, they are also very limited; and fifteen whole pages devoted to a detailed recapitulation of *Eugene Onegin* is patently excessive. As for the long tracts of accurately translated but prosy sounding poetry which do not give us a flavor of the original, will not stimulate anyone to learn Russian, and are not indispensable to Vickery's critical discussions—one can only ask *why*?

The cutbacks which these unnecessary inclusions require are real. Vickery's treatment of Pushkin's life (a subject on which he is an acknowledged authority) is perforce skimpy: the poet's amours, his many friendships, and his activities as a critic and editor are virtually omitted. These same restrictions are, presumably, the cause of the very meager treatment (seven pages in all) of Pushkin's important prose *oeuvre*.

This is all the more regrettable because when Vickery is not performing chores that are beneath him, he is practicing his *métier* very ably. Possessing a sound knowledge not only of Pushkin but of his contemporaries and relevant predecessors in both Russia and the West, and having at his command the critical literature on Pushkin in five languages, Vickery knows, as the saying goes, chalk from cheese. Moreover his general approach, if not notably original, is eminently sensible. Tackling Pushkin's life and works in roughly chronological order (the early St. Petersburg years, the southern exile, Mikhailovskoe, etc.), he avoids the three main temptations inherent in his situation: trying to ape (or outdo) the Formalists, sparring futilely with Soviet "falsifiers," or lapsing into that special kind of impressionistic criticism ("the icy, bell-like tones," "the dull metallic sheen," etc.) which the elusive beauty of Pushkin's verse too often elicits. Instead, having wisely decided to concentrate his energies on the verse most likely to yield optimal results—the narrative poems and the plays—Vickery poses the most fundamental of all