

to Russian culture, the book will, because of its clarity and concreteness, encourage readers to plunge in more deeply. The arts surveyed include woodworking, icon making, architecture, poetry, literary criticism, theatrical design and direction, music, ballet, and cinema.

Mrs. Frankel has a theme. From 1475, when Italian architects were first imported to work in the Moscow Kremlin, to the early 1960s, when Italians were brought in to help build the Kremlin's Hall of Congresses, the "wide respect for foreigners undermined the morale of Russian artisans." Again, Russia's window on the West "had a screen" from the time of the building of St. Petersburg in 1713: "The government encouraged cultural imitation to promote learning and technology without allowing in the freer political ideas that might have let the arts take root and flourish" (p. 26). But Mrs. Frankel also portrays the originality and richness of talent that were there all along, and which came to the surface in the short, brilliant period after 1890 when Russia in turn was an exporter of art to the West.

The author's years in Moscow during the late 1950s and early 1960s as wife of a *New York Times* correspondent—and author of articles in her own right—contribute to the book's sense of place. Drawn mainly from secondary sources, the book is divided evenly between the Soviet and pre-Soviet periods. The tone is unemotional and very fair.

PRISCILLA JOHNSON MCMILLAN  
Cambridge, Massachusetts

RUSSIAN SURNAMES. By *B. O. Unbegaun*. Oxford: Clarendon Press, 1972. xviii, 529 pp. \$27.25.

There are colleagues we admire for their work, and there are colleagues we admire for their character. The late Professor Unbegaun was that rare person whom many Slavists (including myself) admired for both. It is thus a pleasure for me to be able to say that the book under review, apparently Unbegaun's last published work, is a superb one, and a fitting memorial to the finest Slavist of our generation.

Like all of Unbegaun's publications, this one is distinguished by lucidity, erudition, and modesty. "The aim of the present book," writes Unbegaun in the preface (p. v), "is to discuss the modern system of Russian surnames in both its morphological and its semantic aspects. . . . [It] has not the slightest pretension to be a history of Russian surnames." Yet this book with its simple title is both the best description and the best history to date of Russian surnames. In fact, it is the best all-around treatment in any language of Russian names, whether baptismal names, nicknames, or surnames. Since many members of non-Russian nationalities in and around the Russian Empire were ultimately Russianized, Unbegaun found it useful to give brief sketches of naming systems in certain other Slavic languages (Ukrainian, White Russian, Polish, Serbian, Bulgarian, and Czech); in other European languages (Yiddish, German, Rumanian, Hungarian, Greek, Lithuanian, Latvian, Finnish, Estonian); and in some non-European languages (Armenian, Georgian, Turkic, Iranian, Mongolian).

Unbegaun describes how the Russian surname system developed out of the relatively fluid use of patronymics in *-ov*, *-in*, and the nominal extension of *-ov*, that is, *-ovich* (fem. *-ovna*). Starting in the middle of the sixteenth century, the

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.

Unbegaun 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.

THOMAS F. MAGNER

*The Pennsylvania State University*

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