type verbs originally carried an end-stress, or when he accepts as plausible Hingley's assumption that the columnal plural stress in the zhény type nouns (from an original zhený) developed out of an earlier shift of stress in the nom. pl., though the gen. pl., with its syllable-final stress (as in kolbasy, siróty) provided obviously the basis for further analogy. He shares Sobolevskii's conviction of the importance of folk-poetry for the study of stress, ignoring the important reservations of such scholars as Zhirmunskii or Shtokmar (though he quotes some other scholars less familiar with this question) and contributing some anecdotal (and not always precise) remarks to this subject. He further finds merit in Sobolevskii's claim “that the comparative method of stress study does not permit as ‘reliable conclusions’ as the historical method”, though he himself specifically recommends the application of the comparative method with respect to the East Slavic languages to the exclusion of the South Slavic languages since the latter allegedly differ “too widely” from East Slavic (p. 127). He assumes, in addition, that Russian stress was at one time or another influenced by Belorussian and Ukrainian, although the stress of the last two languages has undergone considerable innovation, whereas Russian has preserved one of the most archaic systems of Slavic accentuation. If literary Russian underwent any influence in the realm of stress, it was rather from the side of South Slavic, or more specifically the Bulgarian recension of Church Slavonic. Since the author seeks no system and imposes limits on the comparative method in advance, it is not surprising that his recommendations for future research (p. 112-113) are narrow and one-sided.

With all these limitations, Nicholson's book may serve as a useful guide to students about to embark on the study of Russian stress, which remains one of the most challenging and neglected areas of Russian linguistics.

Edward Stankiewicz


Professor Berry's book is an anthology of selections from Russian and Soviet literature, supposedly containing “adventurous actions, beautiful descriptions, and fascinating literary characterizations”. Moreover, the reading selections contain some direct (occasionally) and indirect (usually) references to the seasons of the year. Then, “each season in this anthology is divided into three sections: classical and Soviet poetry, short stories and excerpts from famous novels.” Since most of the prose passages have only occasionally tenable connections with the issue of seasons (perhaps the action of the piece takes place in summer; e.g., Crime and Punishment), the grouping of the selections around seasonal considerations is not particularly successful or pertinent. The texts are stressed, although many stress marks are missing or incorrect throughout the book, including the glossary.

The questions after each selection are usually banal and awkwardly phrased. Berry must recognize the pitfalls of trying to inspire students with short excerpts from great works of literature, because most of the prose selections are concluded with questions similar to the following: “Prochfilet etu stsenu, khotite li vy prochešť vsiu knigu?” (p. 36) Moreover, many of the other questions would fail to elicit from students any more than one word answers. The punctuation in these questions is totally lacking; relative clauses with kotoryi, and participial phrases are not set off by commas, as they should be.
The homework assignments offered are too difficult and ambitious to be practical; e.g., "Poprobuite napisat' stikhovorenie po forme [Roberta] Rozhdestvenskogo!" (p. 45)

The vocabularies accompanying each selection are odd and carelessly put together (the English part of the glossary for Pushkin's "Zimnaia doroga" is missing completely, as are three stanzas of the poem itself). Apparently, these word lists are included for the exclusive purpose of permitting the student to translate the passages into English, since the verbs are often given only in the form in which they appear in the Russian text—imperative, present tense, past tense or present or past participle or gerund, without the infinitive. Nothing about aspect is ever mentioned for the verbs. Adjectives are presented in the comparative without the positive form. Nouns are often given in plural forms or oblique cases, but without the nom. sg., and diminutives and collectives are not indicated as such. No gender is given for nouns ending in a soft consonant. Archaic words are not labelled as such (e.g., ibo, koli, and sei).

Not mentioning the typographical errors, and there is a goodly number, the incorrect glosses in these special word lists are distressing; for example: p. 25, postavit' is not "put samovar on" (where is the samovar?); p. 54, davnut' is not "pressed" but "to press"; p. 57, s zheleznodorozhnoi vlast'iu is translated "abused the railroad authority"—where is the verb? And on the same page the following entry is incomprehensible: "grudnoi- infant- chest". On p. 58 pelenki should simply be rendered as "diapers," rather than "swaddling clothes"; in the same vein on p. 59, "to go to the rest room in open spaces" seems to me to be a clumsy translation of do-vetra begat'; on the same page, belyi is not given its literal meaning of "white", but interpolated as "a monarchist. Not a Red"; p. 78, opredelit' is not "appointed", but "to define, to appoint"; p. 81, grozovoi is incorrectly translated "thunder"; p. 94, izdokhla is correctly given as "died", but no mention is made of the fact that this verb should not be used for anything but animals; what does "slightly Turkish" mean for tarkovatyi on p. 95? On p. 107, ne Bog vest' sko'ko is incorrectly translated "God did not give happiness"; poddat', p. 109, is incorrectly given as the infinitive of the past tense form poddel.

Most of the confusions and inaccuracies of these word lists are absent in the "dictionary" in the back of the book, although there are some very odd entries there also. For example, bogatyri has the gloss: "Hero, epic — as Hercules"; ikhni is substandard Russian, but this is nowhere indicated; mamasha should be "mama" or "mommy", not "mother"; nakonet' should be spelled nakonets; neszdeshnii translated as "supernatural" does not fit the context of the selection from which it was taken and should be simply "stranger"; podnozhie is not "bring to"; prevyshhe is not "higher" but "highest"; stiliga could probably be better rendered "beatnik" than Berry's "zootsuiter"; there is no translation in the "dictionary" of eminet, and I have not been able to find the word anywhere.

The grammatical exercises are oriented toward drilling the usage of certain prepositions, phrases, and reviewing certain verbs of motion (why are determined and non-determined forms referred to as "multidirectional" and "unidirectional"?) and participles, including gerunds. No rules are provided for generating the needed forms, but some examples are given. The exercises themselves are mostly fill-ins, but some sentences are given for translation from English into Russian. Most of these sentences are contrived and unidiomatic in the extreme, very reminiscent of school composition books for Latin; e.g., "Although a bell did ring monotonously, our conversation was not tiring"; or "They are worrying about the whip of the guide"; or still, "Since the adventurer pushed away his follower, they both have been suffering." There are many more of this calibre.