

endings are added to the second-person singular stem, and on the very next page they are forced to say that the forms *pomogi* 'help' and *liag* 'lie down' are irregular. It does not take much ingenuity to see that if the third-person plural stem is used, these "irregular" forms become perfectly regular. In *Book One*, the sentences *Zdes' eë komnata* and *Eë zovut "Ikh kolkhoz"* (p. 49) are the only examples used to illustrate the genitive case without preposition of *ona* and *oni*. The verb *est'* is said to be optional in the sentence *U menia est' kniga* (p. 50). On page 40 the authors state that the numerals 2, 3, and 4 are followed by the genitive singular, but they fail to add that this only holds for the nominative case. On page 23 they say that one can usually tell the gender of a Russian noun by the ending of the nominative singular: hard consonant equals masculine, *a* equals feminine, *o* equals neuter. But there is no mention of other types of endings, even though such nouns are introduced without comment in the very next lesson. A more serious omission is the interrogative pronoun "whose," which is listed in the English-Russian glossary but is not mentioned anywhere else. A native speaker would not understand the sentence *Reb'ata idut k nei* (p. 79) as "The boys go towards her" unless there was some specific reason for it. The usual meaning is "The boys are going to visit her." The sentences *Masterstvo inostrannogo iazyka—delo praktiki* and *Potomu umeite svobodno chitat' i govoriť po-russki* are found on page 11 of *Book Two*. The first sentence, it seems to me, is wrong, and the second is at least strange.

Russian: Book One and *Russian: Book Two* are beautifully printed and bound and are amply and tastefully illustrated. Those who are now using the Doherty-Markus textbook will find the new edition a considerable improvement, especially if in the next printing the two volumes are combined into one. Those who are using another text will find little reason to switch.

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THE DIARY OF VASLAV NIJINSKY. Edited by *Romola Nijinsky*. Berkeley and Los Angeles: University of California Press, 1968. xvi, 187 pp. \$2.25, paper.

THE ART OF THE DANCE IN THE U.S.S.R. By *Mary Grace Swift*. Notre Dame: University of Notre Dame Press, 1968. xii, 405 pp. \$15.00.

The diary of Vaslav Nijinsky first appeared over thirty years ago, in 1936, and has now been released in paperback. Edited by his wife, Romola, it was written during 1918–19 in St. Moritz when Nijinsky was on the verge of his mental breakdown. He did not show the diary to his wife, and it was discovered accidentally in 1934. Written in a highly personal idiom, full of pantheistic sentiments and colored by a philosophy of nonviolence, humility, and forgiveness reminiscent of Dostoevsky and Tolstoy, it not only provides an insight into Nijinsky's personal life, but also has thought-provoking references to Diaghilev, Stravinsky, Bakst, Benois, contemporary politics, religion, and criticism.

To compare the translation with the original diary, one may examine the three pages of Nijinsky's epilogue, reproduced in his own handwriting, that are inserted near the end of the book. There are a number of differences. For instance, a sentence in lines 6 and 7 of the first page of the original does not appear in the translation. On page 2, lines 4 and 5, Nijinsky writes, "The doctor does not understand my illness"; this is translated "The doctors do not understand my

illness." The epilogue is signed in the translation "God and Nijinsky," whereas the original reads *Bog Nizhinskii* ("God Nijinsky"). Perhaps these are only minutiae, but they cast doubts on the accuracy of the English version as a whole. Clearly the translator performed a valuable service in making the work available to the public, but one feels that the time has come for a new translation (for modes of thought change with each decade) or at least a revised edition with omissions noted and annotations provided. After all, when something so intangible as psychological disturbance is being dealt with, every word counts.

The Art of the Dance in the U.S.S.R. by Mary Grace Swift originated as a doctoral dissertation. In nine chapters, of which the first is devoted to a concise survey of Russian ballet up to the Revolution, the author endeavors to provide a broad outline of the evolution of ballet in Soviet Russia and some of the Soviet republics up to 1964. An attempt is made to describe the ideological principles underlying Soviet ballet, and there are numerous quotations from political literature and official pronouncements. Concise synopses of ballets are given where appropriate, and there are some excellent illustrations. By way of supplementary materials the Repertoire Index for 1929 is included, together with a list of ballets giving composer, balletmaster, and date and place of first performance. The work is copiously annotated, and the selected bibliography (one of the best of its kind) is thirty-three pages long.

Of course, in compiling a work of this nature, one of the great problems is deciding what is the most suitable material to include. By and large the author seems to have made a fairly comprehensive survey, although one feels that some opportunities have been missed. For instance, Chabukiani's *Othello*, with all its diverse political implications, surely deserves more than the brief mentions on pages 159–60 and 195. Likewise there is no reference to the Bolshoi reinterpretation of Bartók's *Miraculous Mandarin* under the title *Nochnoi gorod* (Town by Night), which again one would have thought was relevant to the author's theme. Ballet in the Soviet republics similarly receives only slender treatment (far more could have been said about the flourishing ballet productions at the Alisher Navoi Theater in Tashkent). However, though offering much valuable information, the book contains, regrettably, many careless mistakes, which to the language specialist are a source of irritation. On page 13, for instance, Prince Shakhovskoi is written as Shakhovsky. British readers will be disconcerted to find the politician Aneurin Bevan transformed into Bevin (pp. 156 and 392). Omission of a crucial letter in note 90, page 361, makes ludicrous the Russian title—the word *stsene* ("stage") being written as *stene* ("wall")—and notes, bibliography, and index contain many similar inconsistencies and errors. Considered as a whole, therefore, the book is a mine of information, but care must be taken in employing the bibliography, notes, and index.

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UKRAINSKAIA SOVETSKAIA SOTSIALISTICHESKAIA RESPUBLIKA.

Kiev: Glavnaia redaktsiia Ukrainskoi Sovetskoi Entsiklopedii AN USSR, 1967. A publication of the Akademiia nauk Ukrainskoi Sovetskoi Sotsialisticheskoi Respubliki. 592 pp. 3 rubles.

In 1959–65 there appeared in Kiev, under the auspices of the Academy of Sciences of the Ukrainian SSR, a *Ukrainian Soviet Encyclopedia* (*Ukraïns'ka radians'ka*