

subsidies until after World War II, when major government support began. This careful study of the British experience with tax-supported culture shows that, even when London developed a clear sense of the needs and desires of the country at large, the arts bureaucracy failed to communicate its vision to local authorities for fear of seeming to impose an *Art Officiel*. Minihan never quite comes to grips with another touchy issue, which today bedevils U.S. officials: Should the State underwrite "mass" (popular) culture or only the "high" (traditional) arts?

—David Culbert

**CZECHOSLOVAKIA'S  
INTERRUPTED  
REVOLUTION**

by H. Gordon Skilling  
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The 1967-68 Czechoslovak reform movement ("a revolt without theory," one observer termed it) burgeoned as a reaction against stifling bureaucratic rule and economic decline. Once in power, the reformers never agreed among themselves on means of improving the situation or on exactly what their ultimate goal was. "Socialism with a human face," Alexander Dubcek called it. But he did not use that celebrated phrase until July 1968, fully six months after he had become first secretary of the Communist Party of Czechoslovakia and only a month before the Soviet military intervention. Professor Skilling of the University of Toronto, a long-time specialist on Czechoslovak politics, traces the gradual accumulation of frustrations during 20 years of communist rule up to the ultimate explosion of the "Prague spring." His sympathies are pro-Czech and pro-reform. He hopes that the revolution is not dead, only "interrupted." What might it have become—if anything? The Soviet troops have robbed us of the answer. The Czechs' internecine debates about "democratic socialism" and a "planned market economy," described in detail by Skilling, do not give us a clear picture of what might have happened. And the ability of a ruling communist party to abide by democratic traditions in a pluralistic society has yet to be demonstrated in historical experience.

—F. Gregory Campbell '77