

a guide, or even a vision, for the future. Occasional fires and other calamities in the late eighteenth century reminded the authorities of the need for an ordered and masoned city. After the catastrophe of 1812, the architects and planners who had drafted so many plans for a classical city were, in fact, able to approximate one from the ashes. Classical Moscow has a fascinating history, and that is the subject of Il'in's study; it is enhanced by color reproductions of old prints that accompany the text in volume 1, and black-and-white photographs in volume 2.

M. A. Il'in is the dean of architectural historians at Moscow University and the principal authority on Moscow classicism in the USSR. Thus, even though the text is thin and not overly informative in this two-volume boxed edition (essentially an export item), it is nonetheless reliable in a scholarly sense. It is, moreover, readable, with the text written in both Russian and English. Il'in begins his narrative with Petrine Moscow, covering the baroque and rococo, the antecedents of Catherinian and Alexandrian classicism. The author's emphasis on the classical begins in the 1760s and concludes in the 1830s. The text is limited to one column on each of the one hundred and nine pages, except where it is further reduced by illustrations.

The two volumes by Al'tshuller et al. on the architecture of the Moscow oblast are really handbooks for the traveler who is searching out architectural artifacts. They do, however, offer descriptions of numerous buildings not mentioned elsewhere and, for that reason, the volumes have real merit. The authors have organized their work by city or town and edifice. In each instance, the reader acquires both detailed directions for reaching his or her destination from Moscow and the historical background of the structure and its architect. In most cases, a plan and photograph of the building and a plan of the estate are provided. Frequently, more than one illustration is included in order to afford various perspectives of the edifice. A map of the *raion* within the oblast introduces each chapter. Buildings deemed of lesser importance are listed in the back of the volumes with travel directions, a brief description, but usually without illustrations or plans. Finally, at the conclusion of each essay, the authors have appended a bibliography for further reading. In all, this is a very comprehensive set dealing with important architectural remains in the Moscow region. The descriptions, though brief, are more informative about individual structures than general architectural histories tend to be. The problem for the non-Soviet citizen is one of obtaining permission to visit these locations. If that can be procured, this is the ideal guide, assuming one reads Russian.

In summary, the coffee table set and the traveler's handbook comprise this duet. Both add to our knowledge of the architectural artifacts of Moscow and its environs, especially those in the mode of classicism. The superb second volume of illustrations in the Il'in set is a treasure of its kind.

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THE ART OF THE RENAISSANCE IN EASTERN EUROPE: HUNGARY, BOHEMIA, POLAND. By *Jan Białostocki*. The Wrightsman Lectures, vol. 8. Ithaca: Cornell University Press, 1976. xxvi, 312 pp. Illus. \$25.00.

Białostocki's book is a most welcome pioneering publication; it introduces to the English-speaking reader material that until now has been inaccessible because of the language barrier. The exhaustive bibliography indicates that Polish, Hungarian, Czech, and Slovak researchers are interested in the art of the Renaissance, but that their publications are generally found only in their respective languages.

The Art of the Renaissance in Eastern Europe is based on a series of illustrated lectures offered in New York. The brilliantly and effectively presented chapters—each a lecture on such topics as the castle, the chapel, and the tomb—exalt the

transplanted Italian art forms initially introduced to the Hungarian court of Matthias Corvinus by Tuscan artists. Some restriction of the abundant details would bring, it seems to me, a better balance between true Italian imports and the large number of castles, town halls, and houses that merely reflected the new style by incorporating or reworking individual elements.

Unlike preceding chapters, "The Town" is heterogeneous. It contains a brief discussion of three important painting examples, followed by the classification of types of parapets, a description of the town hall in Poznań, and finally, an example of town planning in Zamość. These art forms are decidedly different from the Italian works because of the influence of northwestern Europe. The architecture in Gdańsk is part of that trend, while in Bohemia, the architectural tendency is partly related to the Lombardic-Italianate influence of the southern German evolution.

The last category, the vernacular, to which the parapet variations in fact belong, might turn out to be Eastern Europe's real contribution, assuming, of course, that it is not measured by Italian standards. The hybrid forms, which are not based on classical models, are exuberant and occasionally wild, and breathe more life of their own than the transplanted Italian efforts, for such foreign imitations do not reflect East European artistic continuity. One would like to learn more about those autochthonous reactions that give one a feeling of the *genius loci*.

Another desideratum of Renaissance art is painting. Białostocki's treatment is so cursory, however, that the uninformed reader might misunderstand its significance in the context of north European art. If more space could not have been allotted in the present book, perhaps it would have been better to leave it out altogether.

The three hundred fifty-one illustrations and twenty drawings are an excellent and inseparable counterpart to the text. It is a pleasure to read the names of places and people in their authentic form, a rare practice, unfortunately, among scholars when they venture into strange territory. The only problem I found was in the wavering between two forms used for the royal hill in Prague; I see no reason why the German-inspired *Hradshin* should alternate with *Hradčany*. Finally, a remark on figure 1, a map which was undoubtedly drawn far away from central Europe (in Ithaca, New York?): the crippled Labe (Elbe) River, which somehow lost its upper course, is miraculously connected to the Oder River.

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THE RUSSIAN FOLK THEATRE. By *Elizabeth A. Warner*. Slavistic Printings and Reprintings, 104. The Hague and Paris: Mouton, 1977. xviii, 257 pp. DM 75.

Few full-length books of Russian folklore scholarship have been written in the English language; thus, the appearance of a new study is indeed an occasion to be noted. Moreover, Dr. Warner's work is hardly disappointing and provides a good example of sound scholarship: it is a well-documented presentation of an important topic derived from little-known primary and secondary sources. In addition to its numerous interesting and valuable insights, this study also identifies many new areas for future research in the study of both folklore and Russian drama.

The book is divided into four parts: "Ritual Drama," "The Puppet Theater," "Non-Ritual Drama," and "The Folk Actor and His Art." The author's approach is generally cultural and relational; each section discusses how various aspects of the "theatrical" have penetrated Russian culture, ranging from games and ceremonial rituals to the elaborate and almost "literary" folk play *Tsar Maksimilian*. Dr. Warner takes advantage of classic works on Russian theater, such as V. N. Vsevolodskii-Gerngross's *Istoriia russkogo teatra* and numerous recent studies by Soviet folk-