

In the sixteenth century, the boundary between literature *sensu stricto* and para-literature (political and religious tracts put into fictional settings) was more fluid than it is today. Ziomek's treatment of that marginal, and in Poland amazingly abundant, field is rather traditional. He devotes a special chapter to Modrzewski, an important social and religious reformer, whose Latin, however, lacked literary distinction; but he neglects the vast body of political and religious literature which, as stimulating studies by the Belgian scholar Claude Backvis have amply proved, is highly inventive and interesting from a strictly literary point of view as well. Otherwise, Ziomek's treatment of the subject deserves high praise: his presentation is clear, judicious, lively, rich, original, and full of aptly chosen quotations. It has nothing of the staleness of the manuals of literary history. The introductory chapters provide the reader with ample background information. Especially fresh and interesting are the pages dealing with the function of the printed book in sixteenth-century Polish culture.

The second edition is larger than the first by some eighty pages, but this is attributable not to any additions to the text, but to the inclusion of about one hundred illustrations. The book also contains a detailed selective bibliography. Along with Julian Krzyżanowski's well-known history of older Polish literature, Ziomek's volume is the best available introduction to the period.

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MOSCOW: MONUMENTS OF ARCHITECTURE. EIGHTEENTH-THE FIRST THIRD OF THE NINETEENTH CENTURY, 2 vols. Introduction by *M. Ilyin*. Photographs by *A. Alexandrov*. Translated by *I. Ivyanskaya*. Moscow: "Iskusstvo," 1975. Vol. 1: 114 pp. Illus. 3.20 rubles. Vol. 2: 356 pp. Photographs. 12.52 rubles.

PAMIATNIKI ARKHITEKTURY MOSKOVSKOI OBLASTI, 2 vols. By *B. L. Al'tshuller* et al. Moscow: "Iskusstvo," 1975. Vol. 1: 384 pp. 2.13 rubles. Vol. 2: 376 pp. 2.46 rubles.

Russian architecture is best known outside the Soviet Union in terms of the surviving treasures of medieval Russia, the Moscow Kremlin, and rococo and classical St. Petersburg. The two works reviewed here exceed these limits and, in so doing, offer the reader new and important dimensions of architecture that are essential for understanding not only Russian art but Western art as well. Il'in's narrative, for example, focuses on classical Moscow, an important theme largely neglected in the Western literature of romantic classicism. Al'tshuller's work also gives ample space both to the architecture of classicism and to other styles, as they pertain to provincial Russia, and specifically to the Moscow oblast. A study of the architecture of this region has long been overdue.

Classical Moscow had its origins early in the reign of Catherine II. Her dread of residing, even for the briefest time, in the Old Capital led her to appoint planning bodies and to encourage construction of new buildings to replace the clutter of the marketplace and the deteriorating churches, palaces, and government buildings. That the architect Bazhenov endeavored to replace the Italianate Kremlin of Ivan III and Ivan IV with a classical one could only delight her. Even though she lost either interest or the means to finance construction, Catherine continued to encourage Matvei Kazakov to embellish central Moscow with classical edifices. The nobility who flocked to Moscow after their emancipation by Peter in the early 1760s also contributed to the spurt of classical building. One commission appointed by Catherine even produced a plan for a coherent city, the Project Plan of 1775. Although much hedging, inaction, and numerous modifications prevented realization of the plan, it remained

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