

The book is marred by frequent ideological tendentiousness and misleading simplifications. Hence the author passes off the exploitation of natives as “feudal” and the expansion and colonization in Siberia as “tsarist.” While glossing over the tremendous transformation of the region between the 1890s and World War I, he feels its development since “October” has been nothing short of brilliant; indeed, today’s Siberia is “the future of our planet.” There is little attempt to place the Poles under discussion in the context of Siberian-Russian society or to assess their contributions to Siberian cultural life. By inference, these Poles seemed to show little interest in local “Sibiriaks,” whereas most of them were attracted by the natives, not just by virtue of their “exotic” characteristics, but also perhaps from sharing a common subordination to the dominant Russian society and regime. Though the book is long on description and short on analysis and conclusions, as a biographical compendium of leading Polish writers on Siberia and as a source of excerpts from their writings it blazes a new “trailway” in the literature on Siberia.

STEPHEN D. WATROUS
Sonoma State College

THE RARE AND EXTRAORDINARY HISTORY OF HOLY RUSSIA
WITH OVER 500 ILLUSTRATIONS. By *Gustave Doré*. Translated by
Daniel Weissbort. Introduction by *Richard Pipes*. New York: Library Press,
1971. viii, 207 pp. \$14.95.

This book is a cartoon-history, with accompanying satiric text, by Paul Gustave Doré (1832–83), first published after Napoleon III had brought France into the Crimean War, the first and (in a superficial sense) the most “successful” of a series of disastrous foreign interventions engineered by the comic-strip emperor to reacclimatize *la gloire* to *la patrie*. The book was about worthy of the war it glorified: poor in invention, facile in draftsmanship, secondhand in wit (everything is borrowed, even the crude allusions to Rabelais), vulgar in morality, and philistine in outlook. Not that Doré the prolific book illustrator, “Daumier the little,” was entirely without talent. There are perhaps two of the cartoons worth reproducing: the actors sitting bored on the stage while the Russian audience bows and scrapes before Emperor Nicholas (this one is duly noted by Professor Pipes), and the Russian nobles gambling away tied bundles of stiff serfs that are heaped as counters on the gambling table of Europe. I do not wish to be harsh; in my appalled reaction to 207 pages of comic-strip crudity, I may have missed one or two others. But the cartoons on the whole are strictly Sunday supplement, and the text sustains a forced, pompous humor that falls even below the level set by the satiric supplements to the *Russian Literature Triquarterly*.

All this has been reproduced in an expensive edition with a garish purple cover, translated by Daniel Weissbort (who in better moments translates poetry), with a brief disingenuous introduction by Richard Pipes, a brief and uninformative post-script on Doré, rather poor reproduction of the drawings, little if any proofreading, and an incredible jacket blurb. It ought to fill a much-needed gap.

SIDNEY MONAS
University of Texas at Austin