

Public Library's *Dictionary Catalogue of the Slavonic Collection*, with its many unclear entries and inconsistent transliteration of citations, is certainly less useful and comprehensive than either the *National Union Catalog* or the *British Museum General Catalogue*. Other omissions are glaring, such as the *National Union Catalog pre-1956 Imprints* and the *Cyrillic Union Catalog*.

The handbook would be significantly improved by the addition of a section on encyclopedias under "Bibliographies and Reference Works" to include the three editions of the *Bol'shaia Sovetskaia Entsiklopediia*, *Entsiklopedicheskii slovar'* (Brokhaus-Efron, 1890–1904 and 1911–16), and the *Entsiklopedicheskii slovar' Russkogo bibliograficheskogo instituta Granat*, since these tools are necessary for library staff performing the most basic work. Additionally, a separate section on those firms handling exclusively reproductions and reprints would be an improvement.

Nevertheless, such gaps do not detract from the book's overall value, which is enhanced by its classified vocabulary listings, numbered entries, and readable format. It is a useful, convenient reference for the newcomer as well as the more experienced Slavic librarian.

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DE CÉZANNE AU SUPRÉMATISME: TOUS LES TRAÎTES PARUS DE 1915 À 1922. By *K. S. Malévitch [Malevich]*. Translated by *Jean-Claude and Valentine Marcadé* with the collaboration of *Véronique Schiltz*. Lausanne: L'Age d'homme, 1974. 182 pp.

This is the first of a two-part collection of Malevich's principal published essays in French translation and marks another praiseworthy contribution by the Marcadés to our deeper understanding of modern Russian art. The volume contains Malevich's important articles of 1915–22, although, despite the subtitle, one or two valuable statements are missing, such as his untitled piece in *Tainye poroki akademikov* (Moscow, 1915). Malevich's essays are not new to the Western reader, thanks to the comprehensive two-volume anthology in English (*K. S. Malevich: Essays on Art*, edited by Troels Andersen, Copenhagen and London, 1968) and the numerous quotations from his writings which have appeared in Western and Soviet books and journals over the last decade, but the introduction and annotation in this volume do provide new food for thought. It is very fortunate that the Marcadés chose to translate *Ot kubizma i futurizma k suprématismu: Novyi zhivopisnyi realizm* using the late Mikhail Larionov's personal copy and preserving his prolific comments: while they are not always very sensible and are prompted more by professional jealousy than objective reasoning, they do provide a unique commentary on the relationship between two leaders of the Russian avant-garde and two pioneers of abstraction. If we can ignore remarks such as "He is not Napoleon because I am" or "Malevich was not a painter" (I translate from the original Russian), we can ponder more lengthily over Larionov's denial of the square as zero or his rejection of Malevich's alleged equation of painting and color.

Jean-Claude Marcadé's own very studious preface to the essays treats of ideas essential to Malevich's artistic and philosophical world view and helps the reader to understand more fully the frequent but cryptic references to "texture" (*faktura*),

"economy," and transcendental philosophy encountered in Malevich's writings. In this context it is particularly helpful to read of the philosophical, "theurgic" background against which Malevich moved (Berdiaev, Bulgakov, Chulkov, Viacheslav Ivanov, although Bergson is inexplicably omitted from the list). For it has become increasingly obvious to us that Suprematism for Malevich was a cosmic force going far beyond the mere aesthetics of nonfigurative art toward the total transformation of human life. Malevich's constant emphasis on "intuitive reason" takes on, therefore, a broader meaning in the face of these philosophical references and should stir us to think more deeply about the whole interchange between Symbolist philosophy, God-searching, and theosophy and the development of Russian abstract art. It was this tension between the illogical and the logical, between the analytical and the mystical, which lay at the very heart of Kandinsky's and Malevich's worlds and which forced them to spend so long systematizing their thoughts—attempting to explain their irrational experience in rational terms. In this sense, Jean-Claude Marcadé was right to conclude, "Malévitch a quelque chose d'un chef de secte: prophétique, virulent, visionnaire, énigmatique, intolérant. . . . Il est à la fois Savonarole et Avvakoum."

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ANNA PAVLOVA. By *Oleg Kerensky*. New York: E. P. Dutton, 1973. xvi. 161 pp. \$6.95.

Oleg Kerensky chose to write a biography of Pavlova because he had not found a single book that made him feel he *knew* the dancer. As the grandson of Alexander Kerensky, he did know many people in Russian émigré circles and elsewhere who had known Pavlova. After compiling information from many interviews and much reading, he has produced a volume in which Pavlova comes into focus as a woman eminently talented in portraying through dance the tenderest lyrical feelings, but who could also be as tough and determined as the occasion demanded.

Pavlova would find little in common with some present-day Russian socialist-realist ballets based on work or propaganda themes. She once wrote, "The purpose of dancing is not to show men as they look when they go about their work. . . . The function of dancing is to give man a sight of an unreal world, beautiful, dazzling as his dreams [wherein] . . . man sees himself . . . free, healthy, happy, carefree." In her view, "Art is prayer, love, religion. Art expresses the need for greater freedom than mortals possess and greater goodness than is known to man."

Yet she was never carefree about her performance as an artist. So that her concentration might not be disturbed, lesser dancers were forbidden to go anywhere near her in the wings before she glided onto the stage. One American dancer who dared linger too near her not only was suspended from solo roles for a month and forced to dance in the corps de ballet but as a special insult had to play in one ballet the part of a chained bear usually taken by an extra.

Kerensky does indeed make this great artist come alive as a person, and in the process reveals some new and interesting information about the fabled dancer.

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