

The first four chapters—about one-third of the book—deal with the Cyrillic alphabet, pronunciation, inflection, and aspect. The author's explanations are enlivened by a number of historical notes and comparisons with other languages, including proto-Indo-European. It is impossible to treat the Russian language fully in seventy-two pages, of course, and Dr. Gould has made a most skillful choice of the bare essentials. The reviewer would have been happy to see a description of Russian handwriting (as opposed to italics), which is occasionally needed in mathematical Russian (figures and drawings). Also, it would have been useful to include all three persons of verbs in both singular and plural. A reader could go through this text without knowing that verbs have a first person singular and second persons, both singular and plural. More attention might also have been paid to the problem of inserting "a," "an," and "the" into Russian-English translations. The fifth chapter deals with the special vocabulary needed for the reader of mathematical Russian. Some seventy-five common roots are listed, which account for, with compounds and derivations, almost all of the nonloanwords one needs to read mathematical Russian. A bit more than half of the text consists of readings from Russian mathematical texts. These will be of some mild interest to the mathematician, and they are well chosen to develop reading skill. One has to know some mathematics to understand them at all. The book closes with a thoroughly cross-referenced glossary.

Dr. Gould has written a splendid book for his limited purpose. After assimilating it, a mathematician will be in no position to read *War and Peace* in Russian, but he will assuredly be able to make his way through Bari's *Trigonometricheskie riady*.

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LE RENOUVEAU DE L'ART PICTURAL RUSSE. By *Valentine Marcadé*.  
L'Age d'homme, Slavica. Lausanne: Écrits sur l'art, 1971. 394 pp.

Apart from Troels Andersen's excellent *Moderne russisk Kunst* (Copenhagen, 1967), which unfortunately is in Danish and therefore not widely known, Mme Marcadé's book is the first monograph to deal with aspects of Modernist Russian art since Camilla Gray's *Great Experiment* (London and New York, 1962). While Andersen is concerned mainly with the Futurist and post-Futurist stages of Russian Modernism, Mme Marcadé limits herself to the early period and sheds light on a less spectacular, but perhaps more creative, aspect of the Russian Silver Age.

Essentially, Mme Marcadé's book is a factual document and as such contributes a large collection of names and dates to our general reserve of information. The initial impression of the book is that it presents a serious study of the Wanderers, the Neonationalists, the Symbolists, and the early Futurists as principal contributors to the renaissance the Russian visual arts enjoyed between about 1870 and 1930. This impression arises not only from the wealth of material in the appendixes but also from the many sections in the main text and the abundant footnotes. However, when we come to analyze the book more thoroughly, these positive features are overshadowed by certain surprising defects: first, Mme Marcadé rarely comments on the factual material and refuses to allow her intellectual curiosity to wander very far; second, she supplies a minimum of *new* material

and fills much of the text with citations from published works. In this context, one is tempted to accuse the author of referential ambiguity, even of plagiarism, since in some places she gives the impression of having gained access to archival materials in the USSR, whereas in fact she quotes excerpts already published—without direct acknowledgment. For example, the second Diaghilev statement concerning Chekhov on page 108 comes, allegedly, from the Manuscript Department of the Lenin Library, although this exact quotation appeared in Lapshina's recent article on the World of Art (see *Russkaia khudozhestvennaia kultura kontsa XIX–nachala XX veka*, Moscow, 1969, bk. 2, p. 139). Such parallels may be coincidences; in any case, the author's aspiration to scholastic grandeur can be forgiven, whereas her not infrequent factual mistakes and omissions cannot. In this context mention should be made of the wrong sequence of the first series of World of Art exhibitions (the Moscow session of December 1902 to January 1903 and the highly important session of 1906 are ignored); the last numbers of the *Golden Fleece* appeared not at the end of 1909 but in the spring of 1910, despite the date of 1909 on the covers (a fact which betrays Mme Marcadé's superficial reading of its later contents); much could have been written on the irrationalist and intuitivist aspects of the Union of Youth—its chief theoretician, V. Markov (W. Matvei) is not even mentioned. But such failings aside, there are certain features of the book which are praiseworthy. Sensibly, Mme Marcadé emphasizes the influence of the Munich colony on the evolution of the Russian avant-garde, something which Camilla Gray tended to underrate. Among the other valuable aspects of the book are the section on the rise of P. M. Tretyakov and the formation of his collection, the data on the Moscow capitalist Maecenates, the detailed information on the illustrated Futurist booklets, and the long overdue attention given to Matiushin.

The illustrations are mainly from book reproductions, so the general quality is poor; this defect is quite uncalled for, since there are numerous originals in public and private hands in the West. In many cases dates and locations of works are not given, and occasionally dates are wrong. It is hard to agree that Malevich's *Black Circle* should be dated as early as 1913, despite Mme Marcadé's argument in the text; the Kliun graphic piece is obviously postrevolutionary; the Pougny design is clearly one of the Vitebsk series of 1919 and not 1912. Matters are not helped by the mistake in coordination between numbers of illustrations in the text and those in the index (see nos. 73–101).

In brief, if the book could be reissued without its factual errors, with its gaps filled by appropriate additions, and with a better selection of reproductions (including the jacket one, which is out of focus), then a serviceable reference manual—which does not exist yet on this subject in any language—would be the very welcome result.

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IVAN MEŠTROVIĆ. By *Duško Kečkemet*. New York, London, Toronto, Sydney: McGraw-Hill, [1971]. 39 pp. + 42 color plates and 168 black and white illustrations. \$17.95.

This monograph offers a full description of the life and work of the artist whom Rodin called "the greatest phenomenon among sculptors." In his commentary