

puzzling because Wójcik shows considerable familiarity with the literature, and his bibliography lists not only Russian and Polish sources but a number of studies by Western scholars (German, English, and American). Still, the neglect of Siberia is inexcusable on at least two grounds: that vast region is *tozhe russkaia zemlia*, and it played a vital and many-sided role in Russian history during the years under consideration. In addition, Wójcik has overstated the revolutionary cause. This reviewer cannot agree with the contention that the eighteenth century was the century of Radishchev. Though it is the accepted view of Radishchev in Soviet historiography, and may be good politics, it has no place in sound scholarship.

Notwithstanding these and a few lesser shortcomings, Wójcik has produced for Polish students a useful summary of Russian history from Ivan the Terrible to Alexander I. He has further enhanced its usefulness by including sixty appropriate illustrations, six maps, a reasonably good bibliography, and a lengthy index.

BASIL DMYTRYSHYN  
Portland State University

SYBERYJSKIE SZLAKI. By *Antoni Kuczyński*. Wrocław: Ossolineum, 1972. 471 pp. 50 zł., paper.

In the past, many a Pole came to view Siberia as a second fatherland. From the 1630s to the early twentieth century, thousands of Poles found themselves uprooted from their homeland and banished to Siberia. Now, after a half-century of Polish independence, Antoni Kuczyński seeks to remind his compatriots of the close ties that Poles of past generations maintained with Siberia. More specifically, he describes the "Siberian trailways" which many of them fashioned—their oft-forgotten but noteworthy exploratory, literary, and scholarly accomplishments.

By way of introduction the author presents a lengthy, rambling mélange of Siberian history, geography, and ethnography. This is followed by roughly thirty very interesting sketches of the book's "heroes and heroines": from the exiled Nicefor Czernichowski, prominent in settling the upper Amur basin in the 1660s, to Maria Antonina Czaplicka, who in 1914 left her studies in England to pursue anthropological research in Siberia. Within this framework, however, Kuczyński's chief interest, as an ethnographer and sociologist, lies in Polish commentaries on Siberian natives. With its emphasis thus on biography and ethnography, the work differs markedly from the handful of earlier studies on Poles in Siberia, which usually focus on the general problem of Polish exile.

Though Siberia afforded the major outlet for Polish exploration and research abroad until the twentieth century, there remains a lack of Western awareness of Polish achievements in this part of the world. For instance, only two of Kuczyński's protagonists, Rufin Piotrowski (who escaped exile) and Czaplicka, have had their works published in English, and only a few more of them in other non-Polish languages (chiefly Russian). Ironically, the one "Pole" perhaps best known abroad, Count Maurycy Beniowski—whose memoirs of exile, insurrection, and escape from Kamchatka in 1771 were published in three Western languages—wrote the original account in his native Hungarian. Though Beniowski's flight served to inspire restless Polish exiles for years to come, he is noticeably absent from Kuczyński's portrait gallery (despite brief mention of him as a Pole).

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*