these are relatively minor criticisms of this erudite, complex study on the history of Einsteinian studies in Soviet Russia. Moreover, Vucinich’s research and analysis of the published primary theoretical material and debates, as well as the secondary literature, is meticulous and comprehensive.

Vucinich’s detailed study will be of interest to historians of Russian science, intellectual historians, philosophers of science, as well as a wide range of scholars who are interested in how scientific ideas are accepted or critiqued across cultural and ideological barriers. His masterful analysis of complex physical and mathematical theory lends a firm sense of authoritative perspective to his broader generalizations about science and Soviet ideology at particular chronological junctures. Furthermore, the book nicely accentuates both the philosophical and scientific debates on this particular issue. It is fascinating to see how physicists particularly held their own when criticized in large public Soviet-era spectacles analyzed in such fine detail in the book. These physicists, as Vucinich shows, were even tenacious during Zhdanov’s anti-cosmopolitan debates, not giving support to the Communist Party’s designs to engage them in the ideological campaign at that time (though it would have been nice to see this understated line of reasoning expanded in that section of the book). Vucinich has thus filled a vacuum in the field of the history of Russian science, offering us a better understanding of the variety of perspectives over the twentieth century on Einstein’s theories, their reception in Soviet Russia, and how the debates on relativity were part of larger Soviet ideological campaigns.

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Neil Edmonds has written a useful survey of the various organizations, composers, and musicologists involved in theorizing about, creating, and promulgating proletarian music in the Soviet Union from the revolution to the 1932 resolution that ended a formally defined proletarian music movement. As he states in his introduction, his aspiration is “not to criticize or defend those involved with the proletarian music movement, but to explain their ideas and discuss their activities” (p. 13). This he does in detail, drawing on an impressive array of archival sources, numerous contemporary journals, and a wide range of secondary sources. We have needed a full-length treatment of this important area of Soviet music, and Edmonds certainly fills the gap.

The first chapter, “Ideology and Beliefs,” gives an overview of the tenets of the proletarian music movement while outlining the significant activities of various organizations concerned with proletarian music. This is the least clearly organized chapter, yet it makes for interesting reading. Subsequent chapters focus on single organizations or activities: Narkompros, Proletkult, and the Association of Contemporary Music (ASM) (chapter 2); the music conservatories (chapter 3); mass musical work for amateurs in clubs and for holiday spectacles (chapter 4); the Agitational Department of the State Press Musical Section (Agitotdel) and the Association of Revolutionary
Composers and Musical Activists (ORKiMD) (chapter 5); and the Productive Collective of Moscow Conservatory Students (Prokoll) (chapter 6). A final chapter on the events of 1932 and their aftermath rounds out the work. The activities of the most important organization in the proletarian music movement, the Russian Association of Proletarian Musicians (RAPM), are discussed throughout. The chapters on ORKiMD and Prokoll include case studies of their most representative or prolific composers: Aleksandr Kastalskii, Dmitrii Vasilev-Buglai, and Mikhail Krasev for ORKiMD, and Aleksandr Davidenko, Boris Shekhter, Marian Koval, and Viktor Belyi for Prokoll. These sections include in-depth discussion of these composers’ works, with musical examples that demonstrate specifically their general theories.

The book’s principal strength is in the enormous amount of information that Edmonds has amassed: the author provides details on every aspect of the proletarian music movement. His detailed discussion of each organization and its major players is very helpful; he provides the information to navigate a tumultuous time in which intense rhetorical battles were fought and individuals would move from one to another organization for reasons that might not be clear at first glance. At times one might, however, wish for somewhat more extensive analysis of the information provided. Another strength of the book is its geographic scope: although most of the action that he covers took place in Moscow and Leningrad, Edmonds does not neglect the provinces, particularly in discussions of amateur activities.

The objective of the proletarian music movement was to bring into being a dictatorship of the proletariat in Soviet musical life. This would include both the mass participation of the proletariat in music making, and the creation of proletarian music forms. Where the various proponents of proletarian music in this period diverged was in how this could best be carried out, and indeed in what would constitute proletarian music. Edmonds discusses not only the theories devised and rhetoric expounded by the members of these various organizations, but also what these people actually did, in terms of music written or distributed and activities undertaken with workers, conservatory students, and so on. This is important because, as he indicates, studies that focus solely on the theory or the battles that raged in various factions’ journals miss several significant points. First, despite a good deal of acrimonious fighting amongst competing organizations, these groups shared many ideas, such as the importance of work among the masses and the significance of giving amateur musicians encouragement and support. Even the ASM, which on the surface of it was completely at odds with the proletarian music movement, shared some common ground with the proletarian music activists, although such links “could never be admitted publicly while the ideological battles raged for fear of losing face” (p. 80). Second, battle lines may not have been drawn as fixedly as some of the rhetoric of the day might imply, and as some subsequent scholars have assumed. This is demonstrated by the examples of individuals moving from one to another competing organization or composing works that appear to go against the principles of their “home” organizations (see, for example, Edmonds’ explanation of “controversial” elements of Davidenko’s compositions [pp. 236-40]). Third, despite the near universal condemnation of the RAPM after 1932, most of its leaders were able to continue working without being discredited, and many of its basic tenets, from the necessity of combining politics and music to the im-