not be understood without taking the Fedorovian subtexts from "The Philosophy of the Common Task" into consideration.

Finally, the three texts on Pasternak are also quite interesting, especially Peter Alberg Jensen's "Niels Lyhne and Iurii Zhivago: Form and Filiation" (in Russian) which shows amazing parallels of composition between the Danish novel Niels Lyhne (written in 1884 and translated into Russian in 1908 and 1911) by Jens Peter Jacobsen, and Pasternak's famous novel.

As for the other articles, some deal with Tolstoi, Dostoevskii, the Symbolists Blok and Belyi, and Nabokov. They are for the most part well researched, documented by copious footnotes and cleverly written by distinguished Slavists. However, an understanding of the Christian content, as alluded to above, leaves much to be desired.

Andrius Valevičius


Peasant artisans, or kustari, qualified as a disadvantaged element in Russian society in the decade following the emancipation of the serfs in 1861. A full-blown "kustar question" had emerged by 1870, when the fate of peasant artisans in an era of social dislocation and industrial development had made it onto the agenda of both the Congress of Agronomists in Moscow and the Congress of Manufacturers, Factory Owners, and Individuals Interested in National Industry in St. Petersburg. During that same year, Savva and Elizaveta Mamontov used some of the enormous wealth they were accumulating through railroads and the textiles industry to purchase Abramtsevo, an estate 70 km outside of Moscow, where they would open the founding workshop of the kustar art industry movement in late imperial Russia.

Wendy Salmond provides a chronology of events related to the kustar movement in Arts and Crafts in Late Imperial Russia which demonstrates the congruence of the peasant artisans' designation as a disadvantaged group and the Mamontovs' decision to take them up as a cause. The chronology also traces the subsequent developments of the kustar movement through Imperial state subsidies; private and zemstvo initiatives; participation in national and international cultural exhibitions; the sales of kustar-produced objects in specialty stores in Moscow, St. Petersburg, London, and Paris; and the appropriation of kustar production by the Soviet government through 1932. Here one can scan annual entries and quickly note the prominence of such titled women as Princess M. A. Urusova, Princess A. N. Naryshkina, Grand Duchess Elizaveta Fedorovna, Princess M. A. L'vova, Countess M. F. Sheremeteva, and Princess Maria Tenisheva in the effort to open artisans' workshops across European Russia and, often, to make a commercial success of their contribution to saving the nationally distinct art they championed. A genealogical chart indicates the interrelationships by birth and marriage of several of these women, their husbands, and other key figures in the movement. Salmond also provides a map of European Russia marking thirty-five
workshop locations. Finally, she has included fifty-five drawings and photographs of kustar art objects. Together these supplement a rather short text in which Salmond strives to place the kustar workshops within the broader context of the European arts and crafts movement as a product of the search for national identity, confrontation with modernity, and distress over fading rural traditions. Her book appears as part of a new series at Cambridge University Press entitled Modern Architecture and Cultural Identity, whose goal is to "explore the complex interplay between modern identity and local, regional, national and related cultural traditions."

Salmond succeeds in introducing the kustar movement to a broad readership by organizing her study both chronologically and around the experience of individual workshops, beginning with Abramtsevo and concluding with an epilogue on the early years of Soviet rule. The strongest chapter is devoted to Talashkino, the brainchild of Princess Maria Tenisheva, established on an estate purchased by her husband, Prince V. N. Tenishev, in Smolensk Province in 1896. By 1896 when the Talashkino workshop opened, the kustar movement was already fully developed as a desirable investment and occupation for wealthy women who were able to attract many of Russia's leading artists—who were then infatuated with the Russian peasant as "one of Europe's last genuine primitives" (p. 144)—with steady salaries and a sense of membership in a European cultural movement. Il'ia Repin, Elena Polenova, Valentin Serov, Konstantin Korovin, Sergei Maliutin, Nikolai Roerich, and Viktor Vasnetsov all participated in the movement. Salmond's treatment of Maria Tenisheva, the fate of Talashkino and the bitter rivalries that erupted from Smolensk to Paris over which "folk art" objects and motifs were the true representatives of Russian culture suggests the personal and national issues at stake in the kustar movement for the entire period of her study. Salmond effectively discusses the questions of modernity and national identity (most starkly exhibited in Tenisheva's rage over Sergei Diagilev's splendid success in presenting his version of the Russian primitive to Parisians). As an art historian, she ably conveys the metamorphosis of kustar art into improved kustar art as artists guided the peasant artisans toward the production of goods which would have market appeal in Paris and London as emblems of Russian culture. Not only artistic paternalism, the profit motive, and a keen sense of the need to market the Russian primitive transformed the objects; the very industrialism they were expected originally to counter also came into play as ambitious workshops turned to the production of furniture, insisting on technical quality and uniformity in structure beneath the surface decorations in recognizably Russian folk art style.

By the eve of World War I, the improved kustar art industries had achieved enough success through marketing the Russian primitive to receive 1,647,000 rubles in state subsidies in 1913. Unimproved peasant artisans fared less well. The Soviet government recognized the value of improved kustar art "as a ready source of foreign currency and a palatable symbol of cultural values that could be exhibited at the world's fairs of the 1920s" (p. 188), and placed workshops, museums, and outlets under Narkomspro and Glavkustprom.

Salmond's book succeeds as an introduction to the kustar movement. But her study is lacking on several counts. There are surprising gaps in her bibliography. Strikingly absent are: Alison Hilton, Russian Folk Art; Christine Worobec, Peasant