gard the Grimms as the essence of scholarly inquiry. At the heart of the present inquiry is the comparison of image (chiefly from Rovinskii) and text (from Afanas'ev) of those selected magical folk tales which seem to have found pictorial representation. This is potentially of interest to historians, as folk graphics are more datable and ascribable to authorship than the oral tradition.

A first section explores the early history of printed graphics, culminating with Istomin’s well-known illustrated primers and the Koren-Bible, “the first lubok-book in Russia.” A second examines the corpus of images available in Rovinskii, as our best sources for popular culture. It also attempts to depict the growing use of printed images for pedagogical purposes since the seventeenth-century age of Comenius, and even ventures into contemporary psychology of learning, that is, the role of juxtaposed image and text in “intensifying” the learning experience. A culminating section attempts to apply these sources and insights to Russian popular reactions to the inherited lore of their past, and the momentous political and cultural events of the present. Thus in one depiction of the witch Baba-laga, one can detect popular (Old-Believer) rejection of Peter’s decrees on Western clothing and on beards, and their dislike for his wife. For Ziel, significant secondary issues include: native versus indigenous roots for Russian illustrations from the few woodcuts in seventeenth-century primers to depictions of Napoleonic times; the nature, limitations, and value of Rovinskii’s work as a source; the value of various editions of folk tales and the contributions of their scholars; and considerable methodological discussion from semiotics to the comparison of “image-word-text” relationships.” Significant limitations include most lamentably a lack of illustrations, and the absence of any English-language bibliography.

As in James Cracraft’s recent and magisterial *Petrine Revolution in Russian Imagery* (Chicago, 1997), the great divide in the history of images in Russia was a series of tsarist and Synodal decrees on picture making and printing under Peter the Great. Only with the prohibitions on old iconic forms, the technology of his presses, the skills of his imported and native illustrators and printers, and legal provisions for the reproduction and sale of images, could folk graphics become what Ziel seeks, a “conduit for the speech of the common people” (*ein Sprachrohr des Volkes*). Her wide-ranging and fragmented inquiry contains much of interest, chiefly to specialized folklorists. But the attitudes of voiceless Russians, if now in sharper focus in a few instances, remain elusive.

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*Dispatches from the Revolution* illustrates the transformation of Morgan Philips Price, a British journalist, from a moderate leftist to a convinced adher-
ent of the Bolshevik regime. This slim volume, edited by his daughter, reprints Price's dispatches to the *Manchester Guardian* from 1917 to 1918, and also includes excerpts from Price's *My Reminiscences of the Russian Revolution* (1921) as well as a number of personal letters. Price came from a wealthy and politically well-connected family, and he first visited Russia in 1908 in connection with his family's timber business. He returned to Russia in 1915 as a war correspondent, leaving at the close of 1918. Although he had run for parliament as a Liberal in 1912, he subsequently joined the Labour Party and would serve as a Labour MP from 1935 to 1959. Price was briefly a member of the Communist Party (1922-24), although the particulars of his experiences in the party are not detailed here.

Although he romanticized the revolution, Price also recognized how events were driven by growing opposition to the war and economic disintegration. He was enthusiastic about the prospects for revolutionary democracy in the immediate wake of the February Revolution, stating "it has surpassed my wildest dreams and I can hardly believe it is true" (p.31). But economic problems and increasing fragmentation and violence led Price to write on the eve of the Bolshevik seizure of power that "I cannot help feeling that we are on the brink of one of the most appalling catastrophes that can possibly overcome mankind, viz., the complete collapse of the whole material framework of society" (p. 84).

In contrast to his later reminiscences, Price was slow to support the Bolsheviks. He apparently hoped for a united socialist government and excitedly stated at the time of elections to the Constituent Assembly that "Russia is now the greatest and most democratic country in the world" (p. 103). It was only later that Price portrayed the moderate socialists as retrograde and incapable, and the Constituent Assembly as a "relic of an earlier period of the class struggle." While noting the mass following for the Bolsheviks in the fall of 1917, Price pointed out that most did not understand the Party's slogans, but instead only heard what they wanted to hear. On the eve of the seizure of power, Price described rumors of "some mad scheme" by the Bolsheviks to overthrow the Provisional Government and declare an immediate peace, which he asserted would be fatal to the revolution (p. 86).

Price continued to be unsympathetic toward the Bolshevik regime for several months. In late November he wrote, "We have got the dictatorship of the proletariat with a vengeance this time!" (pp. 102-03), and the Bolsheviks are depicted as "Anarcho-Syndicalist dictators" (p. 107) and "destructive Jacobins who believe that by flaming decrees, passionate speeches, terrorism and the guillotine they can create a worldly paradise" (p. 108). Lenin himself failed to impress Price, who described him as a "doctrinaire and unrealistic" demagogue with "a round head, small pig-like eyes" (pp. 36, 46). In contrast, by the summer of 1918 Price called Lenin "the most courageous statesman in Europe at present and history will, I believe, put him as one of the greatest brains of the period" (p. 137).

By the spring of 1918, for reasons not elucidated in these materials, Price had become a committed advocate of the new regime. His dispatches to the