

Kousoulas has produced a short account concentrating on the background of the ill-fated Greek constitution promulgated in 1968 by the Papadopoulos regime. When writing about current events an author always runs the risk of seeing his work superseded by some new happening. Such is the case with this book. With the abolition of the monarchy on June 1, 1973, much of what Kousoulas has written became obsolete. One might question, therefore, the decision to go through with the publication of the book.

Divided into three sections of approximately equal length, this work examines various political and economic factors and their relation to the constitution of 1968. Part 1 sketches the past 150 years of Greek history with an emphasis on constitutional events. The second section deals with several of the major forces in Greek political life and concludes with a discussion of the aborted constitution. The last section is an appendix giving the full text of the 1968 constitution.

Modern Greece's political history has been a checkered story of intrigue and instability. The country's constitutional development has suffered as a consequence. Parliamentary life has been subject to the predictable bickering of parties that too often have been groups held together by no more than loyalty to a particular leader. Complicating the issue have been extraparliamentary factors—including the monarchy, the great powers, and, certainly in the twentieth century, the military. The author gives the main outlines of these historical developments, but no in-depth analysis of the forces that have been so decisive in the country's affairs since it was created under the protectorship of Great Britain, Russia, and France. Kousoulas delves into the structural imbalances of the political parties and examines briefly the extraparliamentary factors. What is striking, however, is the absence of any discussion of the role of the military, in view of the heightened importance of this sector in the political life of the state since World War II and its control of the country when the new constitution was drawn up.

After describing the spotty political history of Greece, the author confidently asserts that the country has overcome the "traditional causes of malaise." One must infer that the instigator of this remarkable development was the colonels' coup which swung into action as a *deus ex machina* in 1967. Recent events in Greece certainly do not justify the author's sanguine claim that "the country can now move forward . . . and broaden the scope of her political modernization."

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A PANORAMA OF RUSSIAN LITERATURE. By *Janko Lavrin*. New York: Barnes & Noble Books, a division of Harper & Row, 1973. 325 pp. \$16.50.

This book aims at presenting a "concise survey of the growth and the character of Russian literature from its beginnings to the present day" in 315 pages. The scope of the book in relation to its size therefore ensures a rather simplistic analysis of individual works and authors. As a general introduction, however, it does make a contribution.

Although the book lacks balance, the imbalance is deliberate. Major emphasis is on the nineteenth century. Lavrin assumes that Tolstoy and Dostoevsky (as later Pasternak and Solzhenitsyn) are already familiar enough to permit less extensive treatment than is usually given these authors.

The chapters on nineteenth-century writers are the best: some are very good; all are at least adequate for a popular history. They contain few surprises (most of the standard things are repeated here), and what is new is frequently debatable. Biographical data are kept at an adequate minimum. Style is not emphasized. The plot summaries are useful and of reasonable length, though they contain some minor inaccuracies. Quotations are used generously; while of value in themselves, they are something of a luxury in a book which demands economy of treatment.

The discussion of Old Russian literature is well done, considering its brevity. There are errors, such as the statement that the *Igor Tale* is "pervaded by a Christian spirit," but a rather complete picture of the period emerges.

The survey of Soviet literature, except for the sections on Blok, Esenin, and Mayakovsky, tends to become a mere catalogue of authors and titles, with brief descriptions of the works. Works are arranged chronologically and, within a given period, by general theme. Individual authors are consequently split between various sections, but the approach washes here, because no detailed analysis is attempted. Too little effort is made at relative evaluation, and the documentary value of the works is stressed at the expense of their literary value.

Although there is certainly no need for literary histories to be written in solemn and dignified tones, the attempt here at a popular style is not always successful. We are told, for example, that Stalin's death "eased the mind of many a writer," and that Solzhenitsyn "certainly knows how to make history come alive."

This survey is for neither the scholar nor the advanced student. For the general reader and, with reservations, for the beginning student, however, it fulfills a need which Mirsky (the only one-volume history which is of comparable scope) is too erudite and outrageous to meet.

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ISTORIJA ZHANROV V RUSSKOI LITERATURE X–XVII VV. *Trudy Otdela drevnerusskoi literatury*, vol. 27. Leningrad: "Nauka," 1972. 467 pp. 2.96 rubles.

Despite its title, this volume of the *Trudy* is not unified by a central theme; only a few of the papers bear more than marginal relevance to the history of Old Russian genres. One of the best studies in that respect is M. V. Rozhdestvenskaia's on the genre of the apocryphal *Slovo o Lazarevom voskresenii*. Proceeding from observations made by Eremin, she shows in detail what features connect it with oratorical writing (*slova*), and she succeeds in placing it in the context of other examples and genres. She seems mistaken, however, in claiming that the *Slovo* raises heretical questions about the fate of man and the mercy of God; as she herself points out, the complaints of the righteous men in hell serve further to glorify Christ when he comes to save them.

Ia. S. Lurie also attacks a question of genre directly in his stimulating article on annalistic writing. More plausible than D. S. Likhachev's comparisons of chronicles to architectural "ensembles" is Lurie's conclusion that "the 'compilatory,' composite character . . . of chronicle-writing renders very doubtful any characterizations of chronicles overall as single literary monuments." Instead, the chronicle is "more a conglomeration of several genres that have different origins