

consciousness surviving after eighteen years of measures against religion and the religious communities. The survey was the first undertaking of the Bulgarian sociologists after they were enabled to return to sociology following the death of Stalin. Oshavkov, currently director of the Academy's new Institute of Sociology established in 1968, notes (pp. 11–13) that the return was at first "timid" and encountered charges of "bourgeois influence" and "revisionism," but it was nonetheless made and on a different premise than in the Soviet Union.

The largest investigation of its kind in any Communist country, the survey was directed by Oshavkov and a team of eleven associates specializing in atheism and sociology of religion (Todor Stoichev, Nikolai Mizov, Stoian Mikhailov, Mincho Draganov, Raina Pesheva, and others) and carried out by some three thousand investigators, mainly school teachers, in 108 towns and 822 villages. The data were assembled on the basis of an elaborate questionnaire, reproduced in the volume, constructed on the stochastic representative method to allow projections on a national scale, since official censuses do not collect such data at the present time. According to the projections, 35.51 percent of the entire adult population had a religious outlook of one kind or another. Of this figure the Orthodox Bulgarians (84.89 percent of the entire population at the 1946 census, the last to provide such data) account for 26.72 percent, but combined with the Muslim Bulgarians (Pomaks) they constitute 32.76 percent. Among the minorities, the Turks (ca. 700,000) showed the highest percentage (67.02) of adherence to religion, the Jews (6,000) the lowest (29.17). Of particular interest is the assessment of present trends by Mizov. According to him the number of the Orthodox believers is decreasing both in absolute figures and relative to the total population; the Muslims and the Catholics (60,000) are decreasing in proportion to the total population but increasing in proportion to the total number of believers; and the Protestants (16,000) are increasing both in absolute number and relative to the believers in the country.

Whether or not the figures and trends for the Orthodox portion of the population of Bulgaria conform to the assessments of the Bulgarian Orthodox Church of its internal life is a moot question. The church has refrained from issuing such information and has revealed only that the number of its parish priests has decreased from 2,486 in 1938 to 1,785 in 1966.

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NUORI OTTO VILLE KUUSINEN, 1881–1920. Edited by *Vesa Salminen*.
Jyväskylä: K. J. Gummerus Osakeyhtiö, 1970. 225 pp.

As pointed out by the publisher, Otto Kuusinen at the height of his political career—in the Soviet Union—was the most influential Finn in history. The volume under review is an effort by one Swedish scholar and four Finns to cover the "young" Kuusinen—that is, Kuusinen during the years he spent in Finland. The authors are objective in their approach, and they have succeeded in presenting the general reader with useful information. Of particular interest is the chapter by Thomas Henrikson, the Swedish author, dealing with Kuusinen as a national romantic and revolutionary poet.

It should, however, be noted that the book for the most part is superficial. This is apparent from the source material listed at the end of each chapter and from the fact that the years 1919 and 1920, which were exciting ones in the life of Kuusinen, are dealt with in three short pages. These three pages, moreover,

merely repeat the half-truths presented more than a decade ago in the memoirs of a former Finnish Communist.

Attention should also be called to several major errors. As a university student Kuusinen *did* belong to—and was influenced by—a bourgeois society called Suomalainen Nuija. And, the editor notwithstanding, it was not until 1905 that Kuusinen joined the Finnish Social Democratic Party. Furthermore, the statement that Kuusinen was chairman of the Finnish Social Democratic Party from late 1913 until the summer of 1917 is patently incorrect. Kuusinen was not even a member of the party's executive committee during those years.

These weaknesses do not, however, prevent one from concluding that the authors have succeeded in writing a book which helps to unravel the life of a Finn who was destined to become in his later years, 1957–64, a member of both the Presidium and Secretariat of the Communist Party of the Soviet Union.

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PICTORIAL LIBRARY OF EASTERN CHURCH ART, Volumes 6–16. Translated from the German. Recklinghausen: Aurel Bongers. New York: Taplinger Publishing Co., 1967. \$2.50 each.

On the face of it there would seem to be few more worthy publishing ventures in the field of eastern European cultural history than a series of small, illustrated, and inexpensive works on aspects of Orthodox iconography. Unless he has access to a large library, the American lay reader will be unlikely to discover Kondakov's great four-volume work, *Russkaia Ikona* (Prague, 1928–33); and he may well be daunted by the size and price of Leonid Ouspensky and Vladimir Lossky, *The Meaning of Icons* (Boston, 1952), or Konrad Onasch, *Icons* (New York, 1963). In the last decade a host of publications in English have disseminated further and generally reliable information about the icons of the Eastern Church and whetted the appetites of both connoisseurs and students to possess these portable and often powerful testimonies to the Orthodox faith.

It is to be doubted that the present series will achieve either of these ends, although these little books will surely be bought by librarians as well as by Christmas-stocking stuffers. This review will attempt to set out why such acquisitions must be discouraged and why their publication should be considered an act of abject intellectual irresponsibility.

Each volume is part of a series put out first in the 1950s by Aurel Bongers of Recklinghausen, the location of one of Europe's postwar "instant museums." Most of the panels reproduced are—in the translator's characteristic idiom—"domiciled in the Icon Museum of Recklinghausen, Germany." And the volume presumably intended as a prolegomenon to the series (H. Skrobucha, *Introduction to Icons*) is by the museum's director. All but one of the others are by authors unknown to this reviewer, and seven of the eleven translations in the series are the work of Hans Hermann Rosenwald.

The plan of each book is essentially identical. Each attempts a study of the feast or cult that occasioned these panels from its origin in legend or ecclesiastical history. This is followed by a rapid survey of applications of the iconography, usually indicated by line drawings, before it became the object of the panel painters in the high and late Middle Ages. The panels themselves are represented by a dozen