

Britain offered Cyprus to Greece, on the condition that Greece enter the war on the side of Serbia, the Entente's ally, but the Greek "Royalist" government of Zaimis declined the offer with a "heavy heart." They thought that the circumstances of the moment did not allow them to take responsibility for engaging Greece in the war at a time when Germany and its allies seemed victorious, especially on the Balkan front. Nevertheless, the Greek Cypriots, under the leadership of the Orthodox church, continued their struggle for union and, in October 1931, the Greek Cypriots rebelled against the colonial power. This spontaneous uprising was quelled immediately and resulted in Britain's imposition of draconian laws and the exile of leading Greek Cypriot nationalist leaders.

In his fine book, François Crouzet details the story of Cyprus during the last thirteen years of British domination (1946–59). This reviewer is aware of the limitations within which the author had to work, limitations that Crouzet defines with commendable candor and modesty in his introduction. In his first chapter the author points out three major elements which were of cardinal importance to the postwar development of the Cyprus conflict: (1) the Greek majority with its aspirations for *enosis*, (2) the Turkish minority, and (3) the role of the colonial power, Great Britain. The book gives a detailed account of British policy which led to the E.O.K.A. struggle of 1955–59, and of Britain's use of the Turkish factor in order to counterbalance the Greek side, a factor which during the years of Cyprus's independence became an inseparable element in the Cyprus conflict. At the end of the book the author discusses Makarios's acceptance of independence as a solution to the Cyprus problem, made public in Makarios's historic interview with Barbara Castle in the fall of 1958. This, of course, was a turning point in the policy of Greece and the Greek Cypriots.

Crouzet has used most of the available sources; thus his book is a reference work for the period under consideration. Factual mistakes, such as reference to the then nonexistent Greek television (p. 981), or a reference to Michalakis *Parides* instead of Michalakis *Petrides* (p. 1068), are rare. Although scholars interested in the Cyprus conflict will find the book very useful, this reviewer would have welcomed more analysis of the various questions involved. In fact, the major criticism of Crouzet's praiseworthy book is the author's failure to attempt a significant analysis of his material.

CHRISTOS A. THEODOULOU  
*Larnaca, Cyprus*

ZUR STRUKTUR DES IGORLIEDS. By *Joachim Klein*. Slavistische Arbeiten, vol. 2. Munich: Dr. Dr. Rudolf Trofenik, 1972. xxxii, 191 pp.

Joachim Klein's book on the structure of the Igor' Tale takes its place among the modern scholarly works dedicated to the *Slovo* as literature. Despite claims to the contrary, there are few really first-rate studies of the literary qualities of this, the most famous work of older Slavic literature.

Klein refuses, quite properly, to treat the old chestnuts. He assumes a twelfth-century composition date, and he assumes that the text as published by Jakobson in 1948 and Likhachev in 1950 is generally accurate and reliable. Nor is he concerned with the so-called textological triangle that studies the relationship among the *Slovo*, the *Hypatian Chronicle*, and the *Zadonshchina*.

The study includes chapters on Klein's theoretical and methodological constraints, but the bulk of his work is a detailed analysis of the text as a complex of motives. The latter, which Klein defines as constituents of the *significat* and specific for the poem, tend to be arranged in temporal and nontemporal alternation throughout the

text. Indeed, Klein makes much of this juxtaposition in his textual analysis. There is always a danger that atomizing the text, as the author has done, may tend to obscure its unity. Klein's work does not entirely lay these doubts to rest and much of his commentary strikes this reader as debatable, if not arbitrary.

Because his concern is with the *Slovo* as a narrative structure, Klein pays little attention to its possible prosodic elements, nor does he attempt any explication of the obscurities with which the text, as we know it, abounds. Unquestionably, however, this study will take its place alongside such literary treatments of the *Slovo* as those by Besharov, Wollman, and Jakobson, to mention only a few of the non-Soviet authorities who have written on it. As an analysis of the structure of this enchanting and mysterious work of Kievan literature, Klein's book raises many interesting and stimulating questions worthy of further investigation.

JACK V. HANEY  
*University of Washington*

RUSSIAN LITERARY ATTITUDES FROM PUSHKIN TO SOLZHENITSYN.

By *Richard Freeborn, Georgette Donchin, and N. J. Anning*. Edited by *Richard Freeborn*. New York: Barnes & Noble, Harper & Row. London: Macmillan, 1976. viii, 158 pp. \$22.50.

RUSSIA DISCOVERED: NINETEENTH-CENTURY FICTION FROM PUSHKIN TO CHEKHOV. By *Angus Calder*. New York: Barnes & Noble, Harper & Row. London: Heinemann, 1976. xiv, 302 pp. \$17.50.

"Russian literary attitudes"? The reader's attention is immediately arrested. Perhaps that was part of the design: the design both of the book and of the series of lectures on which it is based, given in 1975 "under the aegis" of the Department of Extra-Mural Studies at the University of London.

"Russia discovered"? How about a book entitled *America Discovered*?

Reactions to these two titles may show something about the difference in the books. The first is a collection of lectures or essays, by University of London specialists in Russian literature—specialists to whom the reader will naturally look for precision of phrase. The second work is something very different: a rapid survey of the high spots in nineteenth-century Russian history and literature, presented by an obvious enthusiast of winning vivaciousness but without claims of expert knowledge or of any knowledge of Russian (although when Russian terms are introduced, they are invariably correct). The title, *Russia Discovered*, seems to refer primarily to the author's personal discovery—an excited discovery of nineteenth-century Russia and its literature, and one that Calder is now eager to communicate to his reader, in a manner that only on occasion threatens to turn breezy. The subtitle, *Nineteenth-century fiction from Pushkin to Chekhov*, is perhaps less easy to justify than his main title. True, he does discuss major authors, and he includes brief synopses of important works. But the spirit is that of a survey course (which this seems to have been originally) as much in Russian culture as in Russian literature. Calder's literary judgments are intelligent, but sometimes suffer from sweeping imprecisions, as in his reference to "the freshness and lightness of touch" in "the fiction of Pushkin, Lermontov and Gogol" (p. 73). The organization of the book is puzzling in some places: why, for example, should Lermontov be made part of a chapter on literature and serfdom? Or why does the short "aside" on Romanticism get presented as if it were appended to the chapter on fiction and politics? In the concluding "Short List of Books" the student with no knowledge of Russian will find a practical guide to the most important relevant works in English.