

At that time he envisioned two additional volumes: the second to cover the complex and controversial period 1923–43 and the final one to analyze trends since September 9, 1944. The present publication combines the two projected books, recapitulating material from the first volume.

Krūstev divides *Ochertsi* into four unnumbered sections: “Musical Culture of Feudal Bulgaria—First and Second Kingdoms, Turkish Occupation, Folk Music,” “Musical Creativity After the Liberation,” “Music from the Twenties to September 1944,” and “Music After September 1944.” Each of these is further subdivided.

The opening section summarizes the elements of the native musical tradition rooted in Oriental and pagan rites and traces the effects of Christianity, discussing calendrical, ritual, *voivodi*, and *haiduk* cycles, as well as rhythmic, structural, and modal characteristics of folk music. A subsection, “Bulgarian Church Music from Conversion to Christianity Until the Liberation from the Turkish Yoke,” supplies data on Bulgarian Chant discovered in Russian manuscripts during the seventeenth and eighteenth centuries, and deals also with the historically important Ivan Kuzel and the monastery singing schools.

The next division (pp. 107–224) discusses sociopolitical conditions after the Liberation, and the struggle to achieve a national style free from Greek and Turkish influences. The sections “Choral Music and Solo Song” and “Instrumental Music” mention (among others) Angel Bukoreshtliev (1870–1950), Dobri Hristov (1875–1941), Alexander Krūstev, Panaiot Pipkov, Alexander Morfov, and Nicola Atanasov. Operettas, children’s operettas, songs of the workers’ movement, and musical criticism conclude this section. For the two decades prior to 1944 (pp. 225–401), Krūstev examines vocal music, symphonic works, opera and ballet, chamber and instrumental compositions, revolutionary-workers’ songs, and theory. Music after 1944 (pp. 412 ff.) deals with institutes and other organizations, and recent works in various genres; there are subsections on songs for the masses, cantatas and oratorios, symphonic works, theater music, chamber and solo compositions, musicological research, and criticism. Milka Miladinova has prepared a useful index of names—a scholarly necessity usually overlooked by Bulgarian authors.

This book is an important contribution to the growing literature on Bulgarian music; it fills a void, supplementing the theoretical works of specialists such as Stoian Dzhudzhev, Asen Karastoiarov, Alexander Motzev, and Nicolai Kaufman. Krūstev’s examples are carefully selected and astutely analyzed; the style is readable in spite of its encyclopedic terseness. His biases, however, show not only in the generous space devoted to favorite currents, figures, and works but also in the ideological overtones throughout the book. It is a pity that fewer than fourteen hundred copies were printed; the work has long been unavailable. Considering the inferior paper and binding, *Ochertsi* might have been more manageable and more durable in two volumes than in one.

BORIS KREMENLIEV

*University of California, Los Angeles*

GREECE: UNCERTAIN DEMOCRACY. By *D. George Kousoulas*. Washington, D.C.: Public Affairs Press, 1973. vi, 154 pp. Paper.

Events in Greece in the last two years have stimulated a flow of works examining and analyzing that country’s past in order to illuminate the present. Professor

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."

GERASIMOS A. AUGUSTINOS  
*University of South Carolina*

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.