

over the future of Cyprus went on, there was some tendency for attitudes to become more uncompromising and for the leverage exerted by extremists to increase. This growing bitterness and extremism underlay the dramatic collapse of the short-lived Cyprus Republic at the end of 1963; and though Mr. Stephens finishes his book with some suggestions for its re-establishment as a multinational and demilitarized state with its independence guaranteed by the United Nations, these are put in very general terms and are clearly an expression of hope as much as of expectation.

Those parts of the book which deal with the history of the island before the present century, though very readable, inevitably seem superficial at times, as the author lightly skims over three millenia or more in a mere fifty pages. Moreover, they contain a number of factual errors. Some of these are minor: for example the statement that the Levant Company was founded in 1592, when the correct date is eleven years earlier; or the rather misleading description of John Capodistrias, first president of Greece, as "the former tsarist foreign minister" (p. 59). Others are more serious. It is quite untrue (though the error is repeated depressingly often in textbooks) that the treaty of Kutchuk-Kainardji of 1774 gave Russia "a virtual right of protectorate" (p. 40) over the Orthodox Christian subjects of the sultan. She was in fact given merely the right to make representations at the Porte on behalf of a new Orthodox church (and its servants) to be built in Constantinople. Again the treaty of Unkiar-Skelessi of 1833 certainly did not make the Ottoman Empire "virtually a Russian military protectorate" (p. 60). But it would be ungenerous and unfair to harp too much on these errors in a book whose emphasis is on recent politics rather than on history in a wider sense. The many merits of Mr. Stephens' work, among which an unadorned but clear and effective style is far from the least, entitle it to a wide readership. It is equipped with three maps, footnote references (gathered together at the end of the book) and a useful bibliography.

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Ivo Andrić, *The Woman from Sarajevo*. New York: Alfred A. Knopf, Inc.; London: Calder and Boyars, 1966. Pp. 245.}

It is generally accepted that "Gospodjica," the original title of this novel, is less successful than Andrić's other novels. Of all his works,

it is the one that projects a thesis rather than creating an experience that embodies it. Nevertheless, this remains a work of considerable interest.

Andrić takes the well-worn theme of miserliness and employs it as a symbol of his own idea of existence. Molière's Harpagon exemplifies the miser exposed to moral ridicule, Gogol's Plyushkin the miser as the pitiable extinction of the human character. Andrić's Rajka is something different. Her miserliness is imposed on her father's dying wish, itself the cynical outpouring of an honest man disappointed and betrayed by his friends. This action is rooted in Andrić's view that the dominant factor in conscious individual existence is fear: fear of others, of the hazards of life, of inexorable change. "Your income does not depend on you alone, but on various other people, but your thrift is entirely up to you." These words represent a withdrawal from others and a moral statement as well. The way to live and avoid disaster is to retreat into oneself, into the one factor —thrift— that is within one's control. The miser thus symbolizes the naked ego retiring into its shell, shrinking from its implacable enemies: other men, society, history. Rajka's miserliness is almost a moral duty for her, the fulfillment of the advice and dying wish of her father. The ideal of the individual is security, but that security is threatened on all sides by change and uncertainty, which in turn stimulates an everyday experience — fear. Rajka's thrift symbolizes something that has little in common with the attitudes of literature's traditional misers. Decay, change, deterioration; this is the law of all things about us. The individual is a tiny kernel of resistance to change with its insecurity, to deterioration with its final result, death. Thus Rajka's thrift, her eternal scheming to make things last a little bit longer, to save an extra bit of coal, exemplifies resistance to death.

Andrić gives his novel a historical setting: World War I, the change from Austrian rule in Bosnia to the new Yugoslavia, Rajka's shift from Sarajevo to Belgrade. Yet, though affected by these changes, Rajka remains essentially immune to them. The anger others show her for her actions during the war, an anger which drives her from her native Sarajevo, merely proves conclusively to her that the crowd is her enemy. For her duty is to her father's dying wish, and her one ideal is to save a million. History is the alien danger from which Rajka shrinks taking refuge in saving. "It was the happiness of a mole burrowing through

the silent darkness of the soft earth in which there is enough food and no obstacles or dangers."

Thus Rajka lacks the atrophied personality of the traditional miser. For her the full-blooded life of other people is no more than a terrible example of wastefulness and mortality. Yet she herself is capable of warmth. Her love for her uncle Vlado leads her to deception by Ristko, who reminds her of him. Maternal feeling for this young man, who poses as a businessman but is really a rake, leads to the loss of wealth and, more importantly, to a complete withdrawal into thriftiness. Even her usury and speculation cease. Life has proved the danger of all contact with the world.

Perhaps Andrić is right when he portrays the individual being as a miser seeking to insulate himself from the terrors and tribulations of change and the eternal threat of the future. Yet if this is so, such a defense is doomed to failure. Fear comes not only from without, but from within also. The very withdrawal from fear nurtures fear. Rajka's fatal heart attack is brought on by her fear of "that Someone who, unknown and invisible, forever preyed on the likes of her, the one who, sooner or later, came to take the money." It is significant that what causes her death is the shock of feeling a presence in the darkness of her house, a presence that is actually no more than her own coat. This symbolism represents Andrić at his best. The individual's resistance to change, his flight from fear, is doomed to failure just because to fly from fear is to embrace it.

Yet this novel is rightly considered one of Andrić's less successful works. Partly this is due to the choice of symbol. The miser in literature evokes too traditional a response. He is invariably an unsympathetic figure or, at best, a pathetic personality. Rajka, however, demands our sympathy. To achieve his impact, to convince, Andrić needed to portray Rajka's inner life with greater force and conviction. He fails to give his symbolic and descriptive art the impact granted by direct experience. The book is too descriptive and, to quote Nastasijević (another great Yugoslav writer), "description is always feminine gender." As it is, a father's dying wish does not seem sufficient stimulus for the heroine's turn toward miserliness without any suggestion of more complex inner processes. If Rajka is a miser, then her overwhelming surge of maternal feeling contradicts her previous behavior. Andrić intends his character to be motivated by fear, fear of the fate that overtook her beloved father and of the ruination that afflicted her warm-blooded

uncle Vlado. This is clear, but it is not convincingly realized. Though all of Andrić's works are more epic than dramatic, the strength of such novels as *The Bridge on the Drina* lies in his ability to achieve a tingling immediacy of atmosphere. In *The Woman from Sarajevo* he fails to do this, perhaps because of the complexity of his symbol. Yet it is a failure only by comparison with Andrić's other novels. It remains a work of profound interest and a worthy contribution to contemporary literature. As a statement it is significant, even though it fails to achieve the stature of a great novel.

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Wolf Seidl, *Bayern in Griechenland. Die Geschichte eines Abenteuers*. München: Süddeutscher Verlag, 1965. Pp. 246.

This book deals with an important yet long neglected topic: the pivotal role played by Bavarians in laying the foundations of the Greek state during the decade of royal absolutism from 1833 to 1843. Major policy decisions were in the hands of Bavarians —Ludwig I, king of Bavaria; his son Otho, the newly-elected king of Greece; and various bureaucrats temporarily released from Bavarian state service to act as officials of the Greek crown. Despite its importance for the history of both Greece and Bavaria, despite the substantial data available in various works on other themes, this subject has received little attention from historians. Hence this work is a milestone, the first book to focus exclusively and completely on the subject. This of itself gives it major significance.

The decade 1833-43 —what the author calls "the last world-political adventure" of Bavaria— constitutes the focal point of the book and the subject of two chapters (IV and V) of its seven. There the author attempts to describe and evaluate Bavarian policy and practice. The aim of the book, however, is more comprehensive. It is concerned with origins, the aftermath, and the lasting effects of this brief but close connection between Greek and Bavarian history. The author traces the origins back to two basic sources in the eighteenth century: the European neo-classical movement which culminated in nineteenth-century Philhellenism, and the emergence of Greek nationalism which led to the Greek War of Independence. The first source,