that help account for the broad consensus behind orthodox economic policy prescriptions.

The last three substantive chapters of the book deal with the Hungarian case; and, although they are interesting, they will appeal more to specialists than to comparativists. The conclusion suggests that a set of "systemic, structural, institutional, and contextual" factors explain why the new democracies, especially in Eastern Europe, have proven to be crisis resistant. At the same time, the current predicament in the East is characterized as "a low level equilibrium between incomplete democracy and imperfect market economy" (p. 178). Although Greskovits goes to pains to challenge the "improper use of the Third World analogy," the book is an eloquent argument for the value of a more sophisticated effort at comparing the experience of Eastern Europe and Latin America. The notion of imperfect market transformations coupled with poor quality democracies will resonate with analysts of Latin America. There are fundamentally different reasons for these "low level" (or suboptimal) political and economic "equilibria" in Eastern Europe and Latin America, but it is clear that the quality of democracy is poor and this is somehow related to structural and institutional features of the process of economic transformation in progress in both regions. Greskovits' book is an important contribution toward a fuller understanding of the political economy of dual transformations in Eastern Europe and Latin America.

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The British scholar Walter Raleigh once wrote that an anthology "is like all the plums and orange peel picked out of a cake." In other words, anthologies bring together the best bits and pieces from the relevant sources, whether those be English novels, Russian poems, or Old Bulgarian manuscripts. The texts must be chosen and sequenced according to specific criteria that reflect a particular reading of the literary tradition in question. In other words, an anthology should not be what Rebecca West called "predigested food for the brain," but rather a selection of texts presented for the reader's edification. In his recently published collection of Bulgarian texts Thomas Butler provides the reader with some savory food for thought.

Monumenta Bulgarica continues the Michigan Slavic Materials anthology series which includes Monumenta Serbocroatica: A Bilingual Anthology of Serbian and Croatian Texts from the 12th to the 19th Century (1980), also by Butler, and Monumenta Polonica: The First Four Centuries of Polish Poetry by Bogdana Carpenter (1989). Butler's new anthology comprises a well-annotated collection of representative texts from eleven centuries of Bulgarian literary and oral tradition, with detailed footnotes, commentary on difficult or debated glosses, references to related literature and sources, and an extensive bibliography. The first book in the Michigan anthology series to include both original texts and English translations, Butler's collection consists of four major sections: the Golden Age (ninth to eleventh centuries), the Silver
Age (thirteenth to fifteenth centuries), the Revival (eighteenth to nineteenth centuries), and Folklore. Each section is preceded by a detailed yet succinct introduction, as is each text within the section, so that the reader who is not intimately acquainted with Bulgarian-Balkan history, culture, and language will find in this anthology a wealth of historical information and valuable insights into the Bulgarian cultural memory. From a Golden Age "Church Slavonic Alphabet Prayer" and the fourteenth-century "Romance of Troy" to Paisi Hilendarski's "Slavo-Bulgarian History" and Hristo Botev's "Hadži Dimitur," each text is presented in the original with an English version on the page opposite. In this way the texts are made accessible to all readers, regardless of their knowledge of the Latin, Church Slavonic, Middle Bulgarian, and Modern Bulgarian languages.

Butler's operative assumption in selecting and arranging the various texts is, as he puts it, that "if we wish to begin to understand a nation, we must first come to terms with its cultural memory" (p. xvii). Indeed, the texts give the reader access to a significant cross-section of the major Bulgarian literary and oral traditions up until the war of national liberation in 1878.

Roughly one third of the volume consists of lucid and informative introductions to the individual texts, copious commentaries, as well as engaging illustrations, facsimiles of manuscripts, pictures of monastaries, and so on. Recurring themes, such as the Byzantine and Greek influence on the early genres or the emergence of the Bulgarian national consciousness create a sense of continuity throughout the book. In his commentaries Butler describes a variety of approaches to and textual interpretations of the works in the collection. His anthology is a welcome addition to Peter Tempest's Anthology of Bulgarian Poetry (Sofia, 1975) and Nikolai Kirilov's Introduction to Modern Bulgarian Literature (New York, 1969).

Monumenta Bulgarica fills a significant gap in the English-language corpus of Bulgarian historical, linguistic, literary and cultural studies. The felicitous selection of texts, the high quality of the translations, and the thoughtfulness of the commentaries make this anthology a valuable contribution to Bulgarian scholarship.

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