

Slavic religious culture of the Balkans and playing a prominent part in the transmission of the "second South Slavic influence" to Orthodox East Slavs in the neighboring lands of the Polish kingdom (especially Galicia and Podolia) and in the lands "gathered" by the rulers of Moscow. Völkl then turns to a detailed examination of sixteenth- and seventeenth-century contacts between Moldavia and the Ruthenians, emphasizing the various measures by which Moldavia undertook to assist fellow adherents to Orthodoxy across the Polish border to defend the Orthodox faith against threats from both Roman Catholicism (especially the Uniate movement) and Protestantism (especially Calvinism). Moldavia's relations with Muscovy—treated much more briefly—passed from coexistence with the remaining Orthodox crowned heads to rivalry in both the political and religious spheres. Acquiring its own patriarch in the late sixteenth century, Moscow gradually outstripped its competitor and, during the seventeenth century, became the source of support and alms for Orthodox subjects of non-Orthodox rulers, and eventually even for the churches and monasteries of Moldavia. By the eighteenth century, Moldavia's Slavonic culture had disappeared, supplanted by the emergence of Rumanian as a literary language and by the use of Greek in the upper levels of society.

Völkl's concern in this study is to illuminate Moldavia's role as a cultural transmitter and its contribution to the survival of Orthodoxy. Given his narrow focus and emphasis on specific detail, his study will be of most interest to specialists. Yet he also raises the wider question of the "basic uniformity in historical development," which characterized Eastern Christendom (p. 107). Hopefully, he and others will pursue this broader theme in subsequent studies.

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DIE ALTRUSSISCHE WALLFAHRTSLITERATUR: THEORIE UND GESCHICHTE EINES LITERARISCHEN GENRES. By *Klaus-Dieter Seemann*.

Theorie und Geschichte der Literatur und der schönen Künste, vol. 24. Munich: Wilhelm Fink Verlag, 1976. 484 pp. DM 200.

Seemann has written an exhaustive literary study of the Old Russian genre of the *khozhdenie*, or "pilgrim tale." The first half of the book attempts to define the genre in terms of form criticism. Seemann sees the essence of the pilgrim tale as the description of sacred places, shrines, or relics. The experience of the sacred elicits a personal response from the pilgrim. Reporting on the object of the pilgrimage and his experience of the object leads the pilgrim to discuss related legends and religious objects, and then to introduce secular marvels seen in the context of the pilgrimage. Finally, he comes to describe the pilgrim journey itself, made sacred by its object. At an early stage in the evolution of the genre, the addition of dialogue lends drama to the static report, and the classic *khozhdenie* comes into being.

Such, indeed, might have been the genesis of the pilgrim tale, but it should be noted that all of these elements were already present in the first preserved example of the genre, the early twelfth-century "Pilgrimage of Prior Daniel to the Holy Land" ("Khozhenie igumena Daniila"). This work, as Seemann points out, emerged full-blown in Russia—without benefit of translated Byzantine antecedents—to serve as the ever-present model for pilgrim tales until the demise of Old Russian literature during the time of Peter the Great. The *khozhdenie* canon is, in essence, Daniel's work; his choice of subjects and his heavily Slavonic language were imitated (and copied!) whenever a Russian traveler chose to describe the shrines of the Christian East or Constantinople. Seemann correctly notes a weakening in the rigor of Daniel's work as exemplum in the fifteenth century, when Russian came to predominate over Slavonic in the language of the *khozhdenie*, and the genre increasingly began to

show the influence of a secular type of travel literature, the "diplomatic report" (*stateinyi spisok*). At about the same time, the "simple faith" displayed by the pilgrim authors started to give way to more critical reporting of the wonders they saw and heard, reflecting Russian disenchantment with the Greeks after the Council of Florence and the Turkish conquest of Constantinople. Contemporaneously, judging from the company it keeps in the manuscripts, the *khozhdenie* moved from the category of private monastic reading to the class of geographical literature.

The second half of Seemann's book provides detailed individual treatments of each of the *khozhdeniia* from the twelfth through early eighteenth centuries. The book includes an extraordinarily complete and carefully categorized bibliography as well as a list of manuscripts which include texts of pilgrim tales. Anyone who studies Old Russian *Khozhdeniia* must now begin with this study. And indeed, anyone teaching medieval Russian literature should draw on the wealth of material here to prepare lectures on Russian pilgrim tales.

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KRITIK DER LITERARISCHEN REPORTAGE: REPORTAGEN UND REISEBERICHTE AUS DER WEIMARER REPUBLIK ÜBER DIE USA UND DIE SOWJETUNION. By *Erhard Schütz*. Munich: Wilhelm Fink Verlag, 1977. 221 pp. DM 48, paper.

Travel impressions and literary reportage belong to the oldest forms of written expression. Some critics regard literary reportage as an art in itself, equal to the art of the novel; others suggest that it is a cross between scientific exposition and artistic creation.

To the uninitiated reader, it might appear that literary reportage emphasizes primarily factual information. In fact, the bias of the reporter, his emotional relationship to his subject, and the requirements of his audience are of prime importance in the shaping of his views. Furthermore, nuances of the reporter's language often attach additional meaning to the matter under discussion. According to Erhard Schütz, literary reportage and travel impressions are complex artistic formations and the products of an intricate interaction between external factors and the internal structure of the work produced. In addition, economic and, in particular, social and political factors greatly influence a work of literary reportage.

In his book, Erhard Schütz investigates works by such famous German travelers of the 1920s as Walter Benjamin, Heinrich Hauser, Egon Erwin Kisch, and Franz Carl Weiskopf, and he attempts to illustrate that literary reportage is a peculiar genre, subject to its own rules and conventions. The study is divided into three basic parts: the first is rather theoretical and investigates the economic and sociopolitical premises of literary reportage with particular reference to the influence of technological progress on, and its connection with, specific forms of information and reportage. In the final two parts, the author attempts to amplify his theoretical premises by discussing and analyzing the works of travelers in the United States and the USSR. American reality is discussed mainly in terms of the burgeoning capitalism of Detroit and Chicago in the 1920s, and of the impact of advertising on personal and business life. The travelers' impressions of the young Soviet state, on the other hand, are rather casual and lack coherence. The author tries to draw certain parallels between the reports from the United States and the Soviet Union, and, from the texts quoted, it appears that American influence in the young Soviet republic was not limited to the official demands to emulate what Stalin called "American efficiency" (*Sachlichkeit* or, in Russian, *delovitost'*).