

(p. 17). Although one can thus admire Ivšić's precise accentual notations and form typings, one must also realize that these are Ivšić's aural perceptions, faithfully and honestly recorded, no doubt, but often without confirming material by other scholars. The tradition of the phonetic virtuoso is still alive in Yugoslavia, but it has come into question lately, as it becomes apparent, for example, that one speaker's short rising intonation can be perceived as a short level or even short falling intonation by a person from another region of Yugoslavia. Ivšić's atomistic, nonpatterning approach to accentual phenomena has now gone out of vogue, but we are nevertheless deeply indebted to him for his pioneer work in accentology.

Lacking in this volume are citations to the original journals in which the various articles appeared, though the original pagination is included along with the running pagination for this book. The reader can find the exact references in Marin Somborac's bibliography of Ivšić's works in the *Ivšićev zbornik* article cited above. Part of the text and all of the accent marks are missing from pages 778 and 779; I would advise the user to check to see that his copy contains the separate sheet of corrections for these pages, since it was missing in the one other copy of this book that I have seen.

THOMAS F. MAGNER

The Pennsylvania State University

MODERN GREEK WRITERS: SOLOMOS, CALVOS, MATESIS, PALAMAS, CAVAFY, KAZANTZAKIS, SEFERIS, ELYTIS. Edited by *Edmund Keeley* and *Peter Bien*. Princeton Essays in European and Comparative Literature, no. 7. Princeton: Princeton University Press, 1972. ix, 261 pp. \$10.00.

EIGHTEEN TEXTS: WRITINGS BY CONTEMPORARY GREEK AUTHORS. By *Willis Barnstone*. Foreword by *Cedric Whitman*. Introduction by *Stratis Haviaras*. Cambridge: Harvard University Press, 1972. xxii, 187 pp. \$7.95.

Modern Greek Writers offers a variety of new approaches to the Greek literary renaissance of today. Nine papers from a symposium held at Princeton University in 1969, entitled "Modern Greek Literature and Its European Background," are included. The material ranges from the 1820s to the 1960s and covers three major genres: poetry, prose, and drama. The essays are quite diverse (from "Palamas and World Literature" to "Family and Alienation in Contemporary Greek Fiction"), and there is no single common theme. Zissimos Lorenzatos compares the work of Solomos as creator of the "modern" Greek language with what Dante did for Italian. Bertrand Bouvier discusses Calvos's stay in Geneva and explains his contention that Calvos is, along with Solomos, one of the creators of modern Greek poetry. Edmund Keeley writes about certain poems of Cavafy which (either for personal, political, or even sexual reasons) were never intended for publication. Dr. Keeley points out, "For a poet to declare that the road to virtue lies in living beyond the established norm, or to suggest that there is room for the destructive act, could be a hazardous position to take in the Greek world today." Peter Bien writes brilliantly on the demoticism of Nikos Kazantzakis, who exhorted the Greek people to break with the chains of tradition and accept the contemporary idiom.

In Professor Bien's fine introductory essay he points out the numerous reasons for the neglect of modern Greek culture by specialists, and he analyzes the steps that have been taken to reveal the richness of this literary tradition. In comparable circumstances a number of gifted creative writers appeared in Spain—such as Benavente, Galdós, Ortega y Gasset, and Pío Baroja—but it took time for them to become known abroad. Dr. Stavros Deligiorgis's essay ("Elytis' Brecht and Hadzidakis' Pirandello") is of less value; he shows a dubious understanding of ancient Greek history when he cites such unreliable works as Gordon and Astour.

The book edited by Willis Barnstone is a testimony of the resistance to oppression in Greece. Its *Eighteen Texts* (four poems, ten short stories, and four essays) deal with the theme "only a free man is a whole man." These works throw light on the relation of intellectuals, poets, and essayists to political power. It is a somber, far-ranging book, the product of brilliant minds and fearless spirits. By far the most important work is the poem by George Seferis, who by his awesome use of symbolism depicts the frightening possibility of the absorption or destruction of the Greek race. Professor Cedric Whitman surveys this theme in the book's introduction and describes the protest literature that has arisen today in Greece in place of the earlier protest by silence. In 1970 Alexander Arghyriou repeated what Alexander Soustos had said in 1831: "The press has freedom of expression provided only you don't damage state officials, civil servants, ministers, and high court judges, and the ministers' own cronies. The press has freedom of expression provided only you don't write." These writers (of which Frangopoulos and Roufos are representative) indicate by their works that oppression and persecution have not stifled the inquiring minds of Greece today.

JAMES KLEON DEMETRIUS
New York City

DEMOTIC GREEK: INSTRUCTION BY THE ORAL/AURAL METHOD.

By Peter Bien, John Rassias, and Chrysanthi Bien. 3rd revised and enlarged edition, in collaboration with Christos Alexiou. Hanover, N.H.: University Press of New England, 1972. xxv, 286 pp. \$5.00, paper.

This book is divided into twenty-two lessons, all but two accompanied by illustrations. Every fifth lesson is a review. There are two appendixes: appendix A gives the translations of the Greek text of each lesson, and appendix B is a useful summary of Greek grammar. Also included are a Greek-English glossary and a glossary of Greek grammatical terms. Each lesson has some pattern drills and a grammar portion, which I think sometimes presents too much material. A number of teaching techniques are listed on pages xxi–xxv for teachers to use and be inspired by to devise their own techniques. For example, "BALCONV: The instructor starts a story. [He specifies the tense or tenses he wants the students to use.] He then throws a ball at the student he wants to continue the story" (p. xxv).

The dialogues begin with lesson 3. The Greek text of the first two lessons consists of what seemed to my students boring descriptions of the illustrations that go with those lessons. The dialogues, on the other hand, are generally lively and humorous, and the language truly colloquial demotic. Here at last is a book almost entirely devoid of the social-climbing type of forms which some Greeks use when conversing with strangers: for instance, *Demotic Greek* gives the forms εστε "you (pl.) are" (p. 6) and παντρεύτηκα "I got married" (p. 281) rather than the fancier