

2) Two anthologies of Modern Greek poetry: a) "Arodafnusa: 32 poeti neogreci 1882-1940", which came out in Athens in 1957, i.e. at the time when Lavagnini was the director of the "Istituto Italiano di Cultura di Atene" (no. 350).

b) "Piccola antologia poetica". This anthology, in which fifteen Greek poets, from B. Kornaros to O. Elytis, are presented to the Italian reading public, was published the following year in the periodical *Ausonia: Rivista di Lettere e Arti* 13 (1958) 58-75 (no. 358).

3) Numerous articles on modern Greek writers and their works in the famous Bompiani dictionaries:

a) "Dizionario degli autori", vol. III, Milano 1957-58. Articles on the following writers: K. Cavafy, G. Chortatsis, G. Drosinis, M. Falieros, E. Georgillias, A. Kalvos, A. Karkavitsas, B. Kornaros, K. Krystallis, A. Laskaratos, L. Machairas, G. Markoras, Matesis, J. Moreas, P. Nirvanas, K. Palamas, A. Papadiamandis, D. Paparrigopoulos, A. Paraschos, M. Polydouri, L. Porphyras, A. Provelengios, G. Psyharis, E. Roidis, D. Solomos, A. Soutsos, P. Soutsos, G. Tertsetis, I. A. Troilos, I. Typaldos, A. Valaoritis, G. Vilaras, G. Vizinyos (no. 352).

b) "Dizionario delle opere e dei personaggi", vol. IX, Milano 1947-49. Articles on the following writers and works of modern Greek literature: "Basil", "Breezes of Atthis", "Athanasios Diakos", "Erotokritos", "Foteinos", the Greek Folksong, "Gyparis", "Kyra Frosini", "The Murderess", "The Mysteries of Cefalonia", "Oath", D. Paparrigopoulos, A. Paraschos, "Pindar and Corinna", "Pope Joan", A. Provelengios, I. Typaldos, A. Valaoritis, G. Vilaras and others (no. 264).

His extensive contribution, gratefully received by the younger generation, classes Lavagnini as one of the leading scholars of this century, a man who saw Greek literature in its entirety not as a museum-piece, but a life-force.

As early as 1937, Lavagnini was awarded an honorary doctorate by the University of Athens; since 1964 he has been a corresponding member and since 1972 a foreign associate of the Academy of Athens.

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B. T. McDonough, *Nietzsche and Kazantzakis*. Washington, D.C.: University Press of America, 1978, pp. 91.

B. T. McDonough's *Nietzsche and Kazantzakis* is a perceptive and thorough analysis of Nietzsche's influence on Nikos Kazantzakis' *Zorba the Greek* and also fulfills McDonough's goal: to give us a better understanding of key philosophical questions in Nietzsche in general.

Beginning his study with the Apollonian and Dionysian aspects of Nietzsche's *The Birth of Tragedy*, he focuses on how these opposing forces are "healthily and honestly reconciled in that art which was forged into being by Hellenic Will: Greek tragedy". It was because of their Apollonian image-making that the Hellenes created an "artistic veil" between themselves and the Titanic power of nature, the Dionysian, represented by the satyr-song and the dithyramb. It was through the Dionysian myth that the Hellenes found the "enthusiastic, emancipating, and necessarily collective experience of intoxication and revelry".

For Nietzsche, and McDonough, Euripides' introduction of realistic characters, his

use of the logical prologue, and his reasonable explanations of the divine by means of the *deus ex machina* destroyed the Dionysian aspect of tragedy. Socrates, with his "moral quotient" and his optimism, was also alien to the spirit of tragedy.

In Greek tragedy at its finest, man understood the cruelty and destruction of life. He was not disgusted by life's tragic forces; in fact, tragedy helped him justify his existence. In modern fiction, Zorba is its most "amoral, non-egoistic character because he wills his life in terms of values that promote his life. He dances after his child's death to relieve his pain. He laughs at death and resists him when he arrives. He is the modern tragic Dionysian artist.

The Boss, Zorba's employer, is the modern Socratic thinker suffering from Nietzsche's concept of *ressentiment*, a victory of the Judaeo-Christian view of sin over innocence with its need to punish the spirit because of the healthy desire of the body. Through Zorba, he learns how self-denial and introspection have desensitized his ability to participate in life.

The widow in *Zorba the Greek* (McDonough's discussion of her role is particularly accurate) symbolizes the way *ressentiment* reveals itself in the righteous morality of the men and women in her village. Her sexuality enhances her strength, and like Zorba, everything about her is primitively affirmative. But her very energy makes those who are weak experience guilt. They will make her suffer for her healthy effrontery.

It is significant that the widow is one of Kazantzakis' powerful characters. When he hoists his own *ressentiment* upon other female portraits, he is not so successful. Katerina in *The Greek Passion* seems contradictory and even stereotypical in her development. Mary Magdalen in *The Last Temptation of Christ* also puzzles the reader because the ideas of her creator hinder the free exercise of her personality.

Indeed, *Zorba the Greek* may be Kazantzakis' most powerful work precisely because Zorba is free of Kazantzakis' own concerns about sexual morality. As Yeats suggests, when the writer adopts a mask, a self that is most unlike his own, he frees himself from the egoism of the personal. Zorba and the widow are such driving mythical forces that all guilt and regret fade in their presence. Kazantzakis' own troubled views about sex are absent (his Christ figures have to deny their sexuality to become saintly). For McDonough, Zorba like the Olympian gods, provides the reader a sense of physical release from guilt by joyfully affirming the glory of the body in spite of life's tragic dissonance.

The author also traces four Nietzschean archetypes in *Zorba the Greek* and concludes with an analysis of the Overman and eternal recurrence themes as exemplified in Zorba. He has made an important contribution to Kazantzakian and Nietzschean scholarship with this valuable study.

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B. L. Fonkich, *Grechesko-Russkie Kul'turnye Sviazi v XV-XVII vv.* (Greco-Russian Cultural Ties in the Fifteenth-Seventeenth Centuries). Moscow: Izdatel'stvo "Nauka", 1977, 245 pp.

Recently several works have appeared in Russian analyzing Greco-Russian political relations in the eighteenth and especially nineteenth centuries. Works by G. L. Arsh and A. M. Stanislavskaja immediately come to mind. Earlier cultural contacts lately have been less well studied. Under these circumstances this volume by B. L. Fonkich is an especially welcome