

of Phillip Tialios¹ in Pest. I regard it as highly probable that this Codex belonged at one stage to the Papayannousis family; it was obviously someone from the district of Servia near Kozani, who conveyed it to Hungary, and chances are that this was none other than Papayannousis himself.

Thessaloniki
Institute for Balkan Studies

ATHANASIOS E. KARATHANASIS

M. Byron Raizis, *Dionysios Solomos*, Twayne World Authors Series 193: Greece, edited by Mary P. Gianos. New York, Twayne Publishers, Inc., 1972, pp. 158.

Dionysios Solomos (1798-1857) is the national poet of modern Greece and the real founder of modern Greek literature. It is Solomos, the chief representative of the Heptanēsiakē Scholē, who championed the use of the popular vernacular, the so-called demotikē and who wrote what was to become, at least in part, the national anthem of modern Greece («The Hymn of Liberty» composed originally in 158 four-line stanzas). Solomos belongs to the period in which the Greeks asserted their freedom from their Ottoman Turkish overlords and, though his original poetic attempts were in Italian, he was a path-breaker for both the modern Greek language and Greek literature. It was the Greek orator, diplomat, and historian, Spyridon Tricoupi, who delivered the funeral oration over the body of Lord Byron on the 21st of April 1824 at Missolonghi, who discovered Solomos and said to him: «Your poetical talent assures you a distinguished place on the Italian Parnassus. But the highest positions there are occupied already. The Greek Parnassus has not yet found its Dante». It is therefore not surprising that the Twayne World Author Series, which is doing such a commendable service in bringing to the general public highly literate surveys of the major writers of the nations of the world, should produce an excellent updated volume on Solomos, whom Professor Raizis describes as «a cultural phenomenon, a symbol of the spiritual rebirth of Modern Greece, and, perhaps above all, the Greek Bard of freedom and humanism» (p. 7) and one who has inspired and influenced generations of writers after him. Though in English Sir Romilly Jenkins' book *Dionysius Solomos* (Cambridge, 1940) has been available for some time, it cannot always be counted on to be accurate and reliable. Professor Raizis provides the reader with a total study of Solomos that indicates clearly and pronouncedly his familiarity with Solomonian primary sources and bibliography in the major European languages as well as in modern Greek and a sensitivity and appreciation of Solomos both as a human being and a poet.

The twelve compact but comprehensive chapters of this fine book deal with Solomos's life; the dramatic events of the Greek Revolution of 1821; and the social, political, and cultural milieu in the Ionian Republic and in Greece in the early 19th century; as well as with the education of the poet and the formulation of his poetry and his development as a writer of poetry and prose in both Greek and Italian. The impact of Solomos on the literature and culture of modern Greece is duly noted and surveyed. Though the book is valuable for students of modern Greek literature, it is hoped that scholars of Romanticism and comparatists will find this book and its subject worthy of close examination and study.

(«howlers»; literally, «pearls») of Chrysostomos, who served as Metropolitan of Servia and later of Athens.

1. Spiridon Lambros, «Ἡ Βιβλιοθήκη τῆς Ἑλληνικῆς Κοινότητος Βουδαπέστης καὶ οἱ ἐν τῇ πόλει ταύτῃ σωζόμενοι ἑλληνικοὶ Κώδικες» (The Library of the Greek Community at Budapest and the Greek Codices Preserved in that City), *Νέος Ἑλληνομνήμων* 8 (1911) p. 18.

Professor Raizis's study of Solomos is a welcome one, indeed, one that effectively uses all the tools of modern scholarship to produce an authoritative but highly readable book for the general reader but also one that will be valuable to the scholar. With regard to Solomos, together with Professor C. A. Trypanis, Professor Raizis believes that «He is a figure outstanding in the whole of European literature because he finally succeeded in combining harmoniously the classical and romantic spirits. His creations attained greater perfection with every year as he mastered his tools of language and moulded his imagination by the rules of great art» (cited, p. 132), and Professor Raizis has written a convincing book to prove it.

Colgate University

JOHN E. REXINE

Peter Bien-John Rassias-Chrysanthi Bien, *Demotic Greek*, third edition, completely revised and augmented, in collaboration with Christos Alexiou, the University Press of New England, Hanover, New Hampshire 1972, pp. 286.

The book is mainly a textbook for teaching modern spoken Greek to English-speaking students. Its purpose is not to provide answers for the innumerable problems of Greek usage or to substitute for a systematic grammar (although it contains a forty-page grammatical synopsis). Emphasis is given primarily to speaking and understanding; therefore, the method used is oral/aural and the book is accompanied by a set of magnetic tapes recording all the Greek texts contained in it. Students are only elementarily taught how to write, and spelling is outside the scope of the book. Yet, they are advised to use a supplementary *Workbook* with additional writing and spelling exercises.

The course consists of 22 lessons, four of which are review chapters, two «self-help» chapters (composed by the students themselves), and one exercise chapter. Texts and dialogues consist of short and simple phrases. They are followed by substitution, transformation, and question drills. The lessons include grammatical rules each one followed also by relevant drills. Lessons close with «Ideas for expansion», i.e. suggestions to teachers and students for expanding the conversation lesson by means of original pedagogical techniques: a list of such techniques can be found on pages xxi-xxv under the heading «Teaching aids». As the authors of the book present an unconventional method of teaching Modern Greek, they feel it necessary to give in the Introduction some general instructions addressed to both students and teachers. These instructions, neatly and ingeniously classified, apply to the teaching of any language by the oral/aural method, and, combined with the «Teaching aids», form the outline of an inventive and imaginative pedagogical system.

Not being a specialist in foreign languages instruction, still less in the oral/aural method, I shall confine my remarks to a few pedantic objections merely testifying for my inability to tackle with more serious problems. For instance, does χ before (i) and (e) sound like English *h* in *hen* (p. 226)? Some spelling inconsistencies seem to be due to additions made at the last moment or to photographic reproductions of texts already existing: $\tau\acute{\alpha}\lambda\omicron\gamma\alpha$ but $\tau' \acute{\alpha}\gamma\omicron\rho\iota\alpha$ (both p. 65); $\theta\acute{\alpha}$ $\tau\eta\nu$ $\pi\acute{\alpha}\rho\epsilon\iota\varsigma$ (p. 196) but $\theta\acute{\alpha}$ $\tau\eta\nu$ $\pi\acute{\alpha}\rho\eta\varsigma$ (p. 197, under the musical score); cf. p. 56 for the authors' preference to the —ει— subjunctive; Triandafyllidis (p. xviii and 231) but Triandafyllidis (p. 230). Some hyper-demoticisms, like $\delta\epsilon\iota\chi\tau\iota\kappa\acute{\epsilon}\varsigma$ (p. 170), $\tau\alpha\chi\tau\iota\kappa\acute{\alpha}$ (p. 269) but $\xi\kappa\tau\omicron\varsigma$ (p. 270). In transformation drills the point is to convert a given sentence into the form demanded by a different syntactical or other aspect (e.g. $\text{Έλα και θά πάμε στο θέατρο} \rightarrow \text{‘Αν έρθεις θά πάμε στο θέατρο}$); but in $\text{Σηκώνω τὸ τραπέζι} \rightarrow \text{Πρέπει νά σηκώσω τὸ τραπέζι} \rightarrow \text{Πρέπει νά σηκωθῶ}$ (p. 146) it is a semantic difference that is involved: to clear