

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.

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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. $\text{Ἔλα καὶ θὰ πᾶμε στὸ θέατρο} \rightarrow \text{Ἄν ἔρθεις θὰ πᾶμε στὸ θέατρο}$); but in $\text{Σηκῶνω τὸ τραπέζι} \rightarrow \text{Πρέπει νὰ σηκῶσω τὸ τραπέζι} \rightarrow \text{Πρέπει νὰ σηκωθῶ}$ (p. 146) it is a semantic difference that is involved: to clear

(the table)—to get up. For τίς «ὦρνιθες» τοῦ Ἀριστοφάνη (the «Hens» of Ar.) write τοὺς «ὦρνιθες» (the «Birds»). Since the book is to be used by people whose intention is to visit Greece and practise their knowledge of the language there, it is only natural that some touristic elements would slip into it. But the reproduction of such curiosities as the menus of two restaurants of Thessaloniki with their scores of misprints and mis-spellings (p. 68-69) is completely unnecessary, if not harmful, to the student who is interested in learning the proper use of Greek.

Since its first appearance in 1968 the book has had two more editions (1971, 1972) plus two printings (1969, 1971). If this is not evidence for success, it shows at least the authors' constant aim at perfection: an ambition attested by the still provisional form the book is printed in (offset from typewritten sheets).

Thessaloniki

HELEN TSANTSANOGLOU

Bariša Krekić, *Dubrovnik in the 14th and 15th Centuries; A City between East and West*, University of Oklahoma Press (The Centers of Civilization Series, Volume 30), Norman, Oklahoma, 1972, pp. 191, with 4 maps.

I have long been an admirer of the University of Oklahoma's Center of Civilization Series; for it has succeeded in printing attractive, hard-covered monographs, at paper-back pricing, written by top scholars for the general public. Professor Bariša Krekić's volume, the latest in this series, on Dubrovnik has more than lived up to the high standards of this series. He has succeeded in the difficult task of presenting his material in the «scholarly-popular» form (to make a literal translation of the Russian term for this genre) in a manner to interest a broad spectrum of laymen, yet at the same time to come up with a deeply thought-out synthesis which will interest specialists as well. There has always been a terrible dearth of literature on the Medieval Balkans in English; and though the fascinating and important city of Dubrovnik has received some treatment, we still were in great need of a general work on Dubrovnik. The previous work in English on Dubrovnik was L. Villari's, *The Republic of Ragusa*, which, written in 1904, is not only dated but is also a very uncritical work. Bariša Krekić, a native of Dubrovnik who knows the material in the State Archive of Dubrovnik inside and out and who has devoted the greatest part of his scholarly research to the history of this city, is probably the world's foremost specialist on Dubrovnik. Thus he was an ideal choice to write the volume and he has succeeded in writing a brief popular account which is also a solid, interesting, well-balanced and critical work. We may hope that now Professor Krekić will turn to writing the detailed, thoroughly documented, scholarly full history of Dubrovnik which we all need and which no one is better suited to write than he.

The book is divided into six chapters (Geography and Early History, Politics and Economics in the 14th and 15th centuries, The Building of the City, Hygienic and Sanitation Measures, Intellectual Life and Culture, and Everyday Life in Dubrovnik). Since it is a topic on which little has been written and on which Dubrovnik was a world leader in this time, I found the chapter on Hygiene and Sanitation of particular interest. The chapter, which is broadly conceived, describes what epidemics the city was faced with and what measures were taken against disease. We are given a discussion of the medical profession (doctors provided free medical care for citizens) and auxiliary medical services—the pharmacies and surgical services provided by barbers. In addition we learn about the intelligent system of quarantines imposed by the town authorities and the various sanitation measures they took: paving the streets,