

nia); he does not, however, give any information concerning the widespread appearance of the Greek versions in the formerly more extensive Greek speaking territory! His one exception concerns two Greek variations which were recorded in what is presently southern Bulgaria. And yet Vargyas does not seem to be unaware of the relevant studies of M. Arnaudoff, who shows that of the eighty some variations which have been recorded in Bulgaria, fifty seven are Bulgarian and fourteen Greek (see *Sbornik za Narodni Umotvereniji i Narodopis* 34, 1920, pp. 247-528). As Megas observes: "Das Hauptziel des ungarischen Verfassers ist es die bulgarische Fassung des Liedes als die primäre gegenüber allen balkanischen und sogar der griechischen und als Zwischenglied aller dieser und der, ungarischen Ballade darzustellen". Therefore the dependancy of Bulgarian accounts on the corresponding Greek ones, which Arnaudoff accepts, has been a source of worry to Vargyas, who in his attempt to moderate the impact of the position taken by the learned Bulgarian scholar accepts finally, condenscendingly, a secondary Greek influence on the Bulgarian song.

In the end I believe that the German edition of Megas' study comes at an opportune moment to be of value to scholarship. Only now that the very rich Greek sources are becoming the possession of the international world of scholarship, is it possible for a thorough and positive study of the many faceted problems presented by this important ballad to go forward, and for a deliberate or unwitting falsification of the truth to be avoided.

University of Athens

K. MITSAKIS

Bruno Lavagnini, *"Ἀτακτα Scritti Minori di Filologia Classica, Bizantina e Neogreca*, Palermo Palumbo, 1978, pp. LXII-978.

Towards the end of 1978, the Palumbo Publishing House brought out a large volume entitled, "*Ἀτακτα*" and with the explanatory sub-title, "Scritti Minori di Filologia Classica, Bizantina e Neogreca". This volume contains 96 essays, both long and short, by the renowned Italian Hellenist, Bruno Lavagnini, on various ancient, medieval and modern Greek literary subjects.

Lavagnini belongs to that very rare—especially nowadays—generation of scholars who have an extremely broad command over the field of Greek literature, from Homer to Cavafy, and whose work brings out the diachronic cohesion of Hellenism.

Lavagnini's book begins with a brief autobiography (see pp. VII-XXV) accompanied by a detailed bibliography of his published works; these cover a period of some sixty years, from 1918, when the twenty-year-old researcher published his first short treatise on Pythagoras' "Χρυσὴ Ἐπη" no. I, to 1977 when he published his latest report on the activities of the "Istituto Siciliano di Studi Bizantini e Neocellinici" (no. 449). It should be noted that this Institute in Palermo is essentially the personal achievement of Lavagnini himself (see pp. IX and XXI).

I must point out at this stage that the bibliographical note on *"Ἀτακτα* does not include a critical appraisal of Lavagnini's work, since it has already been criticised, made its mark upon the conscious mind of the specialists and taken its place in the history of Greek studies. Essentially, it introduces to the readers of *Balkan Studies* this monumental volume, in which

only a part of Lavagnini's activity as a researcher and a writer has been gathered together. Nevertheless, this part adequately proves him a scholar of high calibre. Furthermore, one can verify from the bibliography of Lavagnini's published works the broad spectrum of his scholarly interests.

Lavagnini set out, certainly, as a classical scholar and amongst his varied writings, of this early period, his outstanding works concern the novel of the Hellenistic years (nos. 12, 13, 14, 29, 99, 117, 135, 162, 294). A spectacular climax to Lavagnini's contribution to the better knowledge of the Ancient Greek novel is the volume "Studi sul romanzo greco", which came out in 1950 (no. 294).

In his autobiography, Lavagnini makes the following significant note: "Bisanzio è il naturale antecedente della cultura neogreca. Il filologo classico che si accosti agli studi neogreci risalendo nel tempo oltre la turcocrazia, incontra inevitabilmente Bisanzio e la sua cultura nutrita di cristianesimo e di eredità classica. Così accadde anche a me di volgermi con attenzione al mondo bizantino" (see p. XVIII). This statement helps the reader to perceive that a significant part of Lavagnini's scholarly activity revolves around matters of Byzantine history and literature and particularly Italy's and Sicily's intellectual Byzantine heritage.

Almost simultaneously with Lavagnini's assumption of his duties as professor of Greek literature at Palermo University (1930-1931), the teaching of Modern Greek language and literature became part of the official university syllabus. As time went by, Lavagnini's interest in modern Greek language and literature grew keener and in the end came to be essentially his chief concern. It would seem that he received a powerful impulse in this direction during his stay in Athens in early 1936, when he had the opportunity to establish close personal relations with many significant Greek literary men such as Palamas, Sikelianos, Xenopoulos and others.

Lavagnini's career as a Neohellenist began with translations of the Modern Greek *poeti minores*, whose works lend themselves more readily to rendition into a foreign language. By 1935 he had already translated L. Porphyras' "Shadows" (Σκιάς) (no. 139). In 1936 he translated M. Polydouri no. 138 and Myrtiotissa (no. 139). It should be noted, however, that while Lavagnini's interest and sympathy centred steadily around Porphyras for many years (nos. 165, 168, 169, 333), at the same time he was translating poems and writing studies on the works of many other more significant modern Greek poets, as, for example, G. Athanas (nos. 291, 345, 361, 381), G. Athanasiadis-Novas (no. 442), R. Boumi-Papa (no. 259), K. Cavafy (no. 333), M. Dalmati (nos. 409, 410, 420), N. Kazantzakis (nos. 258, 274, 280, 359, 363, 387), A. Kalvos (no. 438), S. Koumanoudis (nos. 348, 379, 381), G. Koutsocheras (no. 372), L. Maviliis (nos. 183, 371), M. Malakasis (no. 167), G. Markoras (no. 429), J. Moreas (no. 231), K. Ouranis (nos. 214, 346, 381), K. Palamas (nos. 137, 173), I. M. Panayotopoulos (nos. 292, 340), T. Papatsonis (no. 427), O. Papastamou (no. 349), E. Roidis (nos. 180, 231), G. Seferis (nos. 360, 397, 400, 418), M. Sigouros (no. 387), A. Sikelianos (nos. 172, 248, 279, 303, 322, 325, 333, 370, 373, 381, 388, 389, 443), D. Solomos (nos. 356, 357, 381, 403, 432, 436, 440), A. Theros (nos. 339, 382), and others.

However, the measure of Lavagnini's contribution to Modern Greek letters lies in the following three important works:

1) "(Storia del) la letteratura neellenica", which came out in 1955 and was reprinted in 1960 and again in 1969 (nos. 338, 364, 424).

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. Viziynos (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.

University of Athens

K. MITSAKIS

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