

the Enlightenment and was more closely akin to the traditional Nikodemus Hagiorite. In this he is right, except as to the connection with Nicodemus, who was deeply imbued with the contemporary mysticism of the West. Argenti is the exact opposite of the type to be found in Western Europe.

The work ends with a supplement containing four tables in which are listed the published writings of Argenti, the unpublished, the doubtful and those which have been lost. There are a very detailed bibliographical index and an index of names and subjects.

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*Sancti Romani Melodi, Cantica. I, Cantica Genuina.* Ed. P. Maas and C. A. Trypanis. Oxford, Clarendon Press, 1963. Pp. XXXVI + 546.

The Poetry of Romanos, who is considered to be the most important hymnographer of the Christian Church, unknown in the West, was known in the East only from a few hymn introductions still in liturgical use.

He was first brought to notice in 1876 by Pitra who published a somewhat sparse collection of the hymns and named him Prince of Melodists. After Pitra the manuscript tradition was carefully investigated by Krumbacher who brought out new hymns but did not succeed in completing an edition of them all, as he had proposed. Other hymns were edited at intervals by Maas, Efstratiadis and Mioni.

Complete edition of the hymns was undertaken by a group of young Athenian scholars under the supervision of Professor Tomadakis. A number of hymns have already been published in four volumes with a supplement to the fourth as well as detailed introductions and critical and theological commentary.

The new Oxford edition has been projected for a long time. Maas, a student of Krumbacher, had in his possession some unpublished writings of his teacher, but himself also had studied the manuscripts, the language and the metre of Romanos in preparing his edition. Abandoning the attempt he handed over his material to the Academy of Athens to finish the task but asked for its return again at the end of the second world war. Through the collaboration of Trypanis the work has now achieved its definite form.

In the twenty pages of introduction a very concise account is given of the Kontakion in general and the life and works of Romanos with a description of the method of preparing the edition. Certainly many introductory problems were investigated by Maas in separate studies

but this is no reason for restricting the introduction of an edition produced in such a spirit to such rudimentary matters. The reader might expect many problems to be treated more broadly and most of all the evidence to be produced on which is based the division of the hymns into genuine and spurious.

As to the Semitic origin of Romanos external evidence exists but his own Semiticisms cannot be regarded as proof (pp. XVIII-XIX) as these are inevitable in a writer who is trained to use the language of the Septuagint and the new Testament.

In the volume, 59 genuine hymns of Romanos are published. Most of them have been already published by the scholars mentioned above, especially by the Tomadakis' group, but seven appear now for the first time. The establishment of the text discloses a high degree of care on the part of the two editors, first Maas who collated the manuscripts and then Trypanis who introduced some excellent emendations. In this respect all earlier editions have been surpassed. I am not sure whether the placing of the accent on certain words according to the demands of the metre is necessary, bearing in mind that in the original the accent was regulated by the melody. The critical commentary is short, although almost all the existing manuscripts were considered for this edition. Since the entire manuscript tradition preserves a single text the changes are insignificant. For this reason the alterations are noted in the textual apparatus only in cases when they possess special importance for the restoration of the text or when it is a question of doubtful readings. Thus the commentary has not been overloaded with readings, that are not essential. Nevertheless, the fact that any reference to the poet's sources is omitted—even to the Biblical—detracts from the value of the edition.

The volume concludes with a lengthy metrical excursus and an index. Printing and presentation match the editing. All in all, the Maas and Trypanis edition is a lasting contribution to the study of the greatest of the Orthodox Church poets, whose impact went far beyond the limits of Hellenism and who became the ideal example of most of the Church poets in the Slavic Orthodox world.

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Berkes, Niyazi, *The Development of Secularization in Turkey*. Montreal, Canada: McGill University Press, 1964. Pp. XIII + 537.

The object of Professor Berkes in this monumental study is to acquaint the English-speaking reader with the evolution of the transfor-