

style of the volume. Detailed notes informing how each essay came about and referring the reader to further relevant publications complete this handsomely printed book.

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IZABRANA DJELA IZ SLAVENSKE AKCENTUACIJE (GESAMMELTE SCHRIFTEN ZUM SLAVISCHEN AKZENT). By *Stjepan Ivšić*. Slavische Propyläen, Texte in Neu- und Nachdrucken, vol. 96. Munich: Wilhelm Fink Verlag, 1971. 804 pp. DM 148.

Despite the German title on the spine (*Gesammelte Schriften zum slavischen Akzent*), all of Ivšić's articles reproduced here are in the original Serbo-Croatian, except for one very short piece he wrote in French. However, the three-page preface by Christiaan Alphonsus van den Berk is in German. The price of the book is quite steep but probably unavoidable (given the small market for such works and the complexity of the material).

Stjepan Ivšić (1884–1962) was one of those legendary linguists who flourished in Croatian and Serbian lands during the first half of this century. Like Vatroslav Jagić, Tomo Maretić, Petar Skok, and Aleksandar Belić, Ivšić moved in the polymath tradition of language scholarship, concerning himself with dialectology, historical grammar, the editing of earlier texts, language pedagogy, and (an inescapable fate in the Balkans) politics. He succeeded to Maretić's chair at the University of Zagreb in 1914 and proceeded to train and influence the next two generations of Croatian linguists. Though his writing output is respectable, it is just a small measure of his actual work, since many of his discoveries and formulations emerged only in the form of university lectures or remained as field notes or unfinished manuscripts. Recently, for example, his former students published a 434-page book on comparative Slavic grammar on the basis of their student lecture notes (Stjepan Ivšić, *Slavenska poredbena gramatika*, ed. J. Vrana and R. Katičić, Zagreb, 1970). In the book under review another student, Božidar Finka, has reworked Ivšić's field notes of the 1930s to produce a valuable article (pp. 723–98 and sketch maps) on the language of Croats in the diaspora, specifically in Austria, Hungary, and Czechoslovakia.

But for all the breadth of his interests, Ivšić's first and most enduring love was accentology, and one can sense this early enthusiasm in his description (pp. 217 ff.) of his first field trip in Slavonia in 1905, as he walked from village to village, jotting down accentual novelties. Here are all his contributions in accentology, ranging from his seminal doctoral dissertation, *Prilog za slavenski akcentat* (first printed in 1911), to a latter-day two-page note on accent in Dubrovnik, as gleaned from lecture notes by Finka. An analysis of this copious material is not possible in this short review; readers interested in a detailed commentary on Ivšić's importance in Slavic accentology are advised to consult Dalibor Brozović's "O Stjepanu Ivšiću kao slavenskom i hrvatskosrpskom akcentologu" ("Concerning Stjepan Ivšić as a Slavic and Serbo-Croatian Accentologist"), *Ivšićev zbornik* (Zagreb, 1963), pp. 25–36.

The modern student of Serbo-Croatian accentology should realize that Ivšić worked in the old tradition of field investigation, relying (as was obviously necessary) on what van den Berk calls "his very fine ear, trained by long experience"

(p. 17). Although one can thus admire Ivšić's precise accentual notations and form typings, one must also realize that these are Ivšić's aural perceptions, faithfully and honestly recorded, no doubt, but often without confirming material by other scholars. The tradition of the phonetic virtuoso is still alive in Yugoslavia, but it has come into question lately, as it becomes apparent, for example, that one speaker's short rising intonation can be perceived as a short level or even short falling intonation by a person from another region of Yugoslavia. Ivšić's atomistic, nonpatterning approach to accentual phenomena has now gone out of vogue, but we are nevertheless deeply indebted to him for his pioneer work in accentology.

Lacking in this volume are citations to the original journals in which the various articles appeared, though the original pagination is included along with the running pagination for this book. The reader can find the exact references in Marin Somborac's bibliography of Ivšić's works in the *Ivšićev zbornik* article cited above. Part of the text and all of the accent marks are missing from pages 778 and 779; I would advise the user to check to see that his copy contains the separate sheet of corrections for these pages, since it was missing in the one other copy of this book that I have seen.

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MODERN GREEK WRITERS: SOLOMOS, CALVOS, MATESIS, PALAMAS, CAVAFY, KAZANTZAKIS, SEFERIS, ELYTIS. Edited by *Edmund Keeley* and *Peter Bien*. Princeton Essays in European and Comparative Literature, no. 7. Princeton: Princeton University Press, 1972. ix, 261 pp. \$10.00.

EIGHTEEN TEXTS: WRITINGS BY CONTEMPORARY GREEK AUTHORS. By *Willis Barnstone*. Foreword by *Cedric Whitman*. Introduction by *Stratis Haviaras*. Cambridge: Harvard University Press, 1972. xxii, 187 pp. \$7.95.

Modern Greek Writers offers a variety of new approaches to the Greek literary renaissance of today. Nine papers from a symposium held at Princeton University in 1969, entitled "Modern Greek Literature and Its European Background," are included. The material ranges from the 1820s to the 1960s and covers three major genres: poetry, prose, and drama. The essays are quite diverse (from "Palamas and World Literature" to "Family and Alienation in Contemporary Greek Fiction"), and there is no single common theme. Zissimos Lorenzatos compares the work of Solomos as creator of the "modern" Greek language with what Dante did for Italian. Bertrand Bouvier discusses Calvos's stay in Geneva and explains his contention that Calvos is, along with Solomos, one of the creators of modern Greek poetry. Edmund Keeley writes about certain poems of Cavafy which (either for personal, political, or even sexual reasons) were never intended for publication. Dr. Keeley points out, "For a poet to declare that the road to virtue lies in living beyond the established norm, or to suggest that there is room for the destructive act, could be a hazardous position to take in the Greek world today." Peter Bien writes brilliantly on the demoticism of Nikos Kazantzakis, who exhorted the Greek people to break with the chains of tradition and accept the contemporary idiom.