No. 7. January, 1967

P E G A S U S

University of Exeter Classical Society Magazine

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CLASSICAL ASSOCIATION - SOUTH-WEST BRANCH
- Programme for Michaelmas Term 1966

Meetings will be held at 5.15 in the Education Department of the University, "Thornlea", New North Road, Exeter (opposite the Imperial Hotel).

Friday October 14th — Joint meeting with the Roman Society

Professor Sir ROGER A.B. MYNORS, D. Litt., F.B.A., on
ARISTAEUS AND CYRENE (Georgic IV)

Professor Mynors, who has edited the Oxford texts of Catullus, Pliny's letters, and the Panegyrici Latini, is Corpus Christi Professor of Latin in the University of Oxford, and this year's President of the Classical Association. Members will find it helpful to bring texts of Vergil.

Friday October 28th — Joint meeting with the University Classical Society

RICHARD ROBINSON on
ARISTOTLE'S SURVEY OF MORAL VIRTUES (Nicomachean Ethics IV)

Mr. Robinson, a Fellow of Oriel College, Oxford, is the author of a philosophical commentary on Aritotle's Politics III and IV, and is the translator of Werner Jaeger's "Aristotle".

Friday November 11th — Joint meeting with the University Classical Society & the Devon Archaeological Society

Dr. DAVID SMITH, F.S.A., on
ROMAN MOSAICS IN BRITAIN

Dr. Smith is Keeper of the Museum of Antiquities at the University of Newcastle upon Tyne, and has written on archaeological subjects. His lecture will be illustrated with slides.

Friday November 25th

Professor N.G.L. HAMMOND, D.S.O., on
THE CAMPAIGN AND BATTLE OF MARATHON

Professor Hammond, the author of "A History of Greece" and of numerous controversial articles on Greek history, is Professor of Greek in the University of Bristol, and President of the Society for the Promotion of Hellenic Studies.

Friday December 9th — Joint meeting with the University Classical Society

Dr. JOHN CHADWICK ON
LIKKELL & SCOTT AND LEWIS AND SHORT

Dr. Chadwick, a Fellow of Downing College, Cambridge, and honorary Doctor of the University of Athens, is the author of "The Decipherment of Linear B", and co-author (with Michael Ventris) of "Documents in Mycenaean Greek".

CLASSICAL ASSOCIATION - SOUTH-WEST BRANCH

Programme for Lent Term 1967

Meetings will be held at 5.15 in the Ediucation Department of the University, "Thornlea", New North Road, Exeter (opposite the Imperial Hotel).

Friday January 20th — Joint meeting with the University Classical Society

Miss NAN DUNBAR on
THE EGG-HEAD IN ARISTOPHANES

Miss Dunbar, who is engaged in research on Aristophanes, is a Fellow of Somerville College, Oxford.

Friday February 3rd

TERENCE J. HUNT on
THE TEXTUAL TRADITION OF CICERO'S 'ACADEMICUS PRIMUS'

Mr. Hunt is at present a research student of the University of Exeter, investigating the manuscript tradition of Cicero. His lecture may be illustrated with slides.

Friday February 17th — Joint meeting with the Hellenic Society

Dr. COLIN M. KRAAY on
AN INTRODUCTION TO GREEK COINAGE

Dr. Kraay, the author of 'Greek Coons' (1966), is a Fellow of Iffley College, Oxford, the University Lecturer in Greek Numismatics. His lecture will be illustrated with slides.

Friday March 3rd

DAVID C. FERRIS on
GREEK AND GRAMMAR

Mr Ferris is an Assistant Lecturer in General Linguistics in the department of Philosophy of the University of Exeter.

Friday March 17th — Joint meeting with the University Classical Society

EWEN L. BOWIE on
HADRIAN AND ARRIAN

Mr Bowie, who is engaged in research on Roman imperial history, is a Fellow of Corpus Christi College, Oxford.

Professor Mynors, who because of illness was unable to lecture last term, will give the first lecture of the Michaelmas Term (October 13th).

David Harvey (Hon. Secretary)
53, Thornton Hill, Exeter.

MEDIEVAL GOLIARDIC POETRY.

Exactly forty years ago Helen Waddell published The Wandering Scholars, an admirable study of the nature and development of medieval Latin poetry. This volume deservedly became a "best-seller" and did more to awaken the interest of the educated public of this country in the treasury of medieval Latin verse than any other single work either before or since. In her Medieval Latin Lyrics, published three years later (1929), the same author unlocked this treasure-chest for the ordinary reader by providing exquisite and inspired English versions of many of the choicest specimens of this poetry. Among these the so-called Goliardic poems of the twelfth and thirteenth centuries, the subject of this article, are well represented. This remarkable collection of lyrics and satires is a significant by-product of the revival of classical learning and letters which took place in Western Christendom at that time, and this movement must first engage our attention.

Viewed in their social and religious contexts the eleventh and twelfth centuries were the age of the feudal warrior and of the Crusades - the so-called "Age of Faith". Its typical figures were the knight and the clerk; its typical buildings the Norman castle and the Gothic Cathedral or abbey. The men who created these things formed an aristocratic society, wherein the governing classes, both in church and state, provided a cultural unity based on a common Latin speech and Latin thought. An international, cosmopolitan civilisation reigned supreme throughout Western Europe and was never seriously challenged until the fourteenth century. Nearly all the literature produced at this time was written in Latin, not in the vernacular. Latin was the language of the Western Church in its liturgy, of the instruments of royal or ecclesiastical government - writs and charters - and of correspondence, communication and diplomacy. Consequently, in all branches of medieval learning Latin was the language of students, and when the twelfth century revival of learning originated and developed in Northern France and Italy, it took the form of a renewed study of the Latin classics and philosophy and of the Christian learning of the Latin Fathers of the Church - Jerome, Ambrose and Augustine. Very few scholars in the West were proficient in Greek.

All learning was in the hands of the Church and constituted a virtual ecclesiastical monopoly. In the early Middle Ages the Church had been the chief, almost the sole, agent in the transmission of pagan and Christian culture from the Graeco-Roman world of antiquity. Plato, for example, appeared strangely in Christian garb, in Latin translations of dubious veracity. The work of the cosmopolitan scholars of the ninth century, gathered at the court of the Emperor Charlemagne or employed by him as teachers in the Palace School, was transmitted to the eleventh

and twelfth centuries primarily through the monastic schools and scriptoria of the great Carolingian abbeys of Gaul and Germany. These monasteries kept the torch of learning burning in Western Europe throughout the "Dark Ages". From these monastic schools the light of learning and scholarship radiated out to the new cathedral schools in Northern France and Lombardy in the course of the eleventh century. The advent of a more settled society in Western Europe and the rise of strong rulers in England, Normandy, Anjou and Capetian France created favourable conditions for the progress of learning and the arts of peace. By the eleventh century almost every cathedral in Northern France, and not a few in Germany, had a school presided over by a scholasticus or head master for the training of boys and youths for service in choir or at the altar. Such education was designed, primarily if not exclusively, for a professional career in the Church.

Thus Paris, Orleans, Tours and Chartres, where the great Gothic cathedrals were a-building and each had its school, provided the chief centres of the twelfth century revival in Classics, Philosophy and Theology. The presence of great teachers like Peter Abailard on the Mont Ste. Genevieve, Robert Pullus and Adam of the Petit Pont, both Englishmen, and the brethren of the abbey of St. Victor drew students like a magnet. Men passed from one school or centre of learning to another, from one teacher to another, drawn by an unquenchable thirst for knowledge, by an insatiable curiosity to meet and get to know the famous masters, or by purely mundane motives of adventure and careerism. Since learning was the prerogative and the monopoly of the Church up to at least the thirteenth century, the "wandering scholars", even the most disreputable and degraded of them, were all churchmen or clerks of some degree or status, though not necessarily in priest's or deacon's orders - probably very few of them were. All instruction was, of course, given in Latin, the language of conversation and correspondence between clerks and officials both in church and state. It is thus not surprising that Latin was also the language of sermons and treatises, of songs and poems, of polite literature generally. Latin was the lingua franca of the scholar.

By the twelfth century the "wandering scholar" was well-nigh ubiquitous on the continent of Western Europe. A continual influx of students from England, Germany, Central Europe and Scandinavia to France and Italy in pursuit of "Divine Learning", worldly wisdom and heroic adventure in variously mixed proportions became a striking feature of the world of letters. Indeed the "wandering scholar" was by now rapidly conforming to one or other of two types. The first consisted of serious students - young men of parts and ambition seeking instruction to fit them for a professional or ecclesiastical career, not necessarily in the regular, ordained ministry of the Church, but in order to achieve academic distinction, or to obtain tutorships in noble families, secretarial posts or official employment in church or state. Most of the great names among the litterati of the twelfth century belong to this group - Abailard, John of Salisbury, Gerald of Wales and Walter Map. Men of this class, "graduates" in arts or theology, as one might term

them, were the accredited representatives of the Scholastic Learning of the age, authors of philosophical and theological treatises, editors of classical authors and commentators on classical texts, the Bible and the works of the Latin Fathers. Some of them, like John of Salisbury, have also left a voluminous correspondence, which sheds light on public events and the burning questions of the day.

It is, however, with the second, and probably a minority group of rather less earnest students that we are here concerned; that miscellaneous band of clerks who either had no intention of adopting an honourable or learned profession or were by character or circumstance unfitted for one; the rascals and the ne'er-do-wells, the clerical "spivs" of the age; the unlucky or unsuccessful, who never attained a regular ecclesiastical status, but lived from hand to mouth, eking out a precarious livelihood, frequently by dishonest means; sometimes by casual employment as amanuenses, secretaries or tutors to the sons or nephews of great barons or ecclesiastics until their knaveries or impostures were discovered; clerks who never held a benefice or a cure of souls and were never members of a religious community. These were the men who so marvellously enriched medieval Latin literature by the songs and poems they wrote in hours of leisure, sometimes from sheer joie-de-vivre, sometimes from utter boredom. At their best they were true creative artists, just as men like Abailard, John of Salisbury and St. Bernard were in a more refined philosophic or religious medium.

This class formed the nucleus of the famous - or infamous - Ordo Vagorum, the Goliards, as they were popularly called, after "Golias", the mysterious and anonymous head of the Order. Not one of this class of prolific and scurrilous writers has so far been identified with certainty, though shrewd and plausible guesses have been hazarded by modern scholars as to the person of "Golias" himself. Nevertheless the poems and satires of the Goliards are all anonymous and their identities remain veiled under an indecent obscurity.

There are three main sources of our knowledge of the Ordo Vagorum: first, the literary productions of its members, their songs and lyrics, their satires in poetry and prose. Secondly, quite a bit of information about the Order and its members can be gleaned from the writings of their more scholarly and respectable contemporaries, especially those of John of Salisbury, Gerald of Wales and Walter Map. A third source, and that a markedly prejudiced and hostile one, is the official documents of the Catholic Church - papal bulls, episcopal acta, and the canons of church councils, condemning the Goliards with wearisome iteration for heresy and blasphemy, gambling, drunkenness and lechery. It is to be feared that there was a great measure of truth in these charges. Certainly the title which J.A. Symonds gave to his spirited

translations of selected Goliardic poems, Wine, Women and Song (King's Classics, 1907), is aptly and sufficiently comprehensive of the Goliardic world. "Far from their homes", wrote Symonds in his Introduction, "without responsibilities, light of purse and light of heart, careless and pleasure-seeking, they ran a free, disreputable course, frequenting taverns at least as much as lecture-rooms, more capable of pronouncing judgment upon wine or women than upon a problem of divinity or logic".

Two main collections of Goliardic verse have come down to us. The first is a miscellany of songs and lyrics discovered in the Hof-Bibliothek at Munich at the beginning of the nineteenth century. The MS. had found its way there from the abbey of Benedictbeuern in Upper Bavaria after its dissolution. It was printed in Stuttgart in 1847 under the title of Carmina Burana. It was this MS. which Helen Waddell used for her Medieval Latin Lyrics. The second is a collection of longer poems and satires written before 1260 and located in a Harleian MS. at the British Museum. The original Latin was first published in 1841 by Thomas Wright, a worthy early Victorian scholar and antiquary, under the title of Latin Poems commonly attributed to Walter Mapes (Camden Society, Original series). As will be shown later, this ascription of the authorship is almost certainly incorrect. The MS. contains mostly satirical poems, many of them apparently of English provenance, but it also includes a few lyrics and drinking-songs.

The salient features of Goliardic poetry can be fairly clearly delineated. The bulk of the Benedictbeuern collection consists of love lyrics. Some of these are characterised by an Ovidean eroticism, as in the following stanzas:-

Si me dignetur quam desidero,
felicitate Jovem supero.
nocte cum illa si dormiero
si sua labra semel suxero,
Mortem subire,
placenter obire,
vitamque finere
libens potero,
nei potero, nei potero, nei potero,
tanta si gaudia recepero.

If she whom I desire would stoop
to love me,
I should look down on Jove;
If for one night my lady would lie
by me,
And I kiss the mouth I love,
Then come Death unrelenting,
With quiet breath consenting,
I go forth unrepenting,
Content, content, content,
That such delight were ever to me
lent.

Ubera cum animadverterem
optavi manus, ut involverem,
simplicibus mammis ut alluderem.
sic cogitando sensi Venerem,
sedit in ore
rosa cum pudore,
pulsatus amore
quod os lamberem,
hei lamberem, hei lamberem,
hei lamberem,
luxuriando per characterem.

Innocent breasts, when I have looked upon them,
Would that my hands were there,
How have I craved, and dreaming thus upon them,
Love wakened from despair.
Beauty on her lips flaming,
Rose red with her shaming,
And I with passion burning
And with my whole heart yearning
For her mouth, her mouth, her mouth,
That on her beauty I might slake my drouth.

Others soar to a far higher plane, until the peak point is reached in the "Dum Diane vitrea", a love-nocturne which can hold its own with, if not surpass, the best of Catullus.

Dum Diane vitrea
sero lampas oritur,
et a fratris rosea
luce dum succenditur,
dulcis aura zephyri
spirans omnes aetheri
nubes tollit; sic emollit
vi chordarum pectora,
et immutat cor quod nutat
ad amoris pignora.
letum iubar hesperi
gratiorem dat humorem
roris soperiferi
mortalium generi.

When Diana lighteth
Late her crystal lamp,
Her pale glory kindleth
From her brother's fire,
Little straying west winds
Wander over heaven
Moonlight falleth, and recalleth
With a sound of lute-strings shaken,
Hearts that have denied his reign
To love again,
Hesperus, the evening star,
To all things that mortal are,
Grants the dew of sleep.

O quam felix est
antidotum soporis,
quod curarum tempestates
sedat et doloris!
dum surrepit clausis
oculorum poris,
ipsum gaudio equiparat
dulcedini amoris.

Thrice happy Sleep!
The antidote to care,
Thou dost allay the storm
Of grief and sore despair;
Through the fast-closed gates
Thou stealest light;
Thy coming gracious is
As Love's delight.

Morpheus in mentem
trahit inpellentem
ventum lenem
segetes maturas,
murmura rivorum
per arenas puras,
circulares ambitus
molendinorum,
qui furantur somno
lumen oculorum.

Sleep through the wearied brain
Breathes a soft wind
From fields of ripening grain
The sound of running water over clearest sand,
A millwheel turning, turning slowly round,
These steal the light
From eyes weary of sight.

Fronde sub arboris amena,
dum querens canit philomena,
suave est quiescere,
suavius ludere in gramine,
cum virgine speciosa.
si variarum odor herbarum
spiraverit
si dederit thorum rosa,
dulciter soporis alimonia
post Veneris defessa
commercia captatur
dum lassis instillatur.

Under the kind branching trees
Where Philomel complains and sings,
Most sweet to lie at ease,
Sweeter to take delight
Of beauty and the night
On the fresh springing grass,
With the smell of mint and thyme,
And for Love's bed the rose.
Sleep's dew doth ever bless,
But most distilled on lovers'
weariness.

As Helen Waddell, the translator, remarks, "it is one of the timeless things".

A remarkable feeling for Nature appears in some of the Carmina.

Salve ver optatum,
amantibus gratum,
gaudiorum fax multorum,
florum incrementum;
multitudo florum
et color colorum
salvetote, et estote
iocorum augmentum!
Dulcis avium concentus
sonat, gaudeat iuventus.
hiems seva transiit,
nam lenis spirat ventus.

Tellus purpurata
floribus et prata
revirescunt, umbre crescunt,
nemus redimitur.
lascivit natura
omnis creatura;
leto vultu, claro cultu,
ardor investitur;
Venus subditos titillat,
dum nature nectar stillat
sic ardor venereus
amantibus scintillat.

O Spring the long-desired,
The lover's hour!
O flaming torch of joy,
Sap of each flower,
All hail!
O jocund company
Of many flowers,
O many-coloured light,
All hail, and foster our delight!
The birds sing out in chorus,
O youth, joy is before us,
Cold winter has passed on,
And the spring winds are come!
The earth's aflame again
With flowers bright,
The fields are green again,
The shadows deep,
Woods are in leaf again,
There is no living thing
That is not gay again.
With face of light,
Garbed with delight,
Love is reborn,
And Beauty wakes from sleep.

Or, as in this:

De ramis cadunt folia
nam viror totus periit,
iam calor liquit omnia
et abiit;
nam signa coeli ultima
sol petiit.

Down from the branches fall the
leaves,
A wanness comes on all the trees,
The summer's done;
And into his last house in heaven
Now goes the sun.

Iam nocet frigus teneris,
et avis bruma leditur,
et philomena ceteris
conqueritur,
quod illis ignis etheris
adimitur.

Sharp frost destroys the tender
sprays,
Birds are a-cold in these short days.
The nightingale
Is grieving that the fire of heaven
Is now grown pale

Nec lympha caret alveus,
nec prata virent herbida,
sol nostra fugit aureus
confinia
est inde dies niveus,
nox frigida.

The swollen river rushes on
Past meadows whence the green has
gone,
The golden sun
His fled our world. Snow falls by
day.
The nights are numb.

Modo frigescit quidquid est,
sed solus ego caleo;
immo sic mihi cordi est
quod ardeo;
hic ignis tamen virgo est,
qua langueo

About me all the world is stark,
And I am burning; in my heart
There is a fire,
A living flame in me, the maid
Of my desire.

and these two are typical of the lyrics in the German miscellany.

Goliardic poetry as a whole is a literature of the life of the open road as well as of the tavern. In this, as in other respects, the writers express a healthy, vigorous, if somewhat vulgar reaction against the unreal, artificial world of the troubadours, the world of chivalry and courtly love. They are of the earth earthy; they call a spade a spade. They hate humbug and pillory the hypocritical lives of the corrupt clergy and the avarice and venality of the ecclesiastical hierarchy, notably of the Papal Curia. A good example - too long to quote here - is the prose satire entitled The Gospel of the Silver Mark, from which a typical extract is given in Helen Waddell's Wandering Scholars, pp. 150-1. A large proportion of the "English Collection", referred to above, is composed in measures imitative of the hymns and sequences of the Church. Many of these parodies, though scurrilous and sometimes even blasphemous, are ingenious, witty and

vivacious. Yet occasionally the Goliard could rise to the height of true religious fervour, as in this poem, which in the final stanza seems reminiscent of the emotional intensity of William Blake or Francis Thompson.

Dic Christi Veritas,
dic cara raritas,
dic rara Caritas,
ubi nunc habitas?
aut in valle Visionis,
aut in throno Pharaonis,
aut in alta cum Herone
aut in antro cum Timone,
vel in viscella scirpea
cum Moyse plorante,
vel in domo Romulea
cum bulla fulminante?

Bulla fulminante
sub iudice tonante,
reo appellante,
sententia gravante,
veritas opprimitur,
distrahitur et venditur
iustitia prostante.
itur et recurritur
ad Curiam, nec ante
quis quid consequitur,
donec exuitur
ultimo quadrante.

Respondit Caritas;
homo, quid dubitas,
quid me sollicitas?
non sum quod usitas
nec in euro nec in austro,
nec in foro nec in claustro,
nec in bysso nec in cuculla,
nec in bello nec in bulla.
de Iericho sum veniens,
ploro cum sauciato.

O Truth of Christ,
O most dear rarity,
O most rare Charity
Where dwellest thou now?
In the valley of Vision?
On Pharaoh's throne?
On high with Nero?
With Timon alone?
In the bulrush ark
Where Moses wept?
Or in Rome's high places
With lightning swept?

With the lightning of Bulls,
And a thundering judge,
Summoned, accused,
Truth stands oppressed,
Torn asunder and sold,
While Justice sells her body
in the street.
Come and go and come again
To the Curia, and when
Stripped to the last farthing
then
Leave the judgment seat.

Then Love replied,
"Man, wherefore didst thou doubt?
Not where thou wast wont to find
My dwelling in the southern wind;
not in court and not in cloister,
not in casque nor yet in cowl,
Not in battle nor in Bull,
But on the road from Jericho
I come with a wounded man."

Yet often, by way of contrast, a spirit of frank Epicureanism pervades Goliardic verse, especially in the drinking-songs. The middle section of the long poem entitled The Confession of Golias,

usually ascribed to the elusive and enigmatic "Archpoet", must suffice for quotation here; the translation is by J.A. Symonds.

Meum est propositum in taberna mori, ut sint vina proxima morientis ori; tunc cantabunt letius angelorum chori: "Deus sit propitius huic potatori."	In the public-house to die is my resolution; Let wine to my lips be nigh At life's dissolution; That will make the angels cry With glad elocution, "Grant this toper, God on high, Grace and absolution."
Poculis accenditur animi lucerna, cor inbutum nectare volat ad superna; mihi sapit dulcius vinum de taberna, quam quod aqua miscuit presulis pincerna.	With the cup the soul lights up. Inspirations flicker; Nectar lifts the soul on high With its heavenly ichor: To my lips a sweeter taste Hath the tavern's liquor Than the wine a village clerk Waters for the vicar.
Ieiunant et abstinent poetarum chori, vitant rixas publicas et tumultus fori, et, ut opus faciant quod non possit mori, moriuntur studio subditi labori.	Fasting, thirsting toil the bards, Swift years flying o'er them; Shun the strife of open life, Tumults of the forum; They, to sing some deathless thing, Lest the world ignore them, Die the death, give up their breath, Drowned in dull decorum.

A democratic temper, of the medieval proletariat, as one might put it, is often strangely blended with an ostentatious display of learning. A strong sense of camaraderie is manifest, of pride in membership of a literary fraternity. The Ordo Vagorum, it seems, was organised as a guild of singers and musicians in imitation of the guild of masters at the University of Paris. "Golias", we are told, wrote both the words and the music of the songs and satires ascribed to him.

There remains to be considered the problem of authorship This is highly complex. There is a strong tradition that "Golias" was a real person, a sort of Grand Master of the Order, who adopted this pseudonym in his writings. There is some evidence from Gerald of Wales on this point. He wrote, "There was in our own day a certain parasite called Golias, who obtained a wide notoriety for gluttony and lechery, and thus ri

richly deserved his surname. He was a man of excellent education, but of bad manners and base morals. He offtimes uttered, both in rhyme and metre, infamous slanders against the pope and the Roman Curia with no less impudence than imprudence (tam impudentia quam imprudentia)". Incidentally, this passage casts serious doubts on the validity of Thomas Wright's conjecture that Walter Map was the author of the "English Collection" of Goliardic poems, since Map was a friend, companion and fellow-courtier of Gerald at the court of Henry II. Gerald would hardly have compromised his friend in this way, if contemporaries had harboured the suspicion that Map was the author. Nor do any of the other conjectures made by modern scholars carry conviction. It seems likely that the true identity of "Golias", if he was a single author, will remain for ever unknown.

Oneother name occurs, and recurs, in Goliardic literature, that of the "Archpoet". In this case we have a little more evidence. The "Archpoet" appears, from the poems credited to him, to have been a distinct personality. In his verses he tells us a good deal about himself; his habits, his ambitions and his failings - his poverty, his love of gambling and the wine cup, his delicate health, his perennial cough. The earliest poem ascribed to him, De Ordine Vagorum, was written c. 1161 and addressed to Reginald of Cassel, archbishop-elect of Cologne and Imperial Chancellor under Frederick Barbarossa, a friend and patron of scholars, the Maecenas of the Medieval Empire. The "Archpoet" seems to have accompanied his patron on the Emperor Frederick's expedition to Italy in 1162. During, or shortly after this year, he was studying Medicine at Palermo, but by 1168 he was back north of the Alps, studying at Tours. After this he disappears from history, coughing and hiccoughing in his verse as in his life. A typical "wandering scholar", he certainly lived up to the almost untranslateable Goliardic motto, "et recurrat, et transcurrat, et discurrat in orbe rotunda."

For technical reasons of prosody it is quite impossible to compare Goliardic poetry - or for that matter medieval Latin verse as a whole - with classical Latin poetry, since the quantitative measures of antiquity have been replaced by rhyme and accentual rhythms. But the difficulty of establishing a modus comparandi is far greater than this, because the two genres are utterly different in subject matter as well as in style and mode of composition. The Latin culture of the Middle Ages, although it remained deeply indebted to its classical heritage, had by this time evolved its own tradition. This was expressed in the way most natural to the life and thought of the age. The kind of Latin, which the Goliardic writers used, was for them a living language

and not the "dog-Latin", which it is still sometimes called by ignorant and undiscerning persons. Their poetry, therefore, has a claim to be judged in its own right, and not according to the canons of classical criticism. It is true that not many Goliardic poems scale the heights of genius, but grace and refinement, sensibility and spontaneity, characterise the best of them. They may sometimes offend by their vulgarity and sensuality, but they are never arid or pedantic, and never merely "precious" or "pretty-pretty". Even a cursory study of the two collections used for this article would suffice to refute the commonly held opinion that the medieval clerk was invariably a "dull dog ", wholly conformist, and lacking in individuality and initiative.

G.W. GREENAWAY.

CATULLUS LI

Ille mi par esse deo videtur,
Ille, si fas est, superare divos,
qui sedens adversus identidem te
spectat et audit
dulce ridentem, misero quod omnis
eripit sensus mihi: nam simul te,
Lesbia, aspexi, nihil est super mi,
Lesbia, vocis.*
lingua sed torpet, tenuis sub artus
flamma demanat, sonitu suopte
tintinant aures, gemina teguntur
lumina nocte.

He, to me, seems like to a god, or if it's
right to say so, seems to surpass the gods, who
sits to face you, often and often, sits and
looks at, and hears you
sweetly laugh; this snatches away from poor me
all my sense, all reason: for when I see you,
fails my voice, sweet Lesbia, all at once, and
nothing is left. My
listless tongue lies still, and throughout my limbs runs
down a flame, thin, delicate; when they hear your
voice, my ears ring; eyes, that were bright, are both now
shrouded in darkness.

* This line is omitted in the MSS. The most familiar suggestion is "vocis in ore"; Garrod gives "Lesbia, vocis"; Macnaghten and Ramsay "vocis et artis".

BODLEIAN TO CROSS ATLANTIC - BRITISH MUSEUM NEXT?

(From our own correspondent).

New York, 21. After Cambridge, Oxford. Carnegie Hall was more than usually crowded yesterday at a Press conference given by Professor Roosevelt Z. Schleiermacher, Jr., President of the American Corporation for the Redemption of British Art Treasures (ACROBAT). After the usual account of the millions of paintings, sculptures, old books and manuscripts acquired in Britain last year by ACROBAT and now safely treasured in American institutions, Prof. Schleiermacher made the announcement of the day. He disclosed to thousands of reporters assembled here that his Corporation has made a take-over bid for the Bodleian Library. Following earlier success over the last few years in acquiring - and moving to America - most of the university libraries in Great Britain, including the National Library in Edinburgh three years ago and Cambridge University Library last year, there was no doubt that the new take-over bid will prove a success. Tentative approaches to Oxford University have met with favourable reactions, he said. If Oxford gives its final approval, he added, there will be nothing to stop ACROBAT from buying the Bodleian and transferring it to America - unless the British public collects enough money to overbid his Corporation. This, he said, is most unlikely, considering the reluctance of the British public to do so for many distinguished libraries in the past. The Bodleian Library Buildings - including the Radcliffe Camera - will also be transferred to America and re-erected in a suitable place, which will henceforth bear the name of Bodley, Mass. As part of the take-over bid, ACROBAT has promised to erect in the place left void by these buildings an 100-storey, fully modernized computer-unit building. This will be called Acrobat College, and will serve the ever-increasing needs of the Faculty of Computing and Mechanizing in Oxford, of which the present Vice-Chancellor is a distinguished member.

London, 22. Back in England, our educational correspondent Edward Casaubon has tried for some time to contact the Vice-Chancellor of Oxford University, who has not, so far, been available to reporters. A press conference, however, was held yesterday in London by Sir Jacob Roast, former Vice-Chancellor of Swindon University, who, at the age of 95, has taken over the chairmanship of the Royal Commission for Libraries. Sir Jacob admitted that the take-over bid was a serious proposition. Asked by reporters what his Commission was going to do about it, Sir Jacob replied: 'It is not the policy of our Commission to interfere in what is strictly a straight business deal - and, at the moment, this is a deal between ACROBAT and the University of Oxford. If some American institution is prepared to pay for the purchase of British property, this should be considered as a purely legal transation - and I do not see why a big library should be considered as less of a piece of property than a big building. I have always told

my colleagues that the Bodleian Library, with its huge collection of manuscripts and books on antiquated arts subjects, occupies too much space in Oxford, and is, generally speaking, a strain on the nation's resources. To my own mind, a modernized computer unit in Oxford will do more to meet the nation's needs at this time and age, than millions of Greek and Slavonic manuscripts, which only a rich and extravagant nation like America can afford to keep - and, personally, I would welcome Professor Schleiermacher's proposal. If the public protest, my Commission will probably launch a national appeal - but, frankly, I do not see how the nation will contribute enough money. One should bear in mind that the British Museum will still be there, open to all who are interested in any kind of research and Professor Schleiermacher has disclosed to me that ACROBAT will not be able to acquire it for five years at least.'

For rumours that ACROBAT's next bid will be the Bibliotheque Nationale, we have here a report from our Paris correspondent, Benedict Glib:

Paris 22. In a Press conference held here this evening, the Minister of National Education, M. Alain Robbe-Grillet, has firmly denied any rumours that the Bibliotheque Nationale will be taken over by EUROBAT, the European branch of ACROBAT. Ever since the National Art Treasures Act, 1969, said the Minister, no book, manuscript, or any objet d'art has been allowed to leave the country without a special permit signed by the President in person. In practice, only one permit has so far been granted by President de Gaulle, and this was for a fair copy of a Hemingway novel in the Bibliotheque Nationale. Even in this case, the rough copy is still in Paris, and, despite the millions of dollars offered by some American institutions, the President has said more than once: 'On my own dead body.' 'The President', added M. Robbe-Grillet, 'has lived long enough by now to make one suspect he will never die.' Unlike some nations, the Minister went on to say, the French nation has always been proud of its national and international heritage. In France, selling one's books is normally considered shameful, not profitable or practical. It was as likely for the Bibliotheque Nationale to be transferred to America as for the Sistine Chapel to be transferred to Japan. (Our Rome Correspondent, whom we have contacted in this connection, says he does not think this is any reference to concrete facts or suggestions. To the best of his knowledge, no American or Japanese institution has so far suggested to buy and transfer the Sistine Chapel, the Vatican Library, or any other part of Rome.)

See Editorial next page.

E D I T O R I A L.

Et tu Sir Thomas?

At first sight, it may look a shame that the Bodleian Library - and it is now almost certain - will have to leave the country. With its splendid collections of books on any subjects - especially on the Greek and Roman Classics, Oriental and Modern European Languages, and History, British and European - and with its distinguished collections of manuscripts and early printed books, 'the Bodley', as it has been known to thousands of readers, has for many years been a Mecca for scholars from all over the world, and a must for scholars in provincial Britain, whose university libraries have never been up to any real standards, especially in the much-neglected arts subjects. They will now have to go to the over-crowded British Museum - that is, as long as the British Museum is still available in this country - for ACROBAT has already announced its intentions to acquire that Library too.

This, at first glance, is a blow to our national pride and to British scholarship. Initially, one cannot help feeling some jealousy for the French, who, being in the same economic plight as ourselves, can still have the courage to say 'No' when it comes to books.

But, in our technical age, it is reasonable and sensible to take a more realistic view of things. We could, if we wanted, follow the French example and keep our treasures in Britain by special legislation. The question is, however, do we really care - and, frankly, do we not need the money for the computers? It is all very well to talk of art treasures, culture and national heritage - but of what real value are they to us? Libraries have disappeared for many years - who ever cared, apart from a few eccentrics, who thought we were not sufficiently equipped with books, and who were, quite appropriately, passed over in silence?

'The majority of mankind', said Swift, 'are as capable of flying as of thinking'. And what the country needs at this enlightened age is more flying, not more thinking. The Bodleian is dead - long live Acrobat College!

J.G.

PLATO COULD HELP BISHOP

The Bishop of Woolwich in "Honest To God" says that " οὐσία...is Love" (p.128). This may be taken as central to his book for he says (1) that you do not have to believe in God "up there" to be a Christian ("You must forget everything traditional about God",p.47), (2) that "God IS Love" (p.49,53), and (3) that even the person who calls himself a non-Christian is, if he loves, the most Christian of us all. In other words you do not have to believe in God to be religious (p.61 fol.).

The Bishop got this idea from Martin Buber's book "I and Thou"[1] but has misunderstood or misrepresented Buber's point. Buber draws a revolutionary existentialist distinction between I-IT knowledge and I-THOU knowledge. I-IT knowledge is where the relation is between an IT, which is inanimate, and a personal I, and knowledge flows one way only, from the mind of the I towards the understanding of the IT. This is the object of the study of science and the resultant knowledge "a physical fact".

I-THOU knowledge is where the relation is between a THOU and an I which are both personal, and knowledge flows two ways each depending on the other - and thereby involving faith. (For is not this dependence by two people on each other the meaning of faith?). Knowledge arising from this I-THOU relation is a "spiritual fact" [2]; and love is one example.

The Bishop, however, has replaced God as a Being with Love, and treats it as though it has οὐσία and therefore a metaphysical existence comparable to Plato's Goodness. Yet is is nonsense to talk of Love as existing <u>independently</u> of the persons that it is the relation between. Of course, it then becomes nonsense to say that there is an I-THOU relation between I and the now impersonalised IT status of Love.

The statement is faulty anyway, as any student of Plato can see: for Plato himself saw insurmountable problems in the metaphysical notion of forms (εἶδη) which he discusses in the Parmenides. It is well to mention these difficulties briefly. In the first place he wondered whether, since he postulated forms for predicates in the Republic [3], he should extend forms to cover

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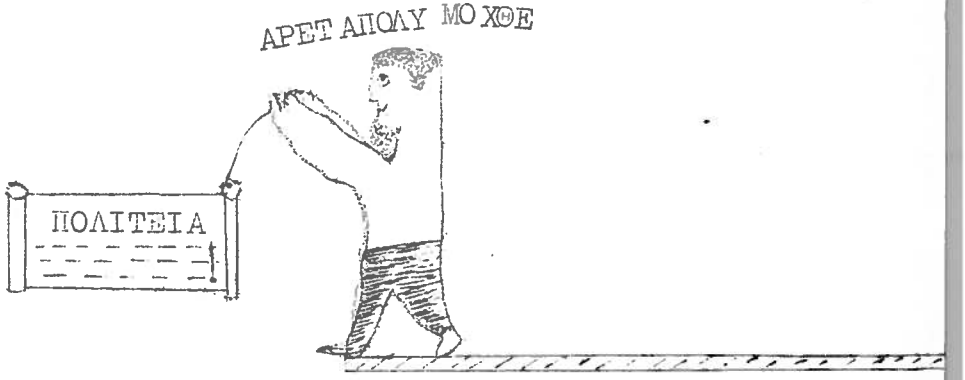
1. "I and THOU", M. Buber, Trans. by R.G. Smith, T&T Clark, Edinburgh 1958.

2. Incidentally, Buber's distinction of fact into "physical" and "spiritual" answers such logical positivist statements as "A question can exist only where there is an answer, and an answer only where there is something that can be <u>said</u>" (Wittgenstein: Tractatus Logico-Philosophicus, 6.51) where by "what can be said" is obviously meant "what science can affirm" (cf. 652). For Wittgenstein there is only "physical" fact.

3. Up to the Republic Forms only cover predicates. This has been disputed at Rep. 596 in the passage about the bed, but a discussion of this passage lies outside the scope of this brief survey.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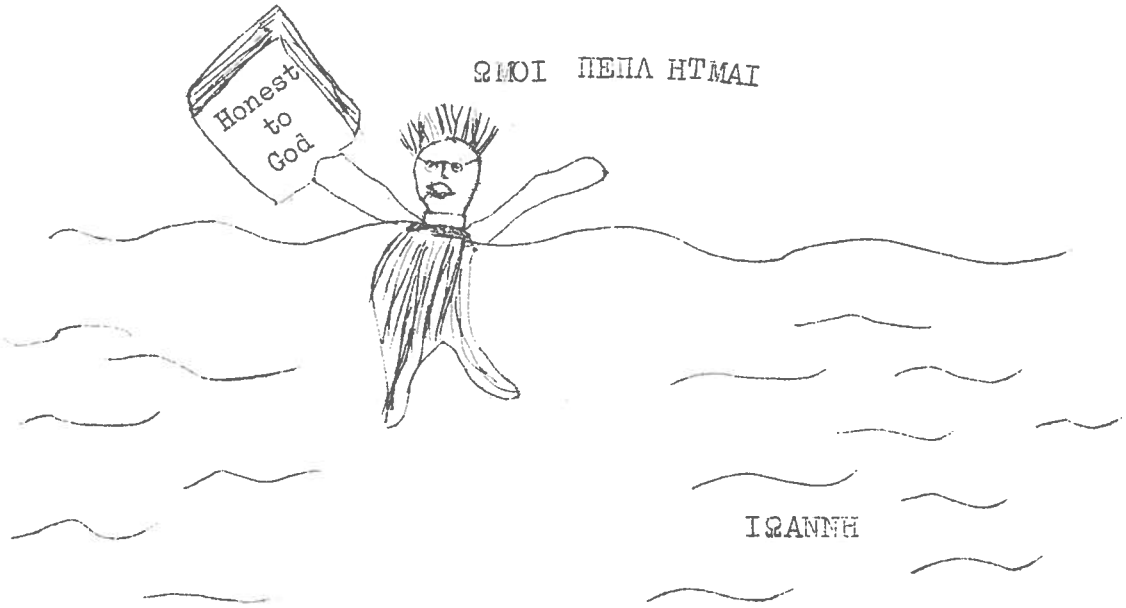
ΩΜΟΙ ΠΕΠΛ ΗΤΜΑΙ
Honest to God
ΙΩΑΝΝΗ

substantives as well. Perhaps he did admit substantives in the Timaeus. Secondly, he asked whether it is possible to say that particulars participate in Forms, or whether indeed Forms participate in each other. A special objection here is the famous "Third man objection". The theory of Forms means that, for example, πολλά τὰ κάλα lead to αὐτὸ το κάλον. But if, as Plato did, one says that αὐτὸ το κάλον κάλον ἐστι, then a new Form of αὐτὸ το κάλον is needed (the third man) to cover the αὐτὸ το κάλον and the κάλον of the previous statement. This can be repeated ad infinitum. This fatal objection is really only a linguistic looseness leading to metaphysical confusion.

Plato attempted to answer this objection by postulating that Form is thought; but if Form is active thought in the mind, then it must be about an object - which then becomes the Form: and if Form is passive thought, then it is the object of thought with an independent existence.

Plato also tried to show that if there are problems in the participation of Forms by particulars, perhaps they "imitate" instead of "participating", but here too the Third man objection is fatal, not to the existence of Forms (as Cornford wrongly held) because they can be held on other grounds such as being the objects of knowledge, but it is fatal to the existenceof Forms as causes.

Plato finally asks: if Forms are separate, are they not necessarily unknowable by us? The core of the argument is that since we live in this world, we cannot know the other. Perhaps his theory of ἀνάμνησις could have helped him more here; perhaps he was arguing tautologically by saying, in effect, that only "knowledge knows"; but at all events he drops the theory in his later dialectic[4] in favour of logical (or perhaps even numerical - see Poleiticus 284E) γένη or ἑνάδες (cf. first appearance in Phaedrus 265-6, at length in Sophist 253C, concisely stated in Philebus 16-18, and in Poleiticus 285). Particulars no longer participated in Forms and a single ἀρχή πάντων (as in Rep. 533) but imitated for a time, and finally the name was changed from εἴδη to γένη or ἑνάδες and Forms were treated as a means of classification, not as causes or objects of knowledge as in the Republic and as the Bishop gives to his 'Love' in the passage quoted.

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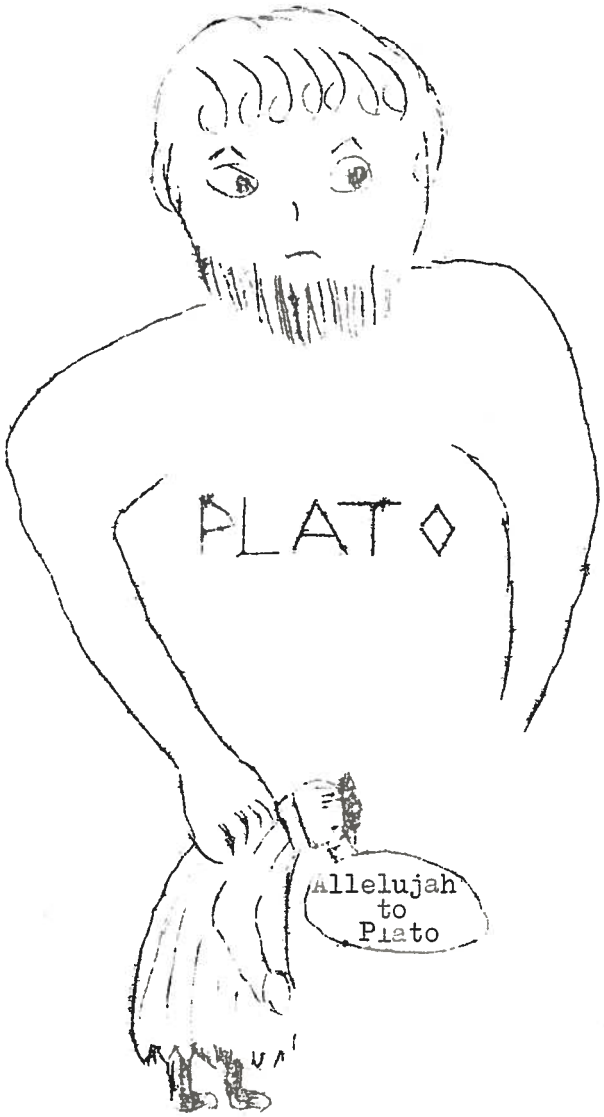
4. Cherniss (Aristotle's Criticism of Plato and the Academy. John Hopkins Press 1944.46-55)(?) regards the dialectic of the Republic as the method which Plato always adheres to, and later dialectic as simply a useful method of discovery. But Plato's language is surely against this: the line of the Republic never mentions collection or division which features in later dialectic; while the dialogues containing the later dialectic never mention ὑπόθεσις or ἀρχή in the sense of το ἀναθόν as in the dialectic of the Republic. (I take it that the dialogues referred to in this discussion were composed by Plato in the following order: Republic, Phaedrus, Parmenides, Sophist, Poleiticus, Timaeus, Philebus).


PLATO
Allelujah
to
Plato

This is the crucial weakness of his thesis. So has God been replaced after all?[5]

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5. God differs from a Platonic Form in its I-THOU relation. "And in all seriousness of truth, hear this: without IT man cannot live. But he who lives IT alone is not man" Buber p.34 Man-God knowledge is, of course, I-THOU for knowledge also flows from God to I through the revelations of the Prophets, Christ, and all that is God in the Universe.

RAYMOND. J. CLARK.

THE XIIIth INTERNATIONAL CONGRESS OF BYZANTINE STUDIES

The XIIIth International Congress of Byzantine Studies was held in Oxford between September 5-10, 1966, and I attended it as delegate of Exeter University. In what follows, I shall try to give an account of the Congress and my impressions of it, and add some reflections which, one hopes, will strike most of my readers as harmless enough.

The Congress was organized after the usual pattern. Apart from the 'extra' meeting, like the Opening and Closing Sessions, there were some general meetings and some communications read in more specialized sections. A general meeting took normally two hours, and consisted of a main paper and two supplementary papers on the same subject, followed by a discussion of these papers 'from the floor'. These were the papers commissioned for the conference. The printed texts of these papers were handed out to members on arrival, to give opportunity for 'homework' and make discussions more effective - and they will be reproduced in the Proceedings of the Congress, to be published some time in 1967 by the Oxford Press. When no general meeting was held, there were communications. These were shorter papers, not commissioned for this Congress and not to be published in the proceedings. Any member who had a contribution to make could apply, until about half a year before the Congress, to the organizing committee and offer his paper as a communication. This would normally be a summary of an article or a book, or, in some cases, an announcement of some research project, and both communcation and discussion would take half an hour. These communications were read simultaneously in about ten different sections, divided according to subject. This meant that there were cases when one could not avoid a clash, and had to choose, say,

between a paper on the manuscripts on Mount Athos read to the Language Section, and a paper on some unpublished works of Dapontes read to the Literature Section at the same time.

One general fact struck me - and I was glad to see that it had been noticed by the Times correspondent too: My own Byzantine interests are heavily weighted in favour of language, literature, a little philosophy, and some history as necessary background - but mainly language and literature. I do not know whether I am in a minority - the number of recent publication on these aspects of Byzantine Studies would not tend to indicate this. But there were certainly more papers and communications on Art, Archaeology and History than on all other subjects. Out of 14 general meetings only one was devoted to linguistic problems and one to Hagiography - all the rest was art, history and music. As for communications, there were three Art and Archaeology sections and two History sections going on simultaneously, but 'Linguistic Problems' were put together with Musicology, Numismatics, Diplomatic and Historical Geography in the same section (sic), Palaeography with Law and Art (again!), and Literature with Mathematics. Byzantine Philosophy was conspicuous in its absense - though the expert, Professor Basil Tatakis of Salonica, did attend the Congress.

For Language and Palaeography, the deficiency was partly made up by one general meeting and a great number of interesting communications. The general meeting was about the Byzantine origins of the Greek Language Problem, and papers were read by Professor Emanual Kriaras of Salonica, Professor Johannes Irmscher of Jena, and Professor André Mirambel of Paris. One did get something out of this meeting: though much was not new, facts were put together from a different angle by each of the speakers, and some contribution was made during the discussion, especially by Professor Constantine Trypanis of Oxford, who emphasized the importance of the oral tradition in Byzantine epic for any study of the origins of the modern 'Glossiko Zitima'.

One can only be selective in reporting communications - there were too many of them - and the selection will be made according to the appeal they had to me and my own interests. An interesting episode occured when a Dutch philologist, Mr. P. Eringa, read a paper on the role of prepositions in Modern Greek: the title was given in French, and a French summary was handed out by the lecturer. He was introduced in French by the chairman of that meeting, Professor Mirambel. But then he started reading his paper ..... in good Modern Greek. In the same section, Professor Karayannopoulos of Munich announced a project of a dictionary of Byzantine technical terminology, carried out at present by Munich and Salonica Universities. Professor Anastasius Bandy of California proposed an international project of a Lexicon of Byzantine Greek - a proposal which was referred to a sub-committee by the International Committee (this rings a bell!). In another section, Professor Theseus Tzanetatos of Athens announced a project now carried out in Athens under his supervision of microfilming all the MSS on Mount Athos and making them available to scholars in Athens. M. l'Abbé Canart of the Vatican Library outlined the plans for completing - at long last - the Catalogue of Greek MSS in the Vatican. Dr. Elpidio Mioni, of Venice, brought to life the personalities behind some of the manuscripts in the Biblioteca Marciana. Professor

Wasserstein of Leicester discussed an astronomical work by the great Byzantine scholar Demetrius Triclinius, which he had discovered and edited from MSS. And there was more and more.

But perhaps the most interesting aspect of a congress of this kind is the social and personal one. The papers and communications will, sooner or later, be available in print. But it is only in an international congress of this kind that one sees a great number of people from all over the world who are interested in some aspects of Byzantine studies, and realizes how much of the work in this field could only be done because of its varied and international appeal. One sees in the flesh people who, so far, have only been great books - names like George Ostrogorsky, Sir Steven Runciman, David Talbot Rice, Paul Lemerle, André Mirambel - and if I were a name-dropper I could go on and on! One hears many languages - many, many more than the six official languages of the Congress (English, French, German, Greek, Italian and Russian), and the effect is like travelling through Europe and meeting the Byzantinists of each country - only that this is all done in Oxford in a few days, with all of them together in the same old Schools building. I myself was put in Trinity College during the Congress. This was the College where most of the Greek delegates were put up, and meeting them at meals and intervals provided a pleasant opportunity for speaking some Greek, listeneing to more Greek, and getting some picture of the present state of Byzantine Studies, and Greek Studies in general, in Greece itself.

As usual, there were the 'extras'; an Opening Ceremony in the Sheldonian Theatre, with speeches - but reasonably short ones - and a piece of music for organ and voices written especially for the occasion by the great expert on Byzantine Music, Egon Wellesz of Lincoln College; a concert of less-known pieces of Byzantine and Slavonic music in Christ Church Cathedral; a film on the Coronation of Queen Elizabeth II, for the benefit of foreign delegates, preceded by a talk on the Byzantine origins of the British coronation ceremony; excursions into places of historic interest in the south of England, organized for foreign delegates; and the closing session, which was mainly a business meeting, in which the proposals of the International Committee were read out and adopted by the Congress. These included: a. a project for a new International edition of the Corpus of Byzantine Historians, the various parts of which will be allotted to various editors by a special committee, and which will, eventually replace the Bonn Corpus; and a decision about the next congress, which will be held in 1971. The Rumanian delegates brought with them an invitation to hold the next Congress in Rumania, and this invitation was accepted.

So much for some details, which may suffice to give my readers some impression of what was going on in the Congress. But one of the good things about a Congress of this sort is that it gives one an opportunity for reflections on various matters, including the general state of the subject and the way it is treated in one's own University. On the first point, the general state of Byzantine studies, one of the things that strikes one is the rudimentary state, not only of research, but even of publication of texts, in which so many aspects of Byzantine studies still find themselves. Professor Lemerle remarked in a paper that there is still no discipline called 'Byzantine

Epigraphy' to stand beside Greek or Latin Epigraphy - there are inscriptions, scattered in various publications, but no Corpus, no methodical and systematical study. One could apply a remark like this even more cogently to another field - Byzantine Philosophy. Here Professor Tatakis's La Philosophie Byzantine is practically the first general study of the whole subject, and more than a third of the books it refers to are still available only in manuscripts. Many Byzantine literary texts - and even historical sources - have not yet been published. In other works, whereas the Classical scholar finds himself dealing with a literature of which almost every text has been printed and reprinted a few times, commented on from various points of view, and is available at least in some of the better libraries - the Byzantinist still finds himself in a state not unlike that of a Classicist in the sixteenth or early seventeenth centuries, if not before. As Professor Robert Browning once p t it, nothing is easier for a Byzantinist than producing an editio princeps. Why is that so? Partly, I assume, because the process of publishing the Greek and Latin Classics has only been carried out to something near completion during the last century - and since there is always room for new critical editions and commentaries on Classical texts. Also because of the general attitude to Byzantine studies during most of the nineteenth century, when the ghosts of Gibbon and Voltaire still haunted the majority of scholars, and Byzantine civilization was generally considered as 'decline and fall', 'decadence' - in a word 'Byzantine'. To scholars in the sixteenth, seventeenth and even eighteenth centuries, Byzantine writers - at least some of them - were considered as of equal interest to some of the minor Classical writers. At least the borderline was fixed with less rigidity. But for us, the legacy of the Enlightenment and its attidude to Byzantium has asserted itself in the typical Classics syllabus in most of our universities, where Greek history ends with Alexander, Greek literature with Aristotle (if not Demosthenes), Roman history with Marcus Aurelius - or, in the best case, Constantine - and any interest in post-Classical Greece and its civilization is, in the best case, provided for by a special department or a special subject, and in the worst case left at the student's own discretion.

What is the reason for all this? I should think one way of explaining it is to realize that, whereas the Classics proper have obtained some respectible and 'established' standing in most universities, Byzantine studies have been kept as something outside the establishment, to be pursued by those interested in their spare time and at their own risk. Knowledge and research for their own sake have never been a great favourite with those who organize public education. Education, after all, is a commodity, and one wants to get one's money's worth. A Classical training has the enviable reputation - which I am NOT disputing - of being a good liberal education and a training of the mind. It is useful for the production of good civil servants, administrators in commerce and industry and even good clergymen. Some other criteria of a similar kind are applied to show that Modern Languages, or History, are a useful sort of training. This is not most people's idea of Byzantine studies.

A more reasonable objection is that, whereas one can do the Classics proper as a first degree course, it would be difficult to start off on a first degree course in Byzantine studies. I would not dispute this: Byzantine literature could not be understood without the prededing literature of Classical and Hellenistic Greece, and Byzantine history is so much of a

continuation of Ancient History that it could not be studied without it. All I would say is that at a certain stage in one's studies - say in the last year of one's degree course - a student with interests in Byzantine studies should be encouraged to specialise in some Byzantine subject as part of his course in Classics (or, indeed, in Modern History, if his Greek and Latin are good enough). And another point - that those who have completed their course, and are not engaged on research, either as research students or as university teachers - should be given ample facilities if they choose to specialize, or even just to interest themselves in some aspect or aspects of Byzantine and Modern Greek civilization.

An Institute of Byzantine and Modern Greek Studies in Exeter? No, I am not suggesting this: my colleagues in the Social Sciences would probably lynch me, if they could, for what I have said so far in defence of this benighted subject. In a country which has fewer historical connections with Byzantium than, say, Greece or Italy, three or four centres of Byzantine studies would be preferable, and one may as well try to develop the existing instututes or departments in Oxford, London, Birmingham and Cambridge into better places for pursuing those studies. Exeter is a small place, where, so far, arts subjects have not been as greatly appreciated as one could expect - a fact which is made blatantly clear to anyone who has made himself familiar with the sections in the Library devoted to arts subjects. Post-Classical Greek studies have only started here three years ago, with a beginners' class in Modern Greek, and it was only two years ago that Post-Classical Greek was introduced as a special subject within the Classics Department. Three years ago, the number of Modern Greek texts in our Library was 2½ precisely - and there were hardly any Byzantine texts. Now, after many a long struggle, a collection of Mediaeval and Modern Greek texts is beginning to be formed, and, at the present rate of development, it may become adequate for research purposes in 150-200 years' time. The problem is, that at present, anyone with Byzantine and Modern Greek interests can hardly follow them up in this place, and one has to become resigned to swallowing large quantities on one's short visits to better libraries, where one's time is loaded with other things as well.

This, I think, is where one may venture a suggestion: I am sure it will be harmless enough and will probably pass unheeded liks many of its kind in the past. If Exeter - and this applies, I should think, to other universities - is prepared to send representatives to an international Byzantine Congress, and to approve of Post-Classical Greek as a proper special subject for study as part of a first degree course - it should try to provide some of the facilities essential for anyone with any interests in this vast field. I am not thinking in terms of vast amounts of money for founding huge Byzantine libraries or collections of Byzantine art treasures and manuscripts. Not in Exeter. But some of the more essential documents, texts, bi collections (like the Patrologia Graeca and the Corpus Scriptorum Historiae Byzantinae - neither of them available in Exeter), as well as the more essential periodicals (at the moment, our Library has NOT ONE SINGLE Byzantine periodical) - should be made available. I am not suggesting anything extravagant. But in the present stage of development, a Classicist with some Byzantine and Modern Greek

interests may ask for what, in the Congress, was called 'instrumenta studiorum' - the most essential instruments of his trade. A scientist in Exeter (or so I am told by some of my scienfific colleagues), can start and finish most of his experiments, even in some advanced parts of his subject, in Exeter, and with the facilities available in Exeter itself. For the Classicist - and the Byzantinist - the instruments for his 'experiments' are books and periodicals. At present he has to go to better placed to finish off his experiments - if he is a classicist - or to start them - if he is a Byzantinist. Should this state of affairs be allowed to persist?

J. GLUCKER.

GREECE: SOME INFORMATION

You make enquiries in vain of tourist policemen whose grasp of English is not superior to, say, your grasp of modern Greek; you walk for half an hour through hot crowded streets only to find the museum shut - such are the holiday memories that everyone prefers to forget. If only you had known! Every year more students find their way to Greece. We offer them the notes which follow, some of them the fruits of our own errors, in the hope that we may perhaps be able to save them some time and trouble. To the best of our knowledge, the information was accurate at the time of writing, July 1966.

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PLANNING YOUR HOLIDAY

For an up-to-date list of hotels (with prices), attractive tourist brochures, details of fares, etc., write to the National Tourist Organisation of Greece, 195-7 Regent Street, W.1.

THE JOURNEY TO GREECE

Ask at the National Union of Students office in Devonshire House about reduced fares, which are available to undergraduates and for two years after graduation; or write to the German Student Travel Service, Terminal House, Lower Belgrave Street, S.W.1. It is most important to book as early as possible. The cheapest and probably most uncomfortable way is by train via Ostend, Munich and Belgrade; this takes three days and three nights. It costs roughly £40 return; by travelling with a German Student Travel Service party you can save about one-fifth of this. A visa is required for transit through Yugoslavia. It can be obtained from the Yugoslav Embassy, 19 Upper Phillimore Gardens, W.8, or at the Yugoslav frontier. Don't forget to put your watch forward an hour on entering Greece.

Greece is as its best in spring - flowers everywhere, and not too hot. But even those who dislike heat (Hesoid, Works and Days, 582 ff.) will find that they can adjust to summer temperatures in a few days, provided they take siestas.

MONEY

84 drachmas to the £1, i.e. 1 dr = approximately 3d.
100 lepta = 1 dr.
You are not permitted to bring more than 200 dr. in Greek currency in or out of Greece.

If you should want to cross to Turkey, change your Greek money into Turkish in Greece, and when returning, change your Turkish money into Greek in Turkey. It can make a difference of half as much again.

For the cost of meals, hotels and travel in Greece, see HOTELS IN ATHENS, FOOD AND DRINK and TRAVEL IN GREECE below.

LUGGAGE

Pack as little as possible. In the summer, you may need a sweater and rain-coat for the journey, but not when you get there. In the spring, however, the temperature drops sharply in the evenings. There is no need to pack several changes of clothes in summer: things will drip dry overnight. Take a pair of strong shoes; you can buy sandals in Greece - they are cheaper than in England, and there is a wider choice. Leave superfluous luggage in Athens if you are using it as a centre and returning to the same hotel. It is a good idea to take a pair of binoculars.

GUIDE BOOKS

The best is the Guide Bleu (English translation, Hachette, revised from time to time): very expensive, unfortunately - £3, though you may be able to find a second-hand copy or to borrow one. It is packed with reliable information of all kinds, ranging from archaeological details to instructions on how to ride a donkey.

The Observer's Time Off in Greece (Hodder & Stoughton, 1964,2/6) recommends hotels and restaurants, with some background information and an appendix on Greek food and drink. It does not cover all parts of Greece; and many places listed are expensive (but the prices are stated).

Individual sites: Mycenae: Helen Wace and Charles Williams, "Mycenae, Guide" (3rd edition 1963; obtainable at Navplion Museum and elsewhere, or in England). Authoritative; more up-to-date than any other; well illustrated; expensive at 30 dr. It tells you where to find Agamemnon's bathroom, on which other guides are silent. A knowledge of the literary associations and of Schliemann's dramatic discoveries is assumed. Corinth: American School at Athens, "Corinth: a brief history and guide" (1964; obtainable at Corinth Museum). Lucid; plenty of maps and drawings; only 10 dr.

MODERN GREEK

"The most beautiful language in the world" (Schliemann); it is not difficult, especially if you know ancient Greek. John Glucker gives a beginners' course in Modern Greek at the University every year; a notice appears on the Classics notice board at the beginning of the academic

year. Few Universities offer such a course, and the opportunity should not be missed.

Textbooks. Jay Wharton Fay, "Spoken Modern Greek" (Ungar, New York, 1944 with reprints, 14/-; obtainable through Blackwell's, Broad Street, Oxford, and elsewhere). Methodical; gives you plenty of practice; recommended. Enlivened by a few grotesqueries (e.g. Lesson 28: Translate: "There are numerous words in the English language that come from Greek words, e.g. apoplexy, diarrhoea, dyspepsia, epilepsy, rheumatism, and many others."). I. Kykkotis, "Modern Greek", is not recommended except to those who enjoy unintentional humour. There is also a volume in the "Teach Yourself" series.

Dictionaries. I.Kykkotis, English-Greek and Greek-English Dictionary (Lund Humphries, 1942 with reprints, 12/6), is handy for the pocket, but has its faults. Katharevousa and demotic forms are jumbled together, with no indication which is which. Some words in common use, both English and Greek, are missing; on the other hand, there are some unexpected entries ("wampum: εἶδος νομίσματος ἀπὸ κογχύλια τῶν 'Αμερικ,''Ινδῶν"). Where an English word has several meanings, you cannot tell which Greek word corresponds to which ("mole: μῶλος, κυματοθραύστης, ἐλπά, ἐλαία, τυφλοπόντικο, ἀσπάλαξ "). There is a list of English abbreviations but not of Greek. We have not tried the new Oxford Dictionary of Modern Greek, by J.T. Pring (O.U.P., 1965, 21/-); it seems to be intended for the study rather than for the traveller, and is Greek-English only.

HOTELS IN ATHENS

The National Tourist Organization provides a list. We would recommend the Tempi Hotel, St. Irene Square, 29 Odos Aeolou (enclose an international reply coupon when booking); friends confirm this, saying "about the best of the cheaper hotels in Athens that we know". Friendly management; clean; 75 dr. a night for a room with two single beds. Laundry done efficiently by staff. Within easy reach of both the archaeological sites and the modern city centre. View of Parthenon and Erechtheion from the balconies of front rooms. Rather a lot of stairs if you are on the third floor or above.

All Greek hotels are very cheap by English standards (unless you want to stay in the Royal Suite at the Grand Hotel, Rhodes, at 2000 dr. a night).They are classed as Luxury, A,B,C,D and E. Class C and D hotels are perfectly adequate; class E hotels can be pretty depressing. There is no need to pay more than 40 dr. per person per night; one often pays less, and rooms in private houses are even cheaper.

FOOD AND DRINK

Greek food, while not perhaps offering the "gastronomic refinements" that the author of the introduction to the Guide Bleu hankered after, is generally enjoyable, and does not merit the abuse which it occasionally receives. There are a few pages on food and drink by Joyce Stubbs at the end of "Time Off", and a briefer survey at the front of the Guide Bleu; it is unnecessary to repeat what you can read there, and in any case, tastes will differ. But the virtues of chilled water-melon (καρπούζι) in the summer can hardly be exaggerated. The cheapest way of buying meat is on skewers (σουβλάκια) at 2 or 3 dr; more substantial, and very tasty, though the books ignore them, are σουβλάκια μὲ πίτα , wrapped in pancake with tomato and onion. Some places have specialities which are worth trying - e.g. almond cakes at Mykonos (beta quarry plus), Turkish delight (λουκούμι) at Syros (alpha).

Prices are generally moderate. Breakfast: Turkish coffee and a meat-and-cheese roll, 5 dr. 50; or coffee with milk, bread, butter and honey, 10 dr. Supper (it is usual to choose a meal from the copper pans where it is being prepared): a cooked main dish, salad, fruit and drinks generally comes to between 20 and 30 dr. Some varieties of fish are expensive. No tipping: 15% service is added to the bill. But if a small boy helps to serve you, it is customary to leave one or two drachmas for him.

EATING IN ATHENS

We single out two places for special mention. At the taverna τὰ ἑπτὰ ἀδέρφια (The Seven Brothers), 3 Odos Aeolou, you get excellent food, plenty of atmosphere, and reasonable prices; next to Tower of Winds, with view of Acropolis. But it is very popular with tourists, and the staff is small; sometimes it takes time to attract a waiter.

At the Restaurant Ἰντεάλ (Ideal), between the Rex and the Ideal cinemas, Odos Panepistemiou, a tiny frontage masks a large restaurant. Excellent service, moderate prices; it stays open until 3 a.m.

ICED WATER

Athens is hot and dusty. Free iced water machines can be found in the inner courtyard of the National Archaeological Museum; in the Agora Museum, Stoa of Attalus; and more than one in the department store at 11 Odos Patission. There is also one outside the Acropolis Museum, out of order at the time of writing.

INFORMATION

Go to the National Tourist Office in the Underground, Omonia Square; courteous and helpful service, fluent English. But for train times go to-

the railway office, 8 Odos Omirou (SEK for places north of Athens, SPAP for places south). Elsewhere in Greece, the Tourist Police will answer most enquiries, and will even find accommodation for you.

MUSEUMS

Students of Classics can get a free pass to all museums and sites in Greece (δελτίον ἐλευθέρας εἰσόδου) from 1 Odos Tossitsa (the south side of the National Archaeological Museum) on Mondays, Wednesdays and Fridays from 11 a.m. to 1. They should bring a student card and two passport-type photographs. A free pass is well worth having; some sites charge as much as 15 dr. for entry. But admission to all museums and sites is free on Sundays and Thursdays.

The National Archaeological Museum and the Agora Museum shut on Mondays; the Acropolis Museum shuts on Tuesdays. The important collection of vases upstairs in the National Museum is open in the mornings only. In most museums, the hours of opening are 8 (or 9) a.m. to 1 p.m. and 3-6 p.m.; but this is not universal (e.g. the Acropolis Museum does not shut for the early afternoon), and Sundays sometimes differ. The National Museum needs several visits, the Acropolis Museum perhaps two. I. Miliadis, "A concise guide to the Acropolis Museum" (Greek Department of Antiquities, 1965; 20 dr.) is indispensable; it is available in the Museum or at the barrier to the Acropolis (Plate 8 is printed back-to-front). Don't miss the Agora Museum in the Stoa of Attalus.

Among provincial museums, Delphi and Olympia are outstanding. Corinth has one good crowded Greek room. None is entirely lacking in interest, though too often the labelling is inadequate. Do not worry if the little museum at Pythagoreion, Samos, appears to be shut. The curator can be found in the nearby coffee-shop on the front, and will open it for you.

POST OFFICE

The main Post Office of Athens is in Kotzia Square (Odos Kratinou), near Omonia. The air-mail postage for a post-card to England, or anywhere in Europe, is 3 dr; for a letter, 4dr.50. A charge of 50 lepta per item is levied on poste restante.

ENTERTAINMENTS

The National Tourist Office (see under INFORMATION above) will tell you what is on, and will give you details of the Athens and Epidavros Festivals. Tickets for Epidavros Festival at 4 Odos Stadiou. There is Son et Lumière nightly at Athens and Rhodes from April to October. That at Athens is not recommended; we have not seen Rhodes.

BATHING NEAR ATHENS

The coast from Athens to Sounion has many beaches. The Athens-Piraeus underground will take you to New Phaliron; as the railway debouches on to the beach, it is very crowded. Old Phaliron has been recommended to us. More distant and less popular is the beach at Marathon (frequent buses from Aigyptou Square, at the intersection of Odos Patission and Leoforos Alexandras; the journey, through Drassea, where a number of English tourists were massacred by brigands in 1870, takes an hour), a few minutes' walk from the tomb of the warriors. There is a pleasant taverna close to the tomb, where you can eat under vines, surrounded by fowls and animals. The buses to Sounion also leave from Aigyptou Square.

TRAVEL IN GREECE

Students get a reduction of 25% on railway fares in the Peloponnese, if a passport or student card is produced. But bus services are more frequent than trains, and more comfortable. The prices of train and bus tickets are very comparable, but there are no student reductions on buses. On the boats, for a day journey, it is more interesting, and cheaper, to travel deck class; but by night it is worth getting a second-class ticket and a cabin, which entitles you to the use of washrooms and meals and coffee denied to deck class passengers.

Lists of fares can be obtained in England from the National Tourist Organization (address under PLANNING YOUR HOLIDAY above); for where to get details of times and fares in Athens, see under INFORMATION above. Here are some typical fares:

Athens to Delphi by bus, single: 68dr. 50
Athens to Navplion by train, single: 63 dr.; with student reduction, 48 dr.
Piraeus to Mykonos by sea, single, deck class: 61 dr.

Boat tickets for all the islands can be obtained from numerous agents in the Piraeus; there is no need to book ahead. The tickets state that passengers should be on board half an hour before sailing, but nobody takes any notice of this. Apart from the hour of departure from the Piraeus, all times are approximate, and boats may arrive at and leave the islands considerably later - and sometimes even earlier! - than the advertised times.

Delphi. Not to be missed: important site and museum, spectacular mountain scenery, and view to the Gulf of Corinth, "one of the loveliest views in the world" (Time Off). Buses leave Athens from 54 Odos Viktoros Hugo, where you buy the tickets; the journey takes three and a half hours, much of it through splendid mountains. Alternatively, Delphi makes an impressive introduction to Greece: you could start yourholiday there by getting off the Ostend-Athens train at Levadhia, or, if you are travelling via Brindisi-Patras, you could start at Delphi by crossing the Corinthian Gulf from Patras.

The character of the village has been spoilt by smart new hotels and souvenir shops. The Hotel Lefas, 19 Odos Vasileon Pavlou-Friderikis, charges 90 dr. for a room with two single beds, a private shower and a view. Meals can be taken at the hotels, but you will get more generous helpings for your money at the only taverna left in Delphi, Barba Thanassis, at the edge of the village on the way to the site.

Navplion (an attractive centre for Mycenae, Tiryns, Epidavros, Argos). Can be reached by bus from Athens; if you go by train, you must change to a bus at Argos. From memories of 1959, we recommend the Hotel Neon, 3 Odos Pharmakopoulou (it was full this year): reasonable prices, pleasant view over bay.

Mykonos (for Delos). Tickets at the Piraeus; the journey takes about nine hours, leaving Piraeus at 1 p.m. We strongly recommend the Pension Kouneny (a boy meets the boats): friendly family, spotlessly clean, private bathroom and shower, for only 50 dr. for two single beds. Breakfast there in the garden under vines, at any time before 11. The hum of a nearby electricity generating plant may disturb your sleep. The Hotel Apollo, on the sea front, has also been recommended to us as cheap and adequate. Plenty of places to eat on the front, or else Costa's Place (with music), if you can find it in the labyrinthine back streets.

Boats leave for Delos every morning at 8.30 and 9; the trip lasts 40 minutes, and the boats return at 12.30; tickets from Kouneny or on the boat, 16 dr. return. The crossing can be rough, because of strong winds; a strong stomach or a packet of Kwells or both are needed.

Corinth. Hotel Ilion, 1 Odos Vasileos Konstantinou, near the front, at 63 dr. for a room with two single beds, adequate. There are buses to the excavations at Old Corinth (apart from the Temple of Apollo and the fountain of Glauke, they are mostly Roman, thanks to the barbarity of Rome in 146); a timetable of this and other services is available from the bus office, off the main square.

Aegina. Can be seen in a day-trip from the Piraeus, leaving at 8 a.m.; the journey takes an hour. Buses run from the town to the temple about once an hour, leaving from the quay, and there is a good beach below the temple. Avoid the weekends: all Athens goes there.

Information on Samos will be supplied on request; we also have information on several other places which will interest classicists, but it may be out of date by now.

GIFTS AND SOUVENIRS

"Greek arts and crafts" shops are everywhere, with mock-classical gew-gaws and bric-à-brac, mostly unattractive. Art-historians will note with interest the emergence of a green-figure style of vase-painting. Presents which are inexpensive and easy to pack include sponges, 15 or 20 dr., on sale

in Kotzia Square outside the Post Office; skewers for souvlakia, with decorated ends, 3 dr. each; colourful hand-woven shoulder-bags, 20 dr; goat-bells, highly popular with small children 9 dr. and upwards, depending on size; keyrings with pseudo-classical motifs, 15 dr.; strip-cartoon versions of the classics, ranging from the Iliad and the Odyssey to Τζέϋν 'Εϋρ and Μπούφφαλο Μπίλ, from Artemis bookshop, 8 Odos Kopai, Athens, 5 dr. each; alphabetaria for anyone learning Greek, from the same shop, 14 dr.; cigarettes, various prices, cheaper than in England; purses made like fish, Nikolaides, 11 Odos Perikleous, 10 dr.; etc. etc. etc.

Real antiquities - coins, vases etc. - in Odos Pandrossou; it may be necessary to bargain.

BIBLIOGRAPHY

We list some books on Greece that we have enjoyed reading, or that have been recommended to us. It is an open question whether it is better to read them before or after a holiday. The two books by Patrick Leigh Fermor are outstandingly good.

Kevin Andrews: The Flight of Ikaros (1959)
Lawrence Durrell: Prospero's Cell (1945) (about Corcyra; Faber paper-back)
Lawrence Durrell: Reflections on a Marine Venus (1953) (about Rhodes; Faber paper-back)
Patrick Leigh Fermor: Mani, Travels in the Southern Peloponnese (1958)
Patrick Leigh Fermor: Roumeli, Travels in Northern Greece (1966)
Leslie Finer: Passport to Greece (1964)
Robert Liddell: Aegean Greece (1954)
Robert Liddell: The Morea (1958)
Dilys Powell: An Affair of the Heart (1958) (Penguin)

DAVID HARVEY
HAZEL HARVEY

The Greeks have a word for it!

(and what's more they can spell it)

Having returned recently from a linguistically exhausting tour of Greece, the memory of sitting in some cosy σνάκ μπαρ, sipping a thoughtful τζίν or a ρούμι τζαμαϊκας, nibbling the odd κεϊκ or σάντουιτς as I waited for my πούλμαν or my φέρρυ Μπῶτ, is still green. There I would cower to recover my philological equilibrium after hilariously unsuccessful conversations, faintly reminiscent of Becket or Ionesco, with a Cretan cobbler or a Peloponnesian peasant in what I still stubbornly and unrealistically maintain was Modern Greek, and consoled myself with a copy of ΤΟ ΒΗΜΑ or Ταχυδρόμος, grateful that on the one hand (μέν) written Greek - at any rate the Καθαρεύουσα - has been so ultra-conservative that a reincarnated Aristotle would still be able to follow the gist of an article, and that on the other hand (δέ) I could actually watch with an air of superior amusement the immortal Stagirite puzzling his great mind over the curious neologisms, loan-translations and allophile transliterations which now encumber his once so mellifluous tongue. Without some knowledge of Modern Greek orthographical conventions it is doubtful, for instance, whether he would tumble any more quickly to the identity of those "familiar in his mouth as household words", than I did when I first picked up a Greek newspaper. Perhaps my tiny mind is too easily amused by linguistic exotica, but I confess I still find transliterations from one script into another highly comical, and perhaps those who share my perverted sense of humour, and to whom νεοελληνικά is still all Greek, might like to while away a few minutes between unseens with a little intelligent guess-work themselves.

N.B. Anyone who has attended Mr. Glucker's excellent and scholarly introduction to Modern Greek is, of course, automatically disqualified!

The General Election was in full swing at the time and this accounted for copious references to Χάρολντ Οὐΐλσον (ὁ αρχηγός τῶν ἐργατικῶν resident at Ντάουνινγκ Στρήτ, ἀριθ.10) and "Εντουαρντ Χήθ (interviewed in Μπεξλεϋ), and Ντάγκλας Χιούμ, (both συντηρητικοί). Relations between Το Φόρειν "Οφις and Οὔασιγκτον were strained, and the papers recalled with nostalgia the good old days of Τσῶρτσιλ at Τσαίκερς , and Ντουάϊτ "Αϊζενχαουερ
Also in the political headlines were Ντε Γκώλ, Τζόνσον, Ντήν Ράσκ, Χό Τσί Μίνχ, "Ερχαρτ; Σρᾶιντερ, Ρίτσαρντ Μπάτλερ, Ζάκελιν and Τζόν Κέννεντυ, Χόπκινς, Κίνγκ (a singularly unenviable transliteration!) and there was a special Ρώϋτερ report on the doings of Σέρ Μπέρτραντ Λόβελ , who is the διευθυντής of Τζόντρελ Μπάνκ.

For the culturally minded there was talk of Μπρέχτ, Βὰν Γκογκ, Πουντόβκιν, Χεμινγοὐαίη , Μπύχνερ , Σοστακοβιτς, "Αλμπρεχτ Ντύρερ, Λεονάρντο ντά Βίντσι , Σαίξπηρ, Χοχουτ (especially his sensational play ὁ ἀντιπρόσωπο), Οὐαϊλντ Σίλλερ , and there was an enthralling account of Τὸ Επάγγελμα της κυρίας Γουῶρεν by Μπερναρ Σῶ, and last, but by no means least for the Hellenes οἱ ubiquitous Μπήτλς!

Film-stars, of course, provided an endless source of transliterational ingenuity. Try the following:
Τζαίημζ Μπόντ, Μπάμπαρα Σίμονς, Τζόρτζια Μολλ, Σίρλεϋ Τζόνς, Τζώρτζ Σάντερς, Ζέραρ Φιλίπ, Στήβ Μακ Κουήν, Όνορ Μπλάκμαν, Έντυ Άνταμς, Ρίτσαρντ Γουίντμαρκ, Ρόντα Φλέμιγκ, Ζάν Μαραί, Μπριζίτ Μπαρντό, Φρέντερικ Μάρτο, Πώλ Ρόμπσον, Σάρλ Μπουαγιέ.

I think my favourite, however, is still Μπόμπ Ώπ.

Note in passing how in each case Greek, in common with Russian, Hebrew or Arabic, makes a really heroic attempt to represent the actual sound, and not simply the spelling of the foreign word in another script. The English language, like most of those who speak it, refuses jingoistically to reproduce any alien sound, and simply anglicizes it as conveniently as possible. Thus Χρουστώφ is surely a good deal nearer the truth than Krushev. We obstinately retain the original Russian 'e', despite the fact that in this position it actually represents the value 'o' (or 'jo': ё) And why a 'v'? Greek rightly uses φ, and the sound [illegible] (=[ʃ]) is the only non-starter. Even so the 'τσ' of ρετσίνα is pretty close to it in many dialects. Loan-words, of course, are a boon to the learne from our end of Europe, and beginners may find it amusing to decipher the following:

For the gourmet (or preferably, for Greece, a plain gourmand)

ἡ μπουκάλα (for which a τίρμπουσον is indispensable)
ὁ καφές (τουρκικός, of course, unless you specify γαλλικός, or Nes)
ἡ καφετιέρα
το τσαϊ (and, believe it or not, even a τσαγιέρα is obtainable!)
οἱ ἐντραδες
το κονιάκ
το γαρσον, ἡ λεμοναδα, ἡ μπύρα, ἡ γκαζόζα,
ἡ σοκολάτα, ἡ σακάτα, ταύφρούτα, το βερύκοκκο,
τα σπαράγγια, ἡ μπανάνα, το μπισκότο, το καρότο,
ἡ κρέμα, ἡ μαρμελάδα, το μπον φιλέ, ἡ πατάτα,
το μπιφτέκι (though a rissole lurks beneath the euphemism!)
το ρύζι, ἡ μαγιονεζα, το σαλαμι,
ἡ σάλτσα, ἡ σούπα, το σπανάκι, ἡ ντοματα,
το γιαούρτι.

For the amateur mechanic (and all Greeks are amateur mechanics, so you are unlikely to need any of the terms!)

ἡ μπαταρία, το γκαράζ (alongside το συνεργεῖο)
ἡ μοτοσυκλέτα, ἡ βενζίνη (don't ask for πετρέλεο, unless you drive a diesel)
το σκούτερ, το πορτ-μπαγάζ, το φρένο
ἡ κορασερί, το ἀμπραγιάζ, το σάσσι, το κλάξον,
το ἀμορτισέρ, ἡ ρεσέρβα, το ρεζερβουάρ, το μπλόκ,
το γκάζι (the sort you step on), το ντιστριμπιτέρ,
το δυναμό (fair cop, we pinched it from them in the first place!)
το βεντιλατέρ, το φίλτρο, το μπουζί.

Whether in a restaurant, a garage or anywhere else, it was in the most literal sense of the word a relief to be able to ask for the τουαλέττα instead of the more formidable, if descriptive, ἀποχωρητήριο ! Anyway, who wants at such times to go into retreat?

As an inveterate camper I have only one quarrel with the Greeks' extremely convenient mania for foreign words quaintly transliterated: why the Hades can't they follow the rest of the civilized world in borrowing (for ought I care on permanent loan) our word 'Camping'. I nearly ruptured my epiglottis asking for a suitable τοποθεσία καταυκηνώσεως.

For those who were defeated by any of the above the following list of phonetic equivalents, where they have changed significantly from classical times, may be of assistance.

Consonants

β Has lost its plosive quality and, like the Russian 'B', becomes a labiodental, voiced fricative [v]

γ Before back vowels now a guttural voiced fricative, the voiced equivalent of the 'ch' in Scottish 'Loch', and the sound made by the Dutch in pronouncing Groningen i.e. [ɣ]; but γι = [j]

δ A voiced linguodental fricative [ð], English 'the'

Having lost β as a plosive, the sound [b] has to be represented by the awkward compound symbol μπ , the first element indicating the voiced quality and the second the plosive. After vowells, however, the combination may represent [mb]. The origin of the symbol may be seen in the verb ἐμπορῶ or εἰμπορῶ, used widely in δημοτική for δύναμαι , but usually abbreviated to μπορῶ , the nasal disappearing [bɔ̃ɾ].

The same is true of the sound [g] which is rendered by the combination γκ, though again the nasal may be sounded, if required, after a vowel e.g. ἄγκυρα [aŋgira].

Similarly the value [d] is rendered by 'ντ ' as in ντομάτα ; but we have also ἔντομο [éndomo].

There being no autochthonous sound [ʃ] in Modern Greek, transliterations require simply sigma [σ], which in some dialects has in any case a tendency towards [ʃ].

There is no plain spirant in Modern Greek, both rough and smooth breathings remaining only as an orthographical curiosum. Therefore Χ or Χι has to do duty for the English-German 'h', as well as representing both [ç] and [x].

There is, of course, no valve [ʌ] in Greek, but 'a' is a good phonetic stand-in, as its continental valve is very close to the 'u' of Southern English 'cup'. Our equally unlikely sound [ae] as in 'man' is wisely left alone!

The French J in 'journal' gives difficulty, and is usually just 'σ'. Even worse is the English J in 'judge' which is represented by τζ. (Actually the sound in τζαμί (a mosque) is very close to this in normal speech.) Similarly the 'ch' of 'church' is given as 'τσ'.

Vowels

It is important to note that the classical vowels and dipthongs υ οι ει ι and η have all fallen together as [i], there being little difference between long and short.

Similarly ο and ω, with or without accents, represent the same open medium vowel [ɔ] midway between the 'o' of 'shop' and 'awful'. αι and ε both represent the value [ε], an open sound of medium length.

εὐ and αὐ, as in Slavonic, have become [ef] and [af] or [ev] and [av] respectively.

Foreign diphthongs are scrupulously observed; thus David becomes Νταίηβιντ; and Wilde becomes Ούαΐλντ, the diaeresis being used where necesaary. Thus Ρώϋτερ is a pretty fair representation of German Reuter.

German ϐ and ü, however, defeat the Greek script, which has to settle for αῦ and υ respectively.

All in all, though the equivalents tend to look rather odd, the phonetic correspondence is actually rather better than we usually attain in English, to say nothing of the phonological monstrosities of French, Spanish and Italian, and Russian. So the Greeks still have both a word and a phonetic symbol for it, or for most of it!

To anyone emboldened by the foregoing exercise to explore for himself the odd things which have happened to Greek since Aristotle, especially to such as would fain communicate with a real, live Greek I would warmly commend the following as of inestimable value for money:

A pratical introduction to spoken Modern Greek by J. Wharton Fay published by Frederick Ungar in New York, 1958. It looks somewhat unseemly and dull, but in fact it contains a mine of really useful vocabulary and modern syntax. Price about £1?

Collin's Greek Phrase Book compiled by Christopher Scott. Experts will doubtless pooh-pooh such a 'potted' traveller's crib, but at 3s. 6d. this is easily the best value I have yet seen in phrase-books in any language. It is accurate, reasonable exhaustive, varied in subject matter, and, most important of all, fairly consistently demotic. (Many grammars of much more scholastic value are worse than useless because they refuse to make any distinction between δημοτική and καθαρεύουσα, or even mix the two. Kykottis is a notorious offender in this respect.

Langenscheidts Universalwörterbuch - Neugriechisch - Deutsch, Deutsch

Neugriechisch, published in Berlin and Munich in 1963, is a real bargain for those who know German. Cost about 3s., handy pocket-size.

All the above are infinitely superior to Messrs. Hillard, Botting, Liddell and Scott, if you want to understand and be understood. It may be a joy to find that Greeks are still called Orestes or Agamemnon buy they do not appear to have learned their pronunciation, orthography or grammar at any of the better English πάμπλιικ σκούλσ!

So arm yourselves with the above and εὔχομαι καλό σᾶς ταξίδι!

K.A. Dickson

Εἶμαι φοιτητὴς τοῦ Πανεπιστημίου Ἐξωνίας ...

Half-way up the right-hand side of Greece there is a pleasant town which rejoices in the name of Lamia, and I happened to be passing through last vac. After an evening meal, I took a few friends for a walk and we had not gone far when we came upon one of those squares where everyone sits at tables and drinks tam-tams. "Hello!" , someone called. In a flash we realised - someone could speak English! The word had been uttered by one of three brothers who were sitting at one of the tables. With amazing unanimity we pulled up all the available chairs and sat down with them, to carry on a disjointed conversation in English, French, German - everything, in fact, except Greek! (Phrase-books are singularly useless when it somes to casual conversation) One of our group looked eminently more scruffy than the rest of us, and so they naturally asked him, by ingenious use of sign-language, if he could play the guitar. He could. They therefore invited all seven of us to go to their house and fetch such an instrument. From there we went up a hill to a park, but no sooner had the tam-tams been ordered, than the rain began to pour down, and so we ran back to their house to be greeted by a pyjamaed father who invited us in and liberally supplied towels. After we had dried off we had a sing-song. We gave them delightful renderings of "Wild Thing",

"Michael, row the boat ashore", "He's got the whole world in his hands" and, of course, "Yellow Submarine" which had not reached Greece at the time. After we had exhausted our repertoire, we took them back to our hotel for a drink, but on arrival they were refused admission. Johnny, the most extroverted of the three, darried on a lively argument with the proprietor, and eventually they were allowed in. We carried on what may politely be called a conversation, and after a tam-tam they left, but gave us strict instructions to go and see them the following morning before we left.

It was for this reason that we dragged ourselves out of bed at six-thirty and made ou way to the address we had been given. They own between them a boutique in which all the 'fab mod Greek gear' is for sale. We had a quick look around the shop - we didn't want to miss our rolls and Nescafé! - and then wished them boodbye.

Perhaps you have guessed why I am writing this load of irrelevant rubbish. The reason is that, as a result of this meeting, we promised to write, and also promised to ask our friends to write, in the hope of starting a pen-pal system.Now I am sure that all those who have sampled the delights of Mr. Glucker's Modern Greek classes will be only too pleased to have this opportunity to put their knowledge to something useful. There are plenty of things to write about - tell them how nice Exeter is, how wonderful England is, and, as they run a boutique, tell them about your purple mini-skirts, and hipster jeans.

I would be very grateful if some of you would take this up, as it would repay Johnny and his brothers for the hospitality they offered us. So without more ado, take up your pen, and write to:-

Κ. Ἰωάννην Γουργιώτην,

Κοραή 8,

ΛΑΜΙΑ.

Ron Abbott.