
Language and Meaning in Kalvos' Ode to Parga

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THE KNOTTY QUESTION OF what language is appropriate for poetry, whether colloquial or elevated, whether archaic or contemporary, has bedeviled poets and critics since the time of Aristophanes and Horace. The whole argument took on new force in the early nineteenth century during the Romantic Movement, when poets grew radically conscious of writing in a new world, under new conditions, for a new audience. William Wordsworth in his famous Preface to the *Lyrical Ballads* (1800) declared that he took as many pains to avoid "poetic diction," that is, a language peculiar to poetry, as others took to produce it: his purpose was, he said, "to adopt the very language of men," "to keep my Reader in the company of flesh and blood." Wordsworth's Preface remains a central statement for those who reject an artificial vocabulary for poetry. During the course of the nineteenth century many poets throughout Europe sought to revitalize the language of poetry by bringing it closer to ordinary prose and to common speech.

There was also during that period (as there always has been) a contrary position, maintaining that the language of poetry should depart from the language of speech and prose. This position can be found in the practice and theory of classicizing contemporaries of Wordsworth such as Walter Savage Landor, André Chénier, Giacomo Leopardi, and Ugo Foscolo. With this group belong Foscolo's protégé, the Greek poet Andreas Kalvos, who, like Foscolo, was born in Zakynthos and lived much of his younger life in Italy. Unlike Foscolo,

however, Kalvos chose to become a Greek poet. He published two poetry collections in Greek, *Λύρα* (Geneva, 1824) and *Λυρικά* (Paris, 1826). Each collection consisted of ten odes,¹ where he clearly indicated that the elevated tone and intensity necessary for serious poetry were best attainable by the use of archaic diction. Along with this archaism in diction went the frequent use of classical allusions and tropes, and the constant evocation, in form as well as in subject matter, of ancient lyric poetry.

All but two of Kalvos' odes were inspired by the events of the Greek struggle for independence, whether they commemorated incidents in the war, such as the abortive revolt by Hypsilantis at Dragatsani in 1821 (4, *Εἰς τὸν Ἱερὸν Λόχον*), the massacre in Chios (6, *Εἰς Χίον*), the heroic stand of the Souliots and Markos Botsaris (15, *Εἰς Σούλι*), or whether they engaged in moral reflections on, for instance, the inspirational example of ancient Greece (2, *Εἰς Δόξαν*) or the desolation that awaits modern Greece if she succumbs to internal strife (17, *Τὸ Φάσμα*). The first of the *Lyra* (*Ὁ Φιλόπατρις*) serves as an introduction to his patriotic themes and expresses the poet's longing for his fatherland. Even the one ode ostensibly dealing with a different topic, namely the appearance of his mother's ghost (3, *Εἰς Θάνατον*), ends in a passionate expression of Kalvos' contempt for death and his determination to challenge the power of tyrants. His high moral tone, his fervid patriotism, and his epigrammatic force have of course won him the almost unanimous praise of Greek critics. They diverge widely, however, in their judgement of his diction and his stature as a poet.

The divergence of opinion among Kalvos' critics can be seen as one more instance of the continuing debate on what

¹The best text of Kalvos' odes is that of F. M. Pontani, *Κάλβου Ὁδαί* (Athens, 1970), which follows the *editiones principes* mentioned above. Pontani's edition, whose text and numbering of odes and lines I am following, also contains a useful glossary listing all the words that appear in the odes. An earlier edition, by G. Th. Zoras (Athens, 1962), includes the French translations of the *Lyra* by Stanislas Julien (Paris, 1824) and of the *Lyrika* (Paris, 1826) by Pauthier de Censay.

is the suitable language for poetry.² In the Greek context, the debate about poetic diction was further complicated by the bitter controversy over the "language question," that is, what kind of Greek, ancient, archaizing ("purified"), or demotic, should be the official language of the Greek nation. The Heptanesian poets and critics, beginning with their illustrious representative Dionysios Solomos, and including Ioulios Typaldos, Iakovos Polyas, and Lorentzos Mavilis, passed harsh judgement on Kalvos' language.³ This is hardly surprising in view of their devotion to the demotic tongue. In more recent times, the poet George Seferis also speaks of Kalvos' inadequate control of language, which he considers responsible for the frequent failure of the latter's poetic voice.⁴ Odysseus Elytis, on the other hand, is full of praise for Kalvos' originality of diction and considers him a precursor of twentieth-century poets, who like Kalvos choose to be

²Much of the significant Greek critical writing on Kalvos' odes was collected in a special supplementary issue (enlarging an earlier one) of *Νέα Ἑστία* 68 (1960), referred to hereafter as NE. The most important studies on the language of Kalvos are N. P. Andriotis, *Ἡ γλῶσσα τοῦ Κάλβου*, NE, pp. 301-14; G. I. Kourmoulis, *Ἡ γλῶσσα τοῦ Κάλβου* (Athens, 1947); S. Sofroniou, *Ἀνδρέας Κάλβος ("Ἀγνωστα κείμενα—Γλωσσικά, Παρνασσός, second series, 2 (1960) 385-415; and P. D. Mastrodimitris, Γραμματικὴ τῶν Ὁδῶν τοῦ Κάλβου, Ἀθηνά, 64 (1960) 221-46. Sofroniou includes in his study a discussion of the classical sources of Kalvos' diction and tropes. N. B. Tomadakis, *Ὁ Κάλβος καὶ οἱ ἀρχαῖοι, Mélanges offerts à Octave et Melpo Merlier, 3 (1957) 217-24*, gives lists of classical allusions and verbal echoes from classical texts.*

³On the criticism of Kalvos' contemporaries, see G. Th. Zoras, *Ὁ Ἀνδρέας Κάλβος στὶς πρῶτες κριτικές*, NE, pp. 115-17. The composer Manzaros tells of Solomos' exasperation with Kalvos' language. Typaldos had similar feelings. Polyas thought the odes were not worth republishing because their language made them unpopular. Mavilis did not even consider Kalvos a poet and could not imagine how anyone would want to compare him to Solomos. In view of these negative opinions of his nineteenth-century compatriots, it is interesting to read the enthusiastic comments of European literati when the odes first appeared (Zoras, pp. 117 ff.). They were, of course, caught up in the strong Philhellenic spirit of the time and were little concerned with Kalvos' anomalous usage; in fact, Kalvos' archaism made his poetry more comprehensible to them than a demotic text would have been.

⁴Seferis, *Πρόλογος στὴ "Λύρα"*, NE, pp. 213-14 (originally the prologue of a 1942 edition of Kalvos' odes published in Alexandria); cf. *Δοκιμές*, 2nd ed. (Athens, 1962), pp. 145-72.

understood by the few and not by the many.⁵ The bulk of modern critical thought views the language of Kalvos, as Kostis Palamas did one hundred years ago, with some reservation, but generally tolerates, if not accepts, it as a function of his grand style, fertile imagination, or the regnant classicism of his literary milieu.⁶

The characteristics of Kalvos' language set him apart from the writers of archaizing Greek according to the formula laid down by the scholar Adamantios Koraes (i.e., the form of Greek now known as *katharevousa*).⁷ Unlike Koraes'

⁵Elytis, 'Η ἀληθινή φυσιογνωμία καὶ ἡ λυρική τόλμη τοῦ Ἀνδρέα Κάλβου, NE, pp. 251-52.

⁶Palamas' lecture on Kalvos before the learned society "Parnassos" in 1888 (Κάλβος ὁ Ζακύνθιος in "Ἀπαντα—Τὰ πρῶτα κριτικά (Athens, n. d.), 2, 28-59; see NE, pp. 139-50) initiated a revival of interest in Kalvos' poetry. Among modern critics, Andriotis is the most negative on Kalvos' diction. Th. Dimaras, taking a broader and more historical view (Οἱ πηγές τῆς ἐμπνεύσεως τοῦ Κάλβου, NE, pp. 282-86; also in 'Ελληνικὸς Ρωμαντισμός [Athens, 1982], pp. 26-115), sees Kalvos' language as following the tenets of Foscolo and other Italian classicizing poets. The close ties between Foscolo and Kalvos are well known. Kalvos was twenty years old when he met Foscolo in Italy. Foscolo befriended the younger man, encouraged his literary pursuits, found him a position as a tutor, and made him his secretary. When Foscolo went into exile, Kalvos followed him to Switzerland and then to England, but shortly afterward the two quarreled and parted. In London Kalvos earned his living by translating and giving lessons in Greek and Italian. For Kalvos' connections with Italian literary circles and his early work in Italian, see particularly M. Vitti's introduction in *A. Kalvos e i suoi scritti in italiano* (Naples, 1960). A letter of Foscolo to Kalvos dated Dec. 17, 1815 (*Edizione Nazionale delle opere di Ugo Foscolo*, vol. 19, ed. G. Gambarin and F. Tropeano [Florence, 1966], pp. 142-45) advises the latter to devote himself to the study of the ancient classics and to draw his inspiration from them, all the more so because, like Foscolo, Kalvos is of Greek birth. For information on Kalvos' youth, see also the biography by G. Th. Zoras in NE, pp. 3-86.

⁷A summary of opinions on the relationship between the language of Kalvos and that of Koraes is found in Dimaras, pp. 284-85. Kalvos' own opinions on the relationship between ancient and modern Greek are known from several sources. In public lectures delivered in London in 1818 and 1819 (favorably reported at the time in the *New Times*: review reprinted by Dimaras in «Γύρω στὸν Κάλβο καὶ στὸν Κορδικά,» 'Αγγλοελληνική Ἐπιθεώρηση (1953-54) 259; also in 'Ελληνικὸς Ρωμαντισμός, pp. 125-29), Kalvos propounded the theory that though modern Greek was somewhat "debased," the pronunciation of modern Greek, contrary to Erasmus' claim, was the same as that of the ancient. Some notes of Kalvos from an earlier period (see Vitti, *A. Kalvos e i suoi scritti in italiano*, pp. 331-31) show his convictions on this matter: "né i Turchi, né i Romani furono capaci di alterare la lingua e la pronuncia dei Greci."

systematic moulding of the demotic into more archaic forms and syntax, the usage of Kalvos is not consistent. Among the irregularities most often noted are the juxtaposition of ancient poetic vocabulary to commonplace demotic phrases, neologisms where ancient inflectional suffixes are tacked on to modern stems, idiosyncratic syntax which is foreign to Greek of any age, and, in general, an apparently indiscriminate combining of forms, words, and syntax from all periods of the Greek language. It is surely an error to state that these peculiarities of diction stem mainly from Kalvos' defective knowledge of Greek or that the notorious complexity of the Greek language question of his day left him in a poetic quandary.⁸ To be sure, it could be argued that his absence since childhood from Greece, his education and long residence in Italy, and the lack of an unbroken literary tradition in modern Greek made him less sensitive to the demotic of his native land and less hesitant to bring changes and innovations to the language of poetry. One can also argue, perhaps, that some of his odes are better poetry than others.⁹ But whatever the

Sofroniou, 392ff., discusses Kalvos' pronouncement on the Greek language and includes (in Greek translation) an abridged grammar of modern Greek which Kalvos wrote for inclusion in the Rev. Frederick Nolan's *Harmonical Grammar of Ancient and Modern Languages* published in London in 1822. Kalvos states there that written Greek follows the pattern of ancient Greek as it continues to improve, but that the spoken language still has many phrases from Turkish and Italian. John Lee, one of Kalvos' pupils in London, describes in a letter to his teacher his encounter with the writings of Koraes and the mixture of ancient and modern Greek (letter no. 116 in M. Vitti, Πηγές γιὰ τὴ βιογραφία Κάλβου: Ἐπιστολές 1813-1820 [Thessalonike, 1963]). One can deduce from this and similar letters that Kalvos, though agreeing with some of Koraes' principles, was not teaching his pupils *koraistika*.

⁸A remark of Foscolo in two letters dated Oct. 1, 1813 (Foscolo, vol. 17, pp. 377-82), that Kalvos knew Italian fluently but little French or Greek, is frequently mentioned as proof of Kalvos' ignorance of his native tongue—a mistaken conclusion since, first of all, Foscolo would here be referring to ancient Greek and the learned tradition; and secondly, he was talking about an earlier period in Kalvos' life. Kalvos' activities and the letters written to him during his London years (see Vitti, Πηγές, passim) show that in a few years his assiduous pursuit of Greek learning had made him an acknowledged expert in the Greek language.

⁹As does, e.g., Philip Sherrard in "Andreas Kalvos and the Eighteenth-Century Ethos," *Byzantine and Modern Greek Studies*, 1 (1975) 175-206. Sherrard attributes what he considers the failure of some of Kalvos' odes to the poet's inability to liberate

weight of these arguments, the truth is that in the best of the odes Kalvos' unusual diction complements and enhances his theme.

A striking example of a poem where form and matter are admirably intertwined is Ode 7 of the *Lyra*, Εἰς Πάργαν. As his topic Kalvos chose an incident which at the same time aroused among Greeks and non-Greeks alike a sense of outrage against the duplicity of British foreign policy. The town of Parga (a port on the coast of Epiros) was then, like the Ionian Islands, a British protectorate. Nevertheless, the British High Commissioner, Sir Thomas Maitland, ceded Parga in 1819 to its arch-enemy, Ali Pasha of Ioannina. The Pargans, rather than submit to the tyranny of the Pasha, solemnly disinterred and burned the bones of their ancestors and withdrew en masse to Kerkyra. As compensation to the Pargans for the loss of their land, the Pasha handed over to the British a sum of about £150,000. Count John Kapodistrias, then joint foreign minister to the Russian Czar, happened to be on a visit to his birth-place Kerkyra. He gives in his memoirs a moving account of the arrival of the Pargan refugees and vigorously denounce the "violent regime" of Maitland.¹⁰ During that period both Foscolo and Kalvos were residing in London. The Pargans had appealed to Foscolo to intercede with the British government, but the poet could do little to help the beleaguered town.¹¹ He wrote, however, a detailed account of the fortunes of Parga, which appeared in the *Edinburgh Review* (October, 1819) and which aroused considerable controversy.¹² Another Italian

his essentially Romantic sensibilities from eighteenth century poetic conventions, that presupposed an entirely different view of the world.

¹⁰See the excerpt of Kapodistrias' *Aperçu de ma carrière publique, depuis 1798 jusqu'à 1822* given by R. Clogg, *The Movement for Greek Independence, 1770-1821: A Collection of Documents* (London and New York, 1976), pp. 136-46.

¹¹On Foscolo's correspondence with the Pargans see K. D. Mertzios, 'Ο Οὐγών Φόσκολος καὶ ἡ Πάργα, Παρνασσός, second series, 2 (1960) 167-79. One of Kalvos' pupils was Sir Charles Monck, an M. P. who spoke in Parliament against the cession of Parga to Ali Pasha; see Vitti, Πηγές, pp. 72 ff.

¹²The texts of Foscolo's writings on Parga are found in Foscolo, *Edizione Nazionale delle opere*, vol. 13, part 1, ed. G. Gamberin (Florence, 1964); see especially

liberal, Giovanni Berchet, wrote a narrative poem, *I profughi di Parga* (1821), that attracted much favorable attention. In it he tells in a flowery and impassioned style of the town's brave resistance to the Pasha and of an exiled Pargan's fate.

Inspired both by the event and by the reaction to it, Kalvos composed this ode:

Ῥδὴ ἐβδόμη [7]

Εἰς ΠΑΡΓΑΝ

α'

Σοβαρόν, ὑψηλόν,
δόσε τόνον ὦ Λύρα·
λάβε ἀστραπήν, καὶ ἦθος
λάβε νοός, ὑμνοῦμεν
ἐνδοξον ἔργον.

β'

Διαπρεπῇ οἱ ἀθάνατοι
ἔδωσαν τῶν ἀνθρώπων
καὶ ἀτίμητα δῶρα·
ἀγάπην, ἀρετήν,
εὖσπλαγχνον στῆθος.

γ'

Ἀλλὰ καὶ φρενῶν πτέρωμα·
ὅπως, ὅταν ἡ τύχη
εἰς τὰ κρημνὰ τοῦ βίου
τῆς ἀμάξης πλαγίαν
τὴν ὁρμὴν φέρῃ.

introduction, pp. xxxv-lxxix, and pp. 65 ff. Another of Foscolo's writings that was to appear in English translation, *Narrative of Events Illustrating the Vicissitudes and the Cession of Parga*, was suppressed by him at the urging of its prospective publisher, John Murray.

δ'

Ἡμεῖς, ὥς τὰς κλαγγὰς
εἰς τὰ σύννεφα ἀφίνει
ὁ μέγας αἰτὸς
καὶ εἰς τὰ βαθέα λαγγάδια
ἀφροῦς καὶ βράχους·

ε'

Ὅμοίως ὑπερπετάξαντες,
μακρὰν ὀπίσω ἰδῶμεν
τὴν ὀργὴν τῶν τροχῶν
ἀπὸ τυφλὰς ἡνίας
διασυρομένων.

ς'

Ὡς ἀγλαὰ τοσαῦτα
δῶρα δοξολογοῦνται,
ἀλλὰ πολὺ ἀγλαότερον
ὁ νοῦς ὁποῦ ἀποφεύγει
τὴν δουλωσύνην.

ζ'

Ὑποκυμαινομένους
δασέας ἐλαιῶνας
ἡ Πάργα ὑψηλοκάρηνος
βλέπει· καὶ αὐτὴν ὁ Ἄρης
ὑπερεφίλει.

η'

Ἀλλὰ μόλις ἡ χάλαζα
ἔπαυε τοῦ πολέμου
καὶ σὺ Δαμάτρα ἐχάριζες
τὸν δασιλὴν χρυσόν,
πόθος Ζεφύρων.

θ'

Ἔχεον πολυάριθμα
μελισσῶν ἔθνη οἱ σίμβλοι
τῆς Πάργας, βομβηδὸν
εἰς τὸν πολὺν ἐπέταον
καρπὸν λυαῖον.

ι'

Καλός, γλυκὺς ὁ ἀέρας
ὁποῦ πρῶτον ἐπίναμεν,
καὶ ἡ θρέπτειρα γῆ
ἀπὸ τὸν ἰδρωτὰ μας
πεποτισμένη.

ια'

Ὅμως διὰ ποῖον οἱ δοῦλοι
πίνουνσι τὸν ἀέρα;
κεντάουσι τὸ ἄροτρον
καὶ πολὺν στάζουν κόπον
ὅμως διὰ ποῖον;

ιβ'

Ψυχὴ ἀνδρική ἀπορρίπτει
φρόνημα χαμερπές·
ἀπὸ τὸ ἀμβροσίοδμον
στόμα τῶν αἰωνίων
ἡ γνώμη ῥέει.

ιγ'

Τῶν πολλῶν τὰ συμπόσια
ὁ στίχος ἐπιτρέχει·
βραχυχρόνιος ἡχὼ
τὴν σιγὴν δὲν ἐτάραξε
τῆς δουλωσύνης.

ιδ'

Σεῖς μόνοι ὅπου ἐκλαδεύατε
τὴν Παργινὴν ἐλαίαν,
σεῖς ἀπὸ τὸν ἀθάνατον
λόγον μόνον ἐτράφητε,
ἐσεῖς ὦ ἀνδρεῖοι.

ιε'

Τὰ συνήθη χωράφια
ἀφίνοντες ἐφύγατε
τὸν ζυγόν, προτιμώντες
τὴν πικρὴν ξενιτείαν
καὶ τὴν πενίαν.

ις'

Πλήν, τῆς ἐπιστροφῆς
ἐχάραξεν ἡ ἡμέρα.
Πάντοτε οἱ ἐπουράνιοι
μεγαλόθυμον γένος
ὑπερασπίζουν.

ιζ'

Ἐκεῖ ὅπου ἐκαύσατε
(ἐλληνικὴ φροντίδα!)
τῶν προγόνων τὰ λείψανα,
πάλιν ἢ πρόνοοι χεῖρες
ἐκεῖ σᾶς φέρνουν.

A summary of the contents is as follows. Among the higher moral attributes bestowed by the gods on men is poetic imagination. The poet like an eagle soars over the precipices where fate is drawing life's rushing chariot. A more glorious attribute is the love of freedom. The warlike people of Parga, though they cherished the land they tilled, could not endure to live as slaves. They alone heeded the inspired words of their brave ancestors and abandoned their land, preferring exile to slavery. Now, since the gods watch over them, the day of their return

is at hand.

As befits such a topic the dominant image is that of loftiness in both its physical and moral senses: the subject, love of freedom is lofty; the poet, like an eagle, flies aloft; the people of Parga live on lofty peaks; the gods guard them from on high. The theme is introduced in the first line by ὑψηλόν (in the double sense of lofty and high-pitched) and presented again and again by the poet's choice of words. There are three verb forms compounded with ὑπερ-: ὑπερπετάξαντες (21), referring to the flight of the poet's imagination; ὑπερεφίλει (35), of Ares' love for Parga; and ὑπερασπίζων (80, lit. 'hold the shield over'), of the gods' protection.¹³ The epithet used to describe Parga itself is the sonorous ὑψηλοκάρηνος (33), 'high-headed,' 'high-peaked,' a combination of Kalvos' own making but reminiscent of the Aeschylean ὑψηλόκρημνος (Prometheus 5). Ὑψηλοκάρηνος is set against ὑποκυμαινόμενος which appears two lines before ('swaying beneath,' 'rippling beneath,' of the olive groves) and is emphasized by ὑπερεφίλει at the end of the stanza: Ares loves Parga *above others* and in a sense stands *over* her. This stanza provides a striking example of sequence and placement of words at the exact beginning, middle, and end to illustrate spatial relations (low, high, highest). In the moral sense, also, the people of Parga stand midway between ordinary mortals and the gods in the heavenly sphere (cf. ἐπουράνιοι 78). The flight of the poet's thought, φρενῶν πτέρωμα (11), an image later expanded in the simile of the eagle, is contrasted to the baseness of those willing to subject themselves to slavery (φρόνημα χαμπερές 57, 'a mind that creeps on the ground'). And so there is a further refinement of the spatial image, in which we find the poet closest of all to the divine world. Hence the choice of words perfectly illustrates the theme and the dominant image of height.

¹³A noticeable feature of Kalvos' style is the clustering of similar words, phrases, and constructions in one poem: e.g., in this ode we find more uses of compounds with *hyper-* than anywhere else; in Ode 6 the characteristically inverted word order article-noun-attributive appears six times in 25 stanzas; in Ode 15 there are seven instances of uncontracted verb forms.

The ode "To Parga" shows two salient features of Kalvos' diction: the juxtaposition of words from different periods and unusual new coinages. The Homeric ἀγλαὰ δῶρα appears cheek-by-jowl with the Byzantine δοξολογούνται, and the modern βαθέα modifies the modern demotic λαγγάδια (19). The name Demeter appears in an artificial 'Doric' form Δάματρα (38).¹⁴ The characteristic hybrids are represented by ἐπέταον (44) and κεντάουσι (53) ancient non-Attic uncontracted forms are used in νοός (4) and βαθέα (19). Most of the ancient words are from the poetic diction of antiquity (λυαῖον 45, θρέπτειρα 48, ἐπουράνιοι 78, πρόνοοι 84). Many are found only in Hellenistic authors or in those of the Roman period (ὑποκυμαινομένους 31, βομβηδόν 43, χαμπερές 57, ἀμβροσιόδοι 58).¹⁵ Obsolete words must occasionally be understood as they were in the koine rather than in Classical Greek (ἀτίμητα 8 [here] 'priceless'; εὐσπλαγχνον 10 [here] 'compassionate').

Sometimes this unusual mixture of words can be explained by the demands of poetic rhythm, as Kalvos defined it, and by the effects of sound he wished to produce. He himself in an appendix to the first edition of the *Lyra* stresses his dislike of what he calls the crudeness of rhyme and expresses his desire to compose verses consisting of 'harmonious periods.'¹⁶ The metrical form that Kalvos invariably used for the odes was a series of stanzas consisting of five lines each: the first four lines are seven or eight syllables long, with an elaborate arrangement of stresses, and the last line is five syllables long, composed of a dactyl and an iamb. Thus the whole poem gives the general impression of a long Sapphic ode. In adhering to this metrical pattern Kalvos felt free to use individual words and phrases as he wished. Therefore we find the verb endings

¹⁴This *Damatra* causes consternation among critics (see, e.g., Andriotis, 'Ἡ γλῶσσα, p. 309, and Pontani's edition, intro., p. 18): the ancient Doric would be Δαμάτηρ (nom.) or Δαμάτερ (voc.).

¹⁵See Liddell, Scott, Jones, *Greek-English Lexicon*, s. vv.

¹⁶The appendix is included in almost all editions of the odes.

-ουσι and -ουν appearing in the same line; in this ode, κεντάουσι and στάζουν (53-54). A multisyllabic adjective or participle (hence a preference for the perfect passive) is placed in the last verse of a stanza to produce a closing cadence: e.g., διασυρομένων (25), πεποτισμένη (50). Cadences are also produced by the frequent use of homoioteleuton: ἐνδοξον ἔργον (5), ἀφρούς καὶ βράχους (20), καρπὸν λυαῖον (45), ξενιτείαν καὶ τὴν πενίαν (74-75). Kalvos' liking for parechesis, i.e., repetition of vowel sounds, often explains the appearance of the unusual uncontracted verb forms:

ἐπέταον/καρπὸν (44-45)

[vowel pattern: α ο α ο]

κεντάουσι τὸ ἄροτρον (53)

[vowel pattern: α ου ι α ο ο]

Compare also:

βραχυχρόνιος ηχώ (63)

[vowel pattern: ι ο ι ο ι ο]

Parechesis is probably responsible for Δάματρα, though the resonant succession of alphas was also intended to give a ring of solemnity, and the 'Doric' form is reminiscent of the ancient choral lyric.

The sound and rhythm of the words that Kalvos chooses are perhaps of less importance for the reader than their connotations, that is, their emotional overtones and associations. In this ode the world of lyric poetry, especially of the Pindaric epinicia, is evoked by the apostrophe to the lyre in the first stanza, by the comparison of the poet to an eagle, and by the bold epithets.¹⁷ The impression is strengthened by the elliptical phrasing and gnomic character of stanzas thirteen and fourteen describing, appropriately, the wisdom of the ages which lauds high thoughts but falls on unresponsive ears at the banquets (*symposia*) of ordinary men. The word

¹⁷Apostrophe to lyre: cf. *Pythian* 1. 1 and *Olympian* 2. 1; comparison of poet to eagle: cf. the famous simile of *Olympian* 2. 91 ff. Bold epithets, elliptical phrasing, and gnomic utterance are characteristic of all ancient Greek choral lyric.

symposion itself conjures up many an ancient scene of banqueters in the palaces of epic heroes, in the halls of the ancient lords whom Pindar describes (*Olympion* 12-17; *Nemean* 19-24), and, of course, in the brilliant milieu of Socrates and his friends. The formulaic phrase ἀγλαὰ δῶρα (26-27) and other stylistic features found in epic poetry (e.g., use of uncontracted forms, a fondness for parechesis)¹⁸ also bring to mind the world of Homer and his heroes. Finally, such words as εὐσπλαγχνον (10) and δοξολογοῦνται (27) evoke Byzantine church liturgy and the Divine Presence. All of these connotations place the people of Parga on the lofty plane which the poet considers appropriate for them.

As his contribution to the European debate over poetic diction, Kalvos in these odes presents his case for archaism and eclecticism: The vocabulary of ages past is most conducive to the writing of inspired verse. Furthermore, the poet is not bound by considerations of dialect and period. He chooses the appropriate words from the wealth of his language. If the needs of euphony, image, or meter require it, he even makes a new word or form. As a Greek, Kalvos wished to illustrate that the Greek language from Homer to his day was one and the same, just as the modern Greek heroes of his poems were following the example of their illustrious ancestors. As the bard who uses this language he depicted himself as soaring above the ordinary flow of life to preserve and transmit his country's sacred traditions.

¹⁸Cf., e.g., the Homeric ἀμενηνὰ κάρηνα, λαὸν ἀτάσθαλον, ἀνδρῶν τε θεῶν τε, καλὰ πέδιλα, ὅνδε δόμενδε, and the uncontracted forms ἔπεα πτερόεντα, τεύχεα, νεμέρτεα, φιλήσεται, Ἀτρεΐδῃ, ποθέω and the like.

Papdiamantis and His National Literary Conscience

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ALEXANDROS PAPADIAMANTIS (1851-1911) was a great and decisive presence in modern Greek literature of the end of the nineteenth and the beginning of the twentieth centuries. He was both a traditionalist and an innovator. He kept his roots deep in Greek soil and life, while clearly defining the national literary conscience of his time and expanding its possibilities into the basic elements of the Greek psyche and into new fields of literary endeavors. Thus, Papdiamantis emerged as a true representative of his time, but also as a positive factor in revitalizing and reshaping the national literary conscience and in influencing its creative process.

But to speak intelligently about the development of a national literary conscience by Papdiamantis and his impact on Greek literature, we have first to bring to our mind the historical, social and intellectual background of Greece during the nineteenth century.

Many decades after its liberation, Greece was still struggling for national and financial growth and stability, and for social and cultural development. Greece's population during the nineteenth century consisted mainly of farmers and shepherds, seamen and fishermen, merchants and landowners, soldiers and public servants, and some intellectuals. Real bourgeoisie and urban life had not yet started to develop; they were,

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