

*escriben poemas como se acuchillan por amor, o como, sed insaciable, cerrando los ojos, montan una yegua y se desvanecen en los campos inmensos...*³

IV

La sensibilidad de Elytis encuentra igualmente cauce en este libro cuando su pasión se vuelca hacia la crítica de arte. Su espíritu perspicaz, su gusto refinado por los cromatismos y un particular sentido de los valores, le permiten incursionar con brillo y originalidad en el campo de la plástica. Sus trabajos sobre Picasso —con quien alternara asiduamente durante su larga estancia en París y al que dedicara un notable poema— como sobre al ascendente Fassianós, pasando, entre otras, por las figuras de Christos Kapralos, Yannis Moralis, Yannis Tsaroujis, del nombrado Teófilos, denotan un conocimiento profundo de la materia tratada y muestran que el arte de la expresión —cualquiera sea la forma que ella adopte— no tiene secretos para él.

Nina Anghelidis-Spinedi

STYLIANOS C. ATHANASSIOU: *Eco-Demographic Changes and Labour Supply Growth in Greece*. Athens, Centre of Planning and Economic Research, 1983, 314 pp.

In general, we may say that:

1) As known, labour supply is a part of the population, affecting and being affected by the population, economic development and socio-cultural conditions within a given country. Studies like the present one are therefore of great importance. Many of these studies have been carried out in Europe and in Latin America, some of which have been issued by the United Nations. This study completes or covers an area of reasearch of social sciences in Greece.

2) This study follows the line of the basic book-manuals of the United Nations for such purposes; it has likewise taken into account the international bibliography and guidelines of the United Nations on these subjects.

³Odysseas Elytis, "Federico García Lorca"; publicado como artículo en el diario "La Nación" de Buenos Aires, el 16-10-83, suplemento literario. (Versión española de Nina Anghelidis-Spinedi).

3) In addition to the analysis of changes in labour supply caused by demographic and socio-economic factors, the results are presented statistically. This study also covers the economically active life, a most important area which must be taken into account within the scope of a study like the present one.

4) It consists of two parts, the theoretical and empirical analyses in the case of Greece. The theoretical part includes the theories in related studies, fundamental concepts, measurements embracing economically active persons and the determinative factors of labour supply growth and their interactions. Part two presents a detailed analysis of the population, both economically active and inactive, thus greatly facilitating the determination of those factors which affected labour supply growth in Greece during the sample period 1952-1980, effectively contributing to assessments included in the last chapter.

5) Finally, the methodology followed by the author and the structure of the study, the extension and coverage of themes, the use of statistical data and sources, bibliography, the presentation of scientific definitions and thoughts in a simple way and results derived from demographic and statistical analyses, as well as the consistency of the conclusions show the degree of importance of the present study.

More specifically:

6) The analysis of demographic characteristics (by age and sex) of population labour supply, school population, changes in labour supply and distribution by occupational status, economic activities, employment, unemployment, and so on, give a clear picture of the overall problem of suppliers in Greece and an explanation of its changes in the period covered by the study.

7) The assumptions made by the author as regards the statistical equations tested (economic theory, importance of determinants, etc.) have been verified by statistical results. Thus the consistency of statistical estimates of coefficients of the equations tested (sign, size of the estimates, etc.) and their reliability allow us to accept them for economic analysis of equations and the derivation of appropriate conclusions as mentioned in the relevant chapters of the study.

8) The analysis of the participation of women in the labour force is an important part of this study. In developing countries women take part in economic activities at very low levels, due to reasons analysed here. However, the determination of factors which negatively affect the participation of women in work and the quantitative analysis of the factors constitutes a great effort on the part of the author of this study due to lack of pertinent statistical data. On the

other hand, conclusions may exert a certain measure of influence on employment of women through the analysis of the policies established.

9) The international movement of labourers, which is a function of population growth and to a great extent of economic development of the country, repatriation and urbanization, are problems which play a vital role in the overall labour supply growth, and they are here analysed in full.

10) Finally, the analysis of the economically inactive population and inactive females in conjunction with labour supply completes the labour supply as a whole problem.

Alejandro Zorbas

(Transl. by Henry Lowick-Russell)

Book Reviews

ODYSSEAS ELYTIS. *Anoixtá Xartiá (Carta Blanca)*, Athens, Ed. Ikaros, second ed., 1982, 489 pp.

Odyseas Elytis is known throughout the world for the quality of his poetical works. His prose writings, however — although well worthy of his poetry — do not seem to have had the same reception, perhaps because of a lesser knowledge of them, in special in Spanish-speaking countries. In fact, in Spanish they are known only under the form of isolated articles, or fragments in anthologies, and which are not always sufficiently representative.

We therefore consider it convenient to comment on this aspect of the poet, Literature Nobel Prizer winner, 1979. It seems to us that the best introduction to his prose is to be found at the moment in his work ANOIXTIA XARTIA, translated only partially into Spanish.

We must clarify the exact scope of the title, in view of the fact that the author has expressed to us his concern over the possibility of not being fully understood. ANOIXTA XARTIA has several meanings in the Greek language, and which might be translated as *Open Letter*, or *Open Book*, or *Carte Blanche*. All of these meanings are semantically valid, but only the third one incorporates in all its magnitude the intentions of Elytis. There should be no doubt concerning this point.

In *Carte Blanche*, in a compilation of almost five hundred pages, we find a sample of the prose writings of Odyseas Elytis, embracing a period of approximately forty years, under the form of independent essays — many of them unpublished until then — grouped in nine sections, to wit: I) *Above all*; II) *The true face and lyrical courage of Andrés Kalvos*; III) *Art-Chance-Enthusiasm*; IV) *The girls*; V) *The dreams*; VI) *Theophilus the Painter*; VII) *Chronicles of a decade*; VIII) *The texts*; IX) *Complements*.

II

Surrealism, modern poetry, the image of the poet Kalvos and that of the painter Theophilus appear in the view of the reader, together with apologetical articles, either descriptive or critical. But above the variety of themes and the different periods in which they were dealt with, there dominates the spiritual unity of this work. The vigorous personality of Elytis underlies every page with his incomparable style, giving to this book the greatest coherence.

In these essays the author of *To Axion Esti* shows a notable strength of ideas, together with great formal purity that at times does not disdain to make use of images and metaphors that place us in the very centre of what is being said, no longer as a merely intellectual act, but awakening emotional associations that give power to the understanding of his thought, clearly proving that the difference between prose and verse is not always as evident as literary preceptives would have it, or necessary. Elytis acknowledges that he is “*neither a critic nor a prose writer. Psychological analysis does not attract me. I do not have the gift of observation and every attempt at description bores me to death. In order to unravel a theme I have no other way than to live it, writing it down. This means that I steep myself in it long before it is clear in my mind what it is that I want to express, letting myself go hither and thither and preferably trying to see, or else to touch and recognize*”.¹ Nevertheless, this statement made by Elytis, apart from showing us an inside image of the author, does not reflect, in its modesty, the dazzling reality offered by the book. Specialized criticism has not hesitated in recognizing his great merit: beside the great poet — says Giorgos Valetas — there appears an all-powerful essayist who renews and constructively widens the expressiveness of the Greek language, liberating within it powers not felt until the present times.

III

In “Chronicles of a decade” — which culminates with the end of the Second World War, Elytis lucidly reflects on his experiences, and those of a whole generation of Greek writers, during a crucial moment in Hellenic literary life, one in which takes place the transit of traditional poetic modes to expressive modern form which they adopted, so rich, so disquieting and at the same time so misunderstood. The author tells us about his encounters with Giorgos Seferis, Nikos Gatsos, Andreas Embirikos, Angelos Sikelianós, Andreas Ka-

¹Odysseas Elytis, *Anoixtá Xartiá*, 2nd ed., p. 13

rantonis, Angelos Terzakis, and so on, his discussions, his dreams and his projects within an evocation which is deeply testimonial.

The poetry of Elytis, apart from its national inspiration, has — and it could not be otherwise — universal roots. This author has studied and carefully translated, among others, writers such as Ungaretti, García Lorca, Eluard, Lautréamont, Rimbaud. His interest in them has gone further, to a point that in the work we are discussing we may read essays on each one of these creators — all of them outstanding figures in modern and contemporary poetry — offering to the Greek public, and to the whole world, the experiences of an authentic poet when reading authors with which he seems to identify in some way, through the word magic of their productions or else the secret ethic he discovers in their messages.

But perhaps one of the most interesting aspects in these essays lies in the fact that they give Elytis the opportunity to explicitly formulate an esthetics of his own, enunciating the basic principles that govern his work, full of severe exigencies and not given to ease or concession.

Thus, when he examines the conduct and the vision of the poet, he says: *“Meaning in Poetry, as in Metaphysics, does not coincide with those it has in other forms of expression. It goes beyond the possibilities of the senses and its analogies in space, where we ourselves are as an integrated substance; it creates that third state that is simultaneously sound and echo, cause and result, dream and reality. Optically this operativity is translated into attitude, and this attitude, at least in poets, is clearly seen. There is the poet that lifts up his eyes with despair; the poet who clenches his fist; he who hides his face, he who mocks; he who laments or he who dreams”*², saying with a singular crudeness when he evokes the image of García Lorca, *“until feeling returns to matter, we must say it: there are no great or minor poets in this world; there are only men who write poems as they earn money or bed with whores; and there are men who write poems as they knife each other for love, or as unquenchable thirst who, closing their eyes, mount a mare and fade away in the immensity of the fields...”*³

IV

The sensitivity of Elytis also finds expression when his passion turns towards art criticism. His perceptive spirit, refined taste for chroma-

²Odysseas Elytis, *Anoixtá Xartiá*, 3rd ed., p. 466.

³Odysseas Elytis, “Federico García Lorca, published as an article in ‘La Nación’ in B/Aires (16-10-83), literary supplement (Spanish version by Nina Anghelidis-Spinedi).

tisms and his particular sense of values allow him to explore in the field of plastic arts with originality and brilliance. His works on Picasso — whom he met often during his long stay in Paris and to whom he dedicated a notable poem — as well as on the ascending Fassianós, examining, among others, Kristos Kapralos, Yannis Moralis, Yannis Tsaroujis, the renowned Theophilus, show a deep knowledge of his subject, proving that the art of expression holds no secrets for him, no matter what the form.

Nina Anghelidis-Spinedi

(Transl. by Henry Lowick-Russell)